



# The Lorenzo

N E W S L E T T E R  
SPRING/SUMMER 2011 • VOL. 13 NO. 1

## *Celebrating the Season at The Friends' Gala Garden Party on June 16*

by Casey Frazee

Cocktails, hors d'œuvre, live music and great conversation in the Ellen Shipman garden at Lorenzo – what a wonderful way to kick off the summer season! Please join the Friends of Lorenzo for our *Gala Garden Party* from 6-8 p.m. Thursday, June 16th.

This year's event will feature several special highlights, including the raffle of a catered dinner for eight in the garden at Lorenzo. Served by candlelight, Suzanne Phillips, owner of Suzanne & company, will provide the delicacies for this delightful evening. (Pictured below, bottom left, President Lisa Brownback announces Sue Voss as the 2010 dinner raffle winner.) A limited number of tickets for this coveted prize will be available for \$10 each. Tickets may be purchased from Friends of Lorenzo board members, or by contacting the main offices at Lorenzo (655-3200).

The *Gala* will also feature a "penny social," providing participants the opportunity to win one of four garden and agricultural-themed prizes donated by local businesses. Also, premiering on this evening, will be the recently completed "Lorenzo: A Landscape Legacy for All," video presentation, which will be on display in the visitor's center beginning this season.

Members of The Friends of Lorenzo will be receiving invitations for this event, but non-members are more than welcome to attend. The cost is \$20 for members, and \$30 for non-members. We hope to see you there!

### *Scenes from Garden Gala 2010*





## Friends of Lorenzo Newsletter

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*For site information, please call*  
**(315) 655-3200**

# Letter From the President

by Chris Jenner

It has been said that the success of any organization comes from the strength of its members. Many of the events held at Lorenzo would not be possible if not for the continued support of the members and numerous people that quietly volunteer their time and talents to help preserve our local historic site. I would like to thank everyone who helped to make 2010 an exciting and productive year.

In June we held an early summer *Gala Garden Party* in Lorenzo's Ellen Shipman designed formal garden. We were very fortunate to have had a beautiful, dry evening. One of the events highlights included a raffling of dinner for eight, catered by our very own trustee, Suzanne Philips of Suzanne & company. Sue Voss was both surprised and elated when her name was drawn as the winner of the evening. This event continues to be a huge success, raising close to \$ 4,000 for The Friends. Please mark your calendar as this event will be offered again in 2011.

"Community Day" at the schoolhouse continues to be a crowd favorite, held on a beautiful Sunday afternoon in late September. A record number of attendees enjoyed a fun-filled afternoon of 1880's activities and games. This event continues to grow in popularity each year as children and adults alike take a time-out to enjoy old fashioned games, crafts, dancing, wagon rides and a lesson given by Miss. Buckland in the one-room schoolhouse. A special thank you to the Lorenzo Driving Competition for their generous contribution towards hayrides for this event and sleigh rides at Christmas.

The December Christmas Preview party was enjoyed by all, breaking another attendance record. This event truly kicks off the Christmas season. Every room in the mansion is beautifully decorated without a single detail being missed. The time, effort, and thoughtful consideration that go into preparations for the Christmas season is truly inspiring.

With spring just around the corner, The Friends are gearing up for another season full of wonderful events, some old and some new. When you are making your plans for 2011, please include a visit to Lorenzo, whether to attend an event, stroll through the garden, or tour the mansion. I promise, you will be glad you did.



*President Chris Jenner addresses a capacity crowd at The Friends of Lorenzo annual meeting at the Lincklaen House on March 24, 2011.*

## Memories...

*As I write this piece, it is -7 degrees outside and whoops there goes an icicle the size of Toggenburg falling from my rooftop. Yes, these are the relentless days of winter when the ski season is no longer new, our turtlenecks feel a bit stretched, and old man winter still has a firm grip on the season.*

*But the groundhog has predicted an early spring. So alas our thoughts turn to warmer weather; our gardens, our lake and of course Lorenzo's spring and Summer Calendar. Oh how I cannot wait for the Lorenzo garden party when we break out that spring wardrobe from its winter hibernation and wear bright color for the first time in many months. The air smells sweet, a lovely quartet is playing and Lorenzo's gardens are beginning to bloom. Everyone gets to pretend at that moment to live in the time of Lorenzo's grandeur. Now I'm beginning to feel my toes.*

*Memories of summer nights when the Symphony plays on the front lawn and we have picnics and movies on the green are breaking through the chill. For the kids, Lorenzo offers summer camps at the Rippleton schoolhouse where they will, for a short time, forget their Nintendo games and become more excited about mastering the ring toss or stilts. Ahh, warmer still.*

*Summer garden club, the driving competition, garden teas, lengthy walks through the trails of Lorenzo and long walks through the garden make me feel better already... and I've momentarily forgotten the bitter cold outside! Thank you for the warm memories Lorenzo and the promise of more to come!*

*Mary Beth Ruhn, Trustee*

## Preservation Month in Cazenovia



Each year, The Friends of Lorenzo sponsor a number of activities in celebration of "Preservation Month" in May. On Saturday morning, May 14th a walking tour focusing on Cazenovia's historic water-powered industrial development will be led by Jerry Munger and Ted Bartlett (*Pictured on the left, photo courtesy Gene Gissin.*) Then on Thursday evening, May 19th, Julian Adams of the New York State Historic Preservation Office (SHPO) will offer a presentation about the work of SHPO as it relates to preserving historic, archaeological and cultural resources throughout the state. And for those interested in a "Preservation How-To Workshop," Lori Wilson, Paint Application Specialist at Golden Artist Colors, Inc., will conduct a "hands on" opportunity to learn faux painting (marbleizing & faux bois) on Saturday, May 21st.

For more information about each of these programs, please call Diane Voss at (315) 655-3200 or visit [www.lorenzoNY.org](http://www.lorenzoNY.org).

## Spring Cleaning?

Now that spring is finally here, let us help you re-purpose your surplus! We're looking for all sorts of kitchen & service supplies\*— everything from wine glasses, to tea towels, to cutting boards, to wicker baskets, to plastic bins, to serving trays & utensils. Please give Diane Voss a call with any questions or ideas at (315) 655-3200.

*\* We ask that all items be in sound, serviceable condition.*



# *Celebrating the 35th Lorenzo Driving Competition*

*by Carol Buckhout*

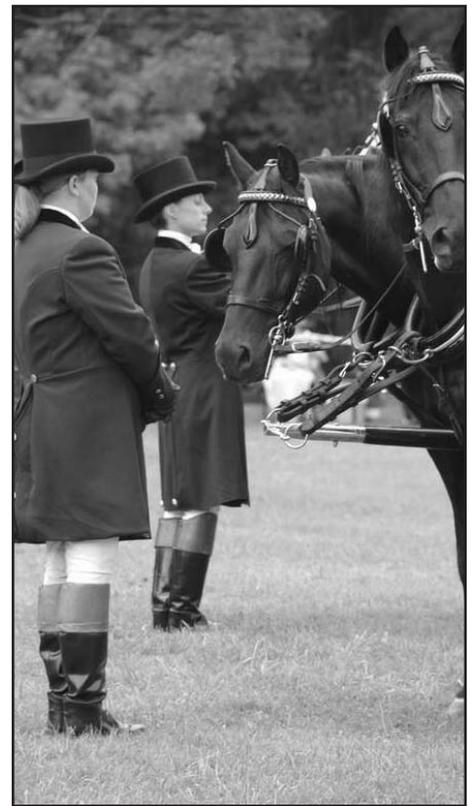
For the 35th consecutive time, the Lorenzo Driving Competition will be held on the front lawns of the Lorenzo State Historic Site on July 16 and 17. This event, a summertime favorite, has become synonymous with summertime at Lorenzo. Competitors love to come to this event because the lovely venue is unparalleled at any other competition of its type. Spectators appreciate the sport because it takes us back to our roots.

This year's two day event will host a variety of classes for horses and ponies driven as singles or as pairs. The five mile marathon will start off Saturday's competition and the best viewing spot is the water crossing that can be accessed from nearby Burlingame Road. The on-site ring classes feature the traditional working classes and the exciting obstacle classes. Market Lane vendors, offering items within a variety of price ranges, will be open from Friday evening through Sunday afternoon. This year's silent auction will benefit the Root Farm, an equine therapeutic riding center located in Verona, NY.

In honor of the 35th annual event, some special activities will take place during the two-day competition. The Friday night "Hats Off to Lorenzo" Gala will feature delicious hors d'oeuvres provided by the Golden Pheasant Restaurant and the popular Hat Contest now in its second year. Twilight carriage rides of the grounds for gala attendees will be provided by the Woodworth family, owners of Lamplit Farm.

Special events on Saturday and Sunday will include performances by the Kateland Farms Miniature Horse Drill Team and an exhibition by the Morrisville College champion Belgian 6 horse hitch. Days and times for the exhibitions will be provided through local media, in the show program and will be highlighted during the show. Other events are currently in the planning stages, so please watch for future publicity of the 35th Annual Lorenzo Driving Competition, including on the official show website: [www.lorenzodriving.com](http://www.lorenzodriving.com).

Admission, as always, is free including on-grounds parking.



*The above three images are provided courtesy Jerry Hook. From left to right: enjoying an afternoon ride; Cazenovia Lake provides a scenic backdrop in this view of the Competition obstacle course; and a quiet moment during the Competition.*

# Lorenzo and Collecting: Native American Art

by Jonathan Holstein

Like many other great houses here and abroad, Lorenzo is a repository of the things acquired by those who lived there over the generations of its occupation. Its first inhabitants had been schooled in the attitudes of what came to be called the Age of Enlightenment, which began in the late 17th century and flowered in the 18th century. A philosophical belief in the primacy of reason as the source of legitimate authority, it looked to rationality and science as a basis for belief and action; it is the latter that is of particular interest to this article.

The rebirth of interest in science that had begun in the Middle Ages and accelerated during the Renaissance, was part of the larger questioning of traditional ways and values that accompanied the Enlightenment. It resulted in new systematic approaches to the gathering of information about our world. The universe from the grandest to the most minute was subjected to renewed scrutiny, and new scientific disciplines, philosophies and instruments were created to facilitate the studies. Members of the relatively young profession of "scientist" (a designation that did not come into use until the 19th century) devised systems of classification for the flora, fauna and non-living phenomena of the world. Museums, at first "cabinets of curiosity" assembled by wealthy patrons of science to display the wonders of the natural world, were established. (These were not the first; such had existed in the Classical world before the Dark Ages, so were, like the interest in science, a rebirth.)

Lincklaen Ledyard (1820-1864) would have been exposed to such systems of thinking in his youth. When he and his wife Helen moved into the mansion in 1847, becoming the second generation to inhabit Lorenzo, he brought with him an interest in the natural world and its history. (He also reversed his name to Ledyard Lincklaen to continue the family name of Lorenzo's founder.) Ledyard was a collector in a number of areas, a competent writer and amateur artist. His interest in fossils led him to form an extensive geological collection that became the basis of the geological and natural history collections of the New York State Museum in Albany. He was also a collector of the artifacts of the Native Americans who had been the earlier residents of Cazenovia, and who were then, as they still are, a presence in our area of New York State. This interest was encouraged among Americans by Rousseauian notions of the "noble savage," and the discoveries of the remains of clearly sophisticated Indian cultures in different parts of the country. It was not a new interest: European nations had been sending out voyages of discovery to determine the shape and nature of the earth, and, of course, acquire new territories and treasure, for some four centuries before Lorenzo was built, and such expeditions were often accompanied by artists who recorded the natural wonders and peoples they encountered. The collecting of Native North American objects began with those voyages, and significant numbers of objects from the native cultures of the New World entered European collections during that

long period of exploration.

Cazenovia was Iroquois (Haudenosonee) territory. The Iroquois Confederacy was composed at first of five separate tribes, the Oneida, Onondaga, Cayuga, Seneca and Mohawk, later joined by the Iroquian-speaking Tuscarora who migrated north in the 18th century. There were both Oneida and Onondaga villages in or near Cazenovia.

Major purchases of Iroquois land were made by both private and public entities in the 18th century, including portions of the Cazenovia tract on which Lorenzo had been situated. It was natural enough that Ledyard became a collector of the artifacts of the Native Americans who had earlier inhabited the land on which his house was built. Other Americans were also collecting such artifacts, with varying degrees of scientific care. The science of archaeology was in its infancy, but many collectors, like Ledyard, kept notes of where artifacts he acquired, either through his own searches or from others, had been found. Some of the journals he kept to record his growing collection of Indian artifacts have fortunately been preserved at Lorenzo.



Pictured is a pre-contact Iroquois clay pipe head with some compelling figurative images, along with Ledyard's accompanying journal entry: Earthen

Pipe Found on site of old fortification, on Lot 33 Pompey, on road from Caz to Manlius, about halfway. See black's Onondaga, Vol. II page 270. Land now belongs to Mr. Joseph Williams, by whom the pipe was given to LL. Dec. 1863.

Northeastern Native American ceramic traditions were never as fully developed as those of other areas of the country, particularly the great traditions of our Southeast and Southwest. Iroquois pottery was neither slipped nor painted, usually had some minimal incised surface decoration before firing, and was normally confined to a small number of largely utilitarian shapes. Their most significant ceramic aesthetic accomplishment was in their pipes, some of which were made in a number of unusual forms. This pipe head shows on its front, facing the smoker, two crane heads with a human head between. The clans of the Haudenosanees had totemic animal designations, and one was the heron. We cannot know precisely what was meant by the pipe's iconography, but it is tempting to interpret it as a human sheltered within the social clan structure, and, ultimately, the larger political structure of the Iroquois Confederacy. The back of the pipehead shows the typical simple pre-firing

slashed marks of Iroquois ceramics, while the stem has rows of punctate markings leading up to the head.

As time went on, Lorenzo was used as a year-around or seasonal residence by related family members. In 1931 Eliphalet Remington (1861-1938) and his wife Jane (Strawbridge Ledyard) took up residence, and a modern era of collecting began. Remington was a remarkable man, schooled in England and the United States at the Columbia School of Mines. He was a rancher in the West, an engineer in the East involved in the construction of many important buildings in Chicago, New York and other places. Remington planned reconstruction work in San Francisco after its earthquake, and, within his brother's company, designed and built ships during World War I, devising a system that delivered a ship every ten days. He loved the outdoors, and continued a myriad of interests all his life. When Remington first went to the West in the late 19th century, the "Indian Wars" were not yet over, nor had they ended when he returned to the East in 1889. By the time he and his wife moved into Lorenzo, however, in 1931, hostilities had long-since ceased, most Native Americans were living on reservations, and the nature of the relationships between Euro-Americans and the indigenous population of the United States had settled into the patterns that have continued to this day. From the beginning of European immigration to the New World there had been a dichotomy of feeling about Native Americans. On the one hand, there was the romantic notion of the unspoiled children of nature, on the other, there was the fairly naked desire to acquire and settle their lands. Even in Ledyard Lincklaen's time there was a veneration of their works coupled with the reality of their wholesale removal from their ancestral lands to accommodate white settlers.

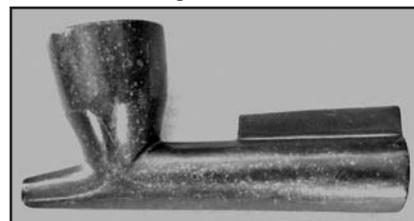


Early scientists, artists and travelers had collected large quantities of Indian art that eventually went to public institutions. By the early 20th century, private collectors were amassing the material that eventually formed the collections of such institutions as the Museum of the American Indian, now in Washington, D.C. Some collectors were particularly avid about the art of the nomadic Plains peoples, around whom a (still-evident) romantic tradition had formed. Their now-vanished traditional way of life was glorified in such international hits as Buffalo Bill's Wild West Show, and, eventually, in Hollywood; cowboy and Indian movies remain a staple Hollywood product. Among the other things Remington collected on trips to the West was this Lakota (Sioux) pipe bag, circa 1890-1910, made during what is now called the "Reservation Period" that began in the latter decades of

the 19th century. It employs traditional techniques and materials in its construction: brain-tanned deer or buffalo hide, sewing with sinew, porcupine quills wrapped on cut parfleche (stiffened leather) fringe. (Parfleche cases decorated with geometric painted motifs were used by Plains peoples to carry household goods, and were reused when they were no longer usable or practical for purposes such as this. A close examination of the bag reveals the paint on the strips behind the quillwork.) It also has materials adopted from Euro-American culture: glass beads imported from Czechoslovakia, tin cones, red and purple aniline dyes used to color the quillwork. The mixture of techniques is clear: The European beads are sewn with traditional sinew rather than thread, though thread was widely used by Native Americans as soon as it became available from traders, centuries before this bag was made. The bag itself is in a traditional Central Plains style, made for carrying a wooden-stem and stone pipe head. The images on the bag of Plains warriors aiming pistols (those acquired, of course, from whites) were traditional; Plains painting had employed warriors' exploits as subject matter for centuries. A warrior's personal hide robe might in fact show actual scenes of his most famous exploits. (The warriors in this bag are looking one way and pointing their pistols another, emblematic of the symbolic nature of weapons in Plains culture.) But this pipe bag, though traditional in most ways, was quite likely made for sale to white customers. The production of craft goods specifically tailored for Euro-American consumers had been a significant source of income for Native Americans for several centuries by the time the bag was made. As their ancient way of life on the great American Plains ended, some Lakotas, too, turned to the production of "Indian" crafts as a source of income. It is not known where Remington collected the pipe bag; it could have been during any of his extensive times in and trips to the West.

Like his predecessor in Lorenzo Ledyard Lincklaen, Remington also collected a Native American pipe head, but not a pre-contact or excavated one. His was made of Catlinite, a red stone found in several deposits in Midwest and elsewhere and also called pipestone, though its most important deposit is in Minnesota. It is a soft stone, easy to carve, and so was popular for many centuries for pipes, amulets, beads and other objects. The Minnesota deposit is named after the great 19th century American artist George Catlin, whose paintings of Native Americans, executed in the first half of the 19th century, are among our great national treasures.

Catlinite's deep red color was obviously part of its charm, and it was traded widely from its sources. Lovely small human heads of Catlinite are found at pre-contact Iroquoian sites, indicating the extent of its travels. The pipe head



Remington collected is an early style with a comb, a raised crest on the shaft, and its head is in a shape reminiscent of early steam train engine

# From the Archives

by Sharon Cooney, Interpretive Programs Assistant

## Guarding the Value of Our Village Jewels

*"It is said that the most beautiful women spend the least time before their mirrors contemplating their charms; they are assured of them by the admiration they command, and so, perchance, it is with fair Cazenovia.*

*So much admiration comes freely that it is unusual for us to give thoughts to the attractions that are the decorations of our hill-top village, but at times, it may be well to hold a mirror before us and see if, here and there, there are not some chances for enhancing or guarding the value of our village jewels."*

Sound like the beginning of a letter to the editor **Cazenovia Republican**? Well, it was...on July 30, 1885. The author was Lambertus Wolters Ledyard, nephew of the founder of Cazenovia, John Lincklaen and his wife, Helen Ledyard Lincklaen. Mr. Ledyard, a lawyer, farmer, and former president of the village was passionate about the community he was born and raised in and evidence of his efforts to improve and beautify it still exist today. Some of his projects included rebuilding the public pier, preservation of Chittenango Falls, and founding the public library.

In 1885, he penned a letter to the editor of the **Cazenovia Republican** to voice his concerns over the steamboats that were docked and launched at the public pier. He titled it "Our Public Property" and continued:

*"Cazenovia has four especially beautiful features. Commencing at the East there is the Cemetery, the final resting place of them who are gone, the final repose of nearly all who are permanently with us now. This is a spot none can regard without the fullest sense of satisfaction...*

*The next of the village property is the fountain and park. The fountain is a pretty toy, a spray of laughing water that cheers the eye and ear of the wayfarer all the year through...*

*The central point of the village is the square which the place owes to the good taste and foresight of Mr. John Lincklaen who laid it out in the original scheme of the place. For many years it was the foraging ground of the vagrant street cow, the worst enemy of shade and shrubbery that ever delayed street decoration. She ate the grass but spared the weeds until gigantic docks, tall thistles and burly brambles were the leafy plants of the period and a general aspect of neglect characterized the place. Very little was done for the square by the village fathers until within a few years. The avenues were set by public spirited citizens. Much of the care that has changed the rough surface into fair lawns has cost the public nothing, but of late some*

*admirable work has been done in narrowing the roadway and finishing the sod margins, and this year the mowing machine has been set at work and the place is assuming the finish that it should show. As a wide expanse of sod and foliage it is extremely handsome, it adds materially to the value of adjacent property, and to the pleasure of all residents and visitors, but it needs more care on the part of the authorities to protect it from invasion and*

*misuse. It is not the province of a central pleasure ground to be drawn over with heavy teams, or be made the place for huge board structures for advertisements. The trustees are sworn to protect village property, not to transfer it for private use, and it would also seem that permitting damaging booths to be set up, where men paying no taxes, contributing no permanent aid to Cazenovia, are made free to compete with our business men, is a very flagrant pervasion of the property and the same may be said of the desire of a few persons to use it for showing machinery for sale. There is always a passion to obtain public property for private purposes and strong lines are needed to keep such domain intact.*

*From the square to the lake the view is one of unusual beauty and interest when no obstacles intervene. Many years ago a very handsome office stood facing up the street but its owner, the late Mr. Ledyard [the author's father, Jonathan D. Ledyard], caused its removal, deeming it*

*an improper obstruction to the view. When it was torn down, the street was graded to open the view to the utmost and the pier was built. For many years the pier was very handsome. The water ample for the pleasure craft of the time and they were moored there safely to the large iron rings that are now nearly all gone. The place and surroundings were an especial care to Mr. Ledyard who went there daily and constantly carried away every shaving can, or floating branch. No part of his own property had so strong a hold upon him, and he was more anxious by far for the neatness of the public access to the lake than for his own water front. Thus for a long time the pier endured a model of system and order, and all who came and went from it felt that it represented fitly the beauty and refinement of the village...*

*Cazenovia stands in the front rank of American villages, an example and a leader, and no one should hesitate in forwarding her material interests. It is an age of aesthetic demand, and a rich reward awaits communities who offer those weary of city and watering place life, quiet, healthy and attractive homes."*

Whether one has an issue with a stray cow, a steamboat, Walmart or lake use, the more things change, the more they stay the same.



Lambertus Wolters Ledyard (1836-1897)

# Curatorial Corner

by Jackie Vivirito, Curatorial Associate

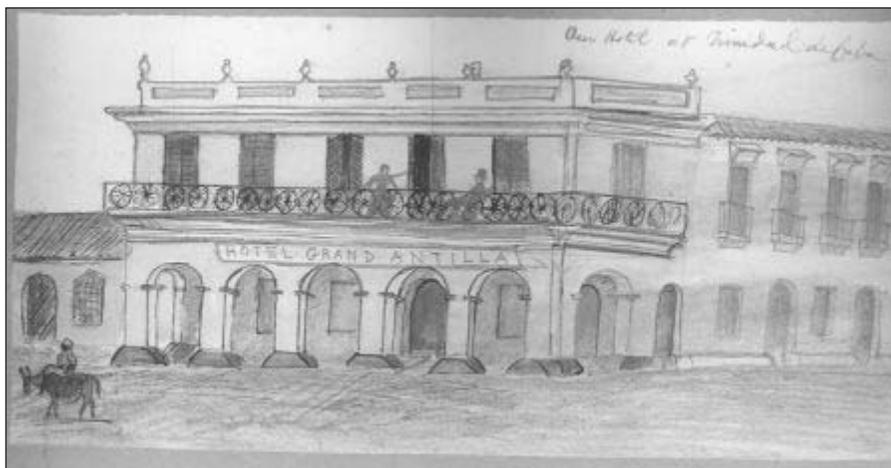
## An 1857 Journey to Cuba

At 3pm on Monday, February 9th, 1857 Lorenzo's second owner, Ledyard Lincklaen and his wife, Helen Clarissa Seymour boarded a train in Philadelphia bound for Baltimore. It was the first part of a journey that would take them down the east coast of the United States to their destination, Cuba. They would return via New Orleans on the Mississippi and Ohio Rivers. Ledyard Lincklaen chronicled their fascinating journey commenting on a plethora of subjects including local customs, agriculture, natural history, botany, architecture and their accommodations in a series of eight articles published in the New-York Tribune. A scrapbook found in Lorenzo's historic collections contains the articles, his sketches, Cuban visa and receipts.

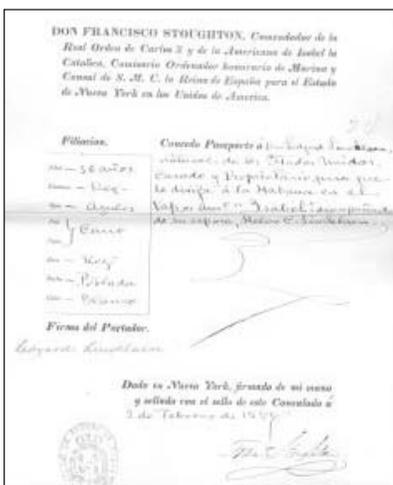
From Baltimore they traveled to Washington, D.C. and spent the night at the National Hotel. Leaving at 6:30am on February 10th, they sailed down the Potomac River on the steamer Powhatan, passing Mt. Vernon on the way to Aquia Creek. Continuing down the coast by railroad, stops were made in Richmond, VA, Wilmington, NC and Charleston, SC. Time spent in Charleston included a ride into the country to see an abandoned ship-yard on the Cooper River, a visit to the Museum of the College of Charleston to view their natural history collection, and attending a slave auction which Lincklaen found to be "...repulsive and depressing.."

In Charleston they boarded the steam ship Isabel bound for Cuba on Thursday, February 19th. Following the coast of Florida the Isabel made a brief stop in Key West and arrived in the port of Havana, Cuba before dawn on Monday, February 23rd. After exploring the neighborhoods, markets, churches and cemeteries of Havana for two days they departed traveling by rail and steam ship to the city of Trinidad on the south coast of Cuba.

From the balcony of the Hotel La Grande Antilla in Trinidad the Lincklaens had a view of the city and its cathedral. The days were very hot and after 10am the sun was considered "dangerous to health." Despite this, they explored the countryside at length visiting a sugar plantation and collecting shells on the beaches where he notes that swimming is in shallow water only due to sharks in the area. The Lincklaens attended several balls while in Trinidad and Ledyard observed that unlike American parties, here ladies often occupied a separate parlor between dances which he felt relieved the gentlemen of "the severe mental exertion" of the "efforts to converse with their fair partners."



"Our Hotel at Trinidad de Cuba" by Ledyard Lincklaen, 1857. Is that the Lincklaens on the balcony?



This visa, dated February 2, 1857, permitted Ledyard Lincklaen and his wife, Helen Clarissa Lincklaen, to travel to Cuba. The box on the left side of the document describes Lincklaen as being age 36, and of average height with blue eyes, gray hair and eyebrows and a grayish brown beard.

Returning briefly to Havana they toured the impressive Morro Castle, which was built in 1589 and stands at the entrance to the harbor. Next they journeyed into the countryside near Havana to stay at The Carolina House which had formerly been a coffee plantation. From The Carolina House they road out on horseback to explore a nearby coffee plantation, the Guamacaro and Yumuri valleys and by train to the port city of Matanzas. They departed Cuba from Havana on Wednesday, March 18th.

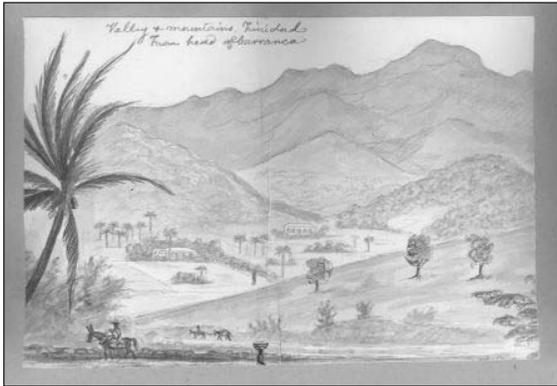
After a "smooth passage" they entered the rough, churning Mississippi River in heavy fog on Saturday, March 21st. In New Orleans the Lincklaens examined the architecture and explored neighborhoods and cemeteries. Next they took an excursion to Attakapas, "that low rich portion of the delta lying westward of the city (New Orleans)." Traveling by train and steamer they passed through Bayou Boeuf and Bayou Teche describing crawfish habitats, the mounds at Berwick that "seemed a truncated pyramid of very perfect form", and counting approximately 50 alligator sightings.

Leaving the Crescent City on the steam ship Pennsylvania, they traveled for five and a half days on the Mississippi River passing Baton Rouge, Natchez, Vicksburg and Memphis. Upon reaching the Ohio River they boarded the small steamer Arizona bound for Cincinnati. Ledyard Lincklaen's final article comes to a close as they pass the mouth of the Wabash River on April 4th, 1857. He signed off, as he had each article, "OWAHGENA."

*Continued on page 9*

*“Curatorial Corner” from page 8*

Author’s Note: While the Lincklaens were in Cuba in 1857 the 15th U.S. president, James Buchanan, was inaugurated on March 4th and the U.S. Supreme Court ruled in the Dred Scott vs. Sanford case on March 6th.



Sketch by Ledyard Lincklaen, 1857. “Valley & mountains, Trinidad, From head of barranca” which Lincklaen thought to be one of “..the most striking and beautiful sights of Cuba.

*In concert  
with Stone Quarry  
Mill Art Park’s  
“The Art-Quilt*



*Experience” summer  
'11 exhibit, Lorenzo will  
be displaying six bedspreads during  
the visitor season. Illustrating the evolution  
of 19th century American whitework—which  
included stuffing, cording and embroidered  
candlewicking in the “white on white”  
tradition—the display will include an 1824  
candlewick example made in Cazenovia.*

## **Syracuse Garden Club at Lorenzo**

*by Graham Egerton*

On the first Sunday in February, in spite of bad weather and the prediction of worse to come, I made my way in to Syracuse to attend a lecture on, of all things, wildflowers - “Gardening With Native Perennials.” The occasion was well-attended - about 50 people in the room, with some having to stand for the hour-long lecture with questions at the end. I was there because I know that spring is not far off, and for garden lovers now is the time to get busy. For several years I have worked with a group from the Syracuse Garden Club who come to Lorenzo once a week during the late spring and summer months



*Long-time Syracuse Garden Club members and the “grand dames” of the Dark Aisle project, Sally Thompson and Faith Knapp, who we have sadly lost in the last decade, tend to the Dark Aisle in 1991.*

to spend a morning in the “Dark Aisle,” clearing winter damage, weeding paths and tending the wildflowers which were planted by the Club. The Dark Aisle is the angled row of trees which forms a border between the formal garden area and the open fields of the Lorenzo property, and was begun in 1854, during the Ledyard and Helen Lincklaen ownership period (1847-1894.) The space was planted with a double row of evergreen trees, with deciduous trees and shrubs added randomly over time. After a number of years, a path was established between the double rows of trees, and by then the young forest was forming a dense backdrop for the formal gardens.

In 1976 the Syracuse Garden Club began an ambitious program of planting native New York wildflowers in the more open areas in the Dark Aisle, and for years it was kept beautifully by the members. Over time, the forest grew so thickly that many of the beds of flowers declined due to lack of sunlight so that today the numbers are greatly diminished. In the past few years, storms have blown down or damaged a number of trees so that there are now some open areas which should allow wildflowers to thrive and the Club is making the

most of this natural gift. We have lists of the original flowers which were planted and are beginning to re-establish them in these areas. As we weeded and cleared these sites, we found a few of the original flowers which had struggled to live in sub-marginal circumstances--and we hope to find more.

In April of 2010 a family in Oneida County donated enough white trilliums from their woods to make a large bed and we are anxiously waiting for spring to see how many of them decide to make the Dark Aisle their new home. If you would like to help advance this project with flowers or funds, please contact the Syracuse Garden Club, c/o Nan Berger, 121 Shirley Road, Syracuse, NY 13224.

# *It Takes an Appropriately Attired Schoolmarm to Teach at Rippleton Schoolhouse*

by Susan Anthony, Docent Co-chair



Barbara Cook, flanked by the Peebles Island costume "dream team."

When Casey Frazee left her position as education and private events coordinator at Lorenzo in 2009, Lorenzo was very fortunate to have Barbara Cook join the staff as the Rippleton Schoolhouse mistress Miss Mattie Buckland. As Barbara has developed her interpretation of Miss

Buckland's persona, the schoolhouse program has continued to evolve and grow into a major part of the Lorenzo experience for school-aged visitors. So far this year, thirty-one classes representing six school districts have registered to take part in the Rippleton Schoolhouse Immersion Program.

In an effort to make the Schoolhouse program as authentic as possible for the interpretive period at Rippleton, an 1880's period dress, of a type that would have been worn by a schoolteacher, is being custom made for Barbara. The work is being done by a team of four incredibly talented women at Peebles Island, the conservation center of the NYS Office of Parks, Recreation and Historic Preservation. Thus far,

there have been two dress fittings and much research, consultation, and searching for appropriate undergarments, bum rolls, shoes and hairstyles. The final fitting will take place in May, and then the authentically-, historically-clad Miss Buckland will emerge.

Watching this dress progress from a book of patterns from the Victoria and Albert Museum in London, to a complete muslin mock-up, to the almost final product has been fascinating. The members of the Peebles Island team are experts not only in fabric construction, but also in period costuming and social history. The research and the care that has gone into every stitch have been meticulous. For example, I witnessed one very intense and lively discussion about the historic basis of one particular dart and fold!

The schoolmarm dress is not only going to be authentic to the 1880's time period, but also spectacular. Miss Buckland will be a sight to behold as she leads her classes in a fast-paced game of Crack the Whip!

As always, the docents welcome guests and prospective members at each meeting. Training will also be provided for new docents at any time during the year. Please call Sharon Cooney (655-3200) or me (655-8766) to answer any questions you may have about the Lorenzo Docent Corps.

---

*"Lorenzo and Collecting" from page 6*

smoke funnels. This style was made until approximately the 1870s, and thereafter was supplanted by pipes with straight-sided bowls.

Native American objects were among the many things collected over the generations by Lorenzo's owners. Housed at the mansion are objects representing the many interests of its inhabitants. They include also things acquired on Grand Tours of Europe, natural history specimens, oriental curios, South American antiquities, and objects from a number of other areas. In general, the collections at Lorenzo illustrate the interests of educated Americans of means in the 19th and early 20th centuries.

## The Friends of Lorenzo & Lorenzo State Historic Site 2011 Summer Camp at Rippleton Schoolhouse Monday-Friday, July 18-22, 9 a.m. to 4 p.m.



*Summer Camp 2010*

Students, ages 8-11, will explore late 19th Century rural education and related themes with "Miss Buckland," various guest presenters, crafters and the staff at Lorenzo. Fees are \$150 per student (\$135 for Friends of Lorenzo members). All required activity materials are covered by program fee. Space is limited and reservations are due by June 24.

**For more registration information, please call (315) 655-3200 or visit**

**[www.lorenzoNY.org](http://www.lorenzoNY.org).**



# Friends of Lorenzo Membership Form

Please make your check payable to The Friends of Lorenzo and mail with this form to:  
The Friends of Lorenzo, Attn.: Membership, P.O. Box 4, Cazenovia, NY 13035

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Pictured here enjoying summer afternoon refreshment on the porch of "Corner Cottage," Cazenovia, c. 1913, are from left to right: Anne Fitzhugh Ledyard, unknown, Molly Ledyard Colgate, Estelle de Peyster and Jane Ledyard Remington. From the collection of Lorenzo State Historic Site.

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