

The Staff of The Historic Village at Allaire: Hance M. Sitkus, Executive Director; Daryl O'Connell, Events & Marketing Coordinator; Bonnie R. Brown, Director of Historical Interpretation, Kathy Geiser, Office Manager; Timothy Brown, Village Manager; Angela Larcara, Group Tour Coordinator; Gina Palmisano, Volunteer & Intern Coordinator; Alyssa Paterno, Assistant to the Executive Director; Felicity Bennett, Curatorial Assistant.

The Board of Trustees: Patricia Lundervold, Chairperson; Linda Cafone, Vice Chair; Ray O'Grady, Treasurer; Charles A. Brisbane; Jason Bryant; Russ McIver; Cindy Turner; Tom Laverty, Secretary; Inga Gabliks; State Park Supt.; Sgt. Michelle Sharp, NJ State Park Police; Paul Taylor.

Upcoming Events

AUGUST

3rd - Saturday - 11am-4pm

James P. Allaire's Birthday & Guild Day! Concert by Colonial Revelers at 12:30pm

10th - Saturday - 8am-3pm

Midsummer Flea Market

18th - Sunday - 8am-3pm

24th Annual Rolling Iron Antique Auto Show

24th - Saturday - 10am -2pm

Village Workshops

31st - Saturday - 11am - 4pm

Back To School Bash

SEPTEMBER

2nd - Monday - 11am-4pm

Buildings Open for Labor Day!

14th - Saturday - 8am-3pm

Late Summer Flea Market -

14th - Saturday - 11am-4pm

Allaire Community Farm & Food Truck Festival

21st - Saturday - 11am-4pm

Fall Apple Festival

28th - Saturday - 10am - 4pm

Fall Craft Market

OCTOBER

4th & 5th - Fri. & Sat.-7:30-9pm - **The Legend of Sleepy Hollow**

5th - Saturday - 11am-5pm

Witches, Wizards & Wands Festival

11th & 12th - Fri.&Sat. - 7:30 - 9 pm - **An Evening with Edgar Allan Poe**

continued:

12th - Saturday - 8am-3pm - **Fall Flea Market**

18th & 19th - Fri.&Sat. 6:00 - 9:30pm - **Allaire Haunted Hayrides**

25th & 26th - Fri.&Sat. - 6:00 - 9:30pm - **Allaire Haunted Hayrides**

NOVEMBER

1st, 2nd & 3rd - **Stocking Stuffer Craft Show** - 10am-3pm starts at noon on Sunday.

2nd - Saturday - 11am-3pm - **Election Day 1836!**

9th - Saturday - 8am-3pm - **Late Fall Flea Market** - [Rain date, Nov. 10th](#)

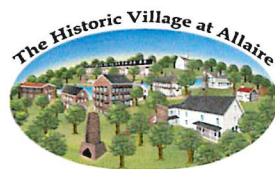
16th - Saturday - 5:30 - 7:00pm - **"Magic of Lionel" by Neil Hartley** - 20pp for tickets

24th - Sunday - 11am-3pm - **Early 19th Cen. Thanksgiving**

FOR MORE INFORMATION AND FEES FOR EVENTS GO TO:

www.allairevillage.org and click on the Events tab.

Weekend parking \$5 per car Through Labor Day.



Continued from page 1

catalog, clean and feature items from our collection that have not been on view to the public for many years. Their participation in Maria Allaire's wedding re-enactment, as well as assisting with our Ducky Derby fundraiser, introduced them to a side of the museum operations not often experienced. Jamie has spearheaded a "look book" project to make information on the second stories of our homes accessible to those who cannot climb stairs. Julia has spent time with our tradesmen and has learned the fine art of carving wooden spoons for the village cooks, as well as tackling the blacksmithing art and proving to be a very promising student! Kelsey and Thomas have proven to be excellent research assistants and writers, dealing with collections items and the Village blog. Bernard Weisel, who was with us from March through the first week in June, was instrumental in starting research on the trunks and chests in the collection, which culminated in the current exhibit - "Transporting Dreams" - currently on view in the museum through September 15th. Bernard's internship served as his Senior project at Kean.



Spotlight on Our Interns

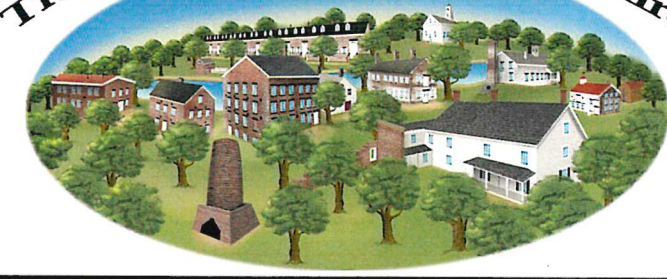
Once again, The Historic Village at Allaire has been extremely fortunate to have five talented and enthusiastic interns spending the spring/summer with us. Julia Mandalakis (Sarah Lawrence College), Jamie Morris (Washington College) - pictured above left to right - Thomas McVey (Senior, Christian Brothers Academy), Kelsey Cooper (Senior, Trinity Hall),



and Bernard C. Weisel, Jr. (Kean University) have all assisted with curatorial, research, and interpretive projects that have resulted in new exhibitions, greater patron accessibility, and wider interpretive programs. These talented individuals have been willing to tackle any challenge that has come along, and as a result, we were able to

Cont. on page 8

The Historic Village at Allaire



Summer
2019

The Village Star

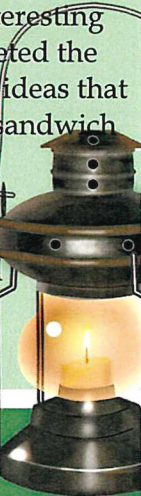
Report From Austin, Texas - by Gina Palmisano, Volunteer Coord.

As a new professional within the museum field, I have been actively looking for professional development opportunities that can help strengthen my skills and benefit Allaire. I was thrilled to discover that the Association for State and Local History offers two scholarships for individuals who just entered the museum profession to attend one of their workshops free of charge. I was even more thrilled to be the recipient of this scholarship and have the opportunity to attend a workshop in Austin Texas called "Creating Programs for Students and Teachers Workshop."

This workshop focused on designing and assessing education programs for students and teachers in museums, and was an eye-opening experience into the world of museum education and the new age of interactive programming that museums are stepping into. This workshop provided me with the skills to plan programs that will develop students critical thinking and analytical skills as well as align with the state education standards. Teacher professional development was also a topic, outlining the steps museums can take to become a center for teacher education. Overall, this informative workshop created an environment of collaboration between museums from across the country and facilitated many resourceful relationships.

The host of this two-day workshop was the Bullock State History Museum in Austin Texas which opened in 2001 and focuses on interpreting 'the Story of Texas' through engaging exhibits, programs and festivals. Within this three floor interactive museum is a well-equipped classroom space that held our workshop. Throughout the course of this workshop, our instructor planned a balance of lecture presentations, group activities and hands on projects. Some of these activities prompted ideas for training Allaire volunteers as well! An example being when we were asked to create our own museum, write its mission statement, goals and create three program ideas for our imaginative museum. In the workshop we came up with the Museum of the Sandwich focusing on the history and culture of the sandwich. This was such a fun activity because it was so interesting to see how everyone interpreted the museum differently and the ideas that they felt were crucial to the sandwich museum such as cooking demonstrations, exhibits on condiments, debates on the definition of a sandwich and even an International Sandwich Festival!

Cont. on page 7



Men's Waistcoats

By Diane Lingsch,
Fiber Arts Guild Mistress

In the earliest part of the 19th century ornamental "under vests" were worn by men. These were separate pieces of material, tied together at the back of the neck.

Later two waistcoats were worn and the under waistcoat was often quilted, whereas, the outer waistcoat could be very elaborate.

Eventually the vests were made in three pieces sewn together, back, right side and left side. The back was usually made of a solid patterned material and the front was more decorative depending when or where the vest would be worn.

The vest could have a collar, or not. If a man in this time period was wearing a dress shirt, then he would have been wearing a vest. Not wearing a vest over a dress shirt was like going out in one's underwear.

The vest was the one item of a man's wardrobe aside from his cravat, where he could be "decorative", utilizing fabrics that were more colorful, with exquisite designs.

Shawl collars were more rounded and were more appropriate on fancy vests, worn for special occasions. Notched collars were popular on men's waistcoats. The shirt collars were high and worn with a cravat tied around the neck twice and tied in a bow, or a jabot which was a ruffled piece worn instead. A professional gentleman would wear something more tightly buttoned. These vests would be made of wool in different patterns, such as hounds tooth, tweed, or plaid or even checkered.



There were vests that were double breasted having two rows of buttons down the front. The fronts could also be padded for warmth or to give more fullness to a man's physique. (Corsets were worn in the early part of the 19th century by men to cinch the waist, and to give more breadth of appearance to the shoulders). There were also small pockets, one or two, and one to hold a pocket watch or fob, including a chain, ribbon or a pendant.



Until 1825 waistcoats were waist length, generally square cut at the waist, and single breasted. Thereafter the vests became slightly pointed at the center front.

Page 2



For working men, there were "work vests" made of heavy cotton, muslin or linen.

Skirted coats were worn by men throughout the first half of the 19th century.

In the 1830s men's coats were usually dark in color such as, blue, or brown, dark green or dark gray. They were cut away in the front but still were skirted on the sides and back. This would allow exhibition of the waistcoat, even when the coat was buttoned.

Victorian Men's Vests



Cont. from page 1

Including activities like this into Allaire's volunteer training could be a great way for volunteers to broaden their understanding as to what a museum's capabilities are and conceptualize new ways to represent Allaire. Another activity that I found useful for myself and volunteers was when we were divided into groups and told to find an artifact within the museum that we could make a 10-minute education program on. We only had 30 minutes to find the object and create an activity with the catch also being that we had to tailor the idea to a specific audience we were assigned. This was the most challenging, yet most entertaining activity we did throughout the workshop. It was great to see the different styles of activities created by the other groups and experience the program from a visitors' standpoint. Having Allaire volunteers partake in this activity could be a great way to have them expand their creativity and build their interpretation skills. Having graduated with a degree in Secondary Education, this workshop showed me how similar lesson planning can be to museum program development.

Considering both activities share similar goals of educating an audience and appealing to a variety of learners and interests, it is not surprising that the techniques used are interchangeable. This was proven when the workshop instructor discussed education theories such as multiple intelligences and backwards planning. Multiple intelligences

is the concept that individuals have different ways of learning and different intelligences that they can comprehend. These intelligences include verbal, mathematical, musical, visual, bodily-kinesthetic, interpersonal, intrapersonal, naturalist and existential. Each person can possess some degree of each intelligence but for the most part an individual connects with one intelligence the most. The point of this theory is to help educators create lessons that use as many of these intelligences as possible to get the meaning across to their audience. Backwards planning is another theory that is utilized amongst teachers and museum educators. This is a planning concept where the educator starts with an overall end goal and then works backwards to design the steps needed for their audience to reach that goal. This is supposed to help organize better lessons by forcing the teacher to define clear specific goals and outline their lessons to then accomplish the desired end results. Museum educators are expected to do the same thing when planning their programs. It was interesting to see how concepts that I have known about for some time due to my teaching degree could still prove to be invaluable in the informal teaching setting of museums. Overall I had a very positive experience at this workshop and am extremely grateful for the opportunity to expand my museum education knowledge and skills. I learned a great deal about the different approaches museums can use to

connect its history to children and am excited to apply this knowledge to my current project called History Kids Club. With the program starting in July, the workshop could have not come at a better time to help me confidently commence the program armed with new resources and tools to steer History Kids Club in the right direction. This workshop has also inspired me to develop other new ideas for the village that can reach a larger audience and touch upon new subjects of Allaire's history. Be on the lookout for these programs in 2020! **History Kids Casting**



*Now is the time to consider becoming a **Member of the Historic Village at Allaire!** With our **NEW program**, receive free entry to events, exhibitions, and special receptions, as well as discounts in our shops and much, much more. Check out the "Get Involved" tab at our website: www.allairevillage.org for more information on exciting opportunities.*

Page 7

Our Talented Tradesmen

The Village has always been fortunate to have volunteers who are enthusiastic and talented craftsmen and craftswomen. As our ranks grow, we continue to expand our guilds and attract more individuals who graciously lend their artistic talents to produce quality 19th century crafts. ***Our thanks to all!*** Our blacksmith, Jason Herbst has been experimenting with techniques (candle stand)



(twisted hook)



and Mat Davidson has been working with our intern Julia on leaf key fobs



and spoons



In the woodcarving shop our three long-term carvers, Jim Gibson, Steve Shaw and Alex Sunada have been joined by some new students, Sean, Polina and Julia, who are busy honing their skills. As is obvious from the attached photos, the results of the work being done is exemplary and the degree of artistic talent is

truly exceptional! Below is a wood spirit carved by Jim.



Alex takes another path to express his figurative sculpture. New student



Sean uncovers a fox in one of his first tries at carving.



Steve meanwhile, is working on spoons from a variety of beautiful woods that have been gathered from fallen trees throughout the park.



Our leatherworking shop has been producing many beautiful items thanks to the artistic efforts of Kristina Sunada. From bracelets, to key

fobs, hair clips, coin purses, glass cases, draw string bags and tool



cases, Kristina is one of our most prolific crafts people.



Currently she is teaching Betsy Sunada (her Mom) the finer points of leatherwork so that the village will continue to have the shop operating when Kristina leaves us for college in September. Luckily, Betsy, who is also Head of the Weaving Guild, is a very talented artist who seems to learn to work in whatever medium is put in front of her. Thank you Betsy and Kristina!



Tinsmith Guild Master, Ray O'Grady & his new student Molly worked as a team on the above candle holder with great results!



The tinsmith and blacksmiths partnered on this tin tool box!



Welcome General Store Manager, Cindy Srnka

Cindy joins Allaire Village, Inc. after having been at Grounds For Sculpture for 10 years in various positions. She began as Museum Shop and Gallery Associate, became a Museum Educator, Corporate Engagement Associate, and Development Associate. Cindy studied art history at Mercer County Community College and was accepted into the University of Pennsylvania as a recipient of the Bread Upon the Water full academic scholarship. She is a candidate for a Bachelor of Arts degree in Near Eastern Languages and Civilizations with a minor in History/History of Art and expects to graduate in 2020. Cindy grew up in Cliffwood Beach, NJ and is currently a resident of Jackson, NJ. Cindy has been a visitor to the Historic Village at Allaire from childhood and is excited to be coming on-board at a time when the village is growing its audiences, events, and educational programs. She is looking forward to working with our Guilds to carry more one-of-a-kind art pieces handcrafted here at the Historic Village at Allaire. Stop by and say hello to Cindy!

Updates on Our Funders

As you may know, Allaire Village, Inc., which operates the Historic Village at Allaire, is a 501 (c) 3 charitable organization that raises funds for programming, exhibitions, education, routine maintenance and daily operations of the village. Our income is garnered from a variety of sources including retail sales in our shops, events fees, membership fees, individual donors, corporate support, government grants and private foundations. To date we have received support from granters of note – our thanks goes out to:

The Fairleigh Dickinson Jr., Foundation – for support of our volunteer training, development, recruitment and outfitting. Also in support of our mentoring program for youth volunteers.

Monmouth County Historical Commission – General Operating Support.

The 1772 Foundation – for needed repairs to the Enameling Building exterior.

The Questers – Sandpipers – support for chimney repairs in the Manager's House.

Ocean First Bank – support for our youth education programs.

New Jersey Office Systems – General Operating Support

Allaire Women's Club – General Operating Support

501st Legion – in support of children's programming

New Jersey State Police – in support of children and family programming.

And thanks also to our 2019 members:

1st Quarter:

- Pauline Picone
- Thomas Laverty
- Elizabeth White
- Richard Veith
- Howard Moses

2nd Quarter:

- Donna Bravero
- Joe & Eileen Miller
- Richard Odroniec
- Lisa Sabo
- Richard & Laura Brynes
- James Ruddick

3rd Quarter:

- Don & Barbara Corson
- Allaire Brisbane Stallsmith
- Mark Stigliano
- Constance Curtis
- Joh Curtis
- Marie Hausner
- Barbara Harrison
- Maureen Starch
- James & Sylvia Garry

Don't let your membership lapse!! Renew today and start receiving your discounts for workshops and events immediately!

Please consider becoming a Member of the Historic Village at Allaire! Check out the "Get Involved" tab at our website: www.allairevillage.org or call: 732-919-3500. You can also donate through the "Donate Tab" on our web site. Thank you!

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A Family at War – Contesting the Will of J.P. Allaire

Near the end of James P. Allaire's life family complications abounded (as they often do in families.) His marriage to Calicia Tompkins and the resulting child of that marriage, Hal Allaire, became a contentious issue to the children of his first marriage upon the reading of his will. The battle over the inheritance would go on for 18 years. In the end, the lawyers won and Allaire's estate never recovered. The story of the Probate of the last will and testament of James P. Allaire is filled with accusations, spying, lying, and maybe a little arsenic. Children torn apart by the last wishes of a titan of industry battle a suspicious widow after the even more suspicious passing of their father, and secrets are spilled.

Continued page 5

What in the World? (of the 19th century)

The world of the 19th century, in most cases, wasn't clean and orderly. In an iron producing town like the Howell Works, daily living would include soot, grime, smoke, animal droppings and noise! Occupations ranged from working in the blast furnace, coal depot, collier mound, bogs, saw mill, screw factory and farms. It was the lucky soul who landed a job as a shop clerk – they might actually go home moderately clean! Here at the village, we find many interesting objects used in the performing of jobs and assigned chores, as well as for leisure and enjoyment. Two such items are presented below – **Your task, should you choose to accept it – is to find out “What in the World Is It?”**

Exhibit A:



Exhibit B:



First to call 732-919-3500 ext. 12 with the correct answer wins 2 tickets to Fall Apple Fest!!

Volunteer Spotlight

This month we're featuring the
Head of the Weaving Guild –
Betsy Sunada



How long have you been volunteering?

I have been volunteering at the village for almost 2 years.

What is your favorite part about volunteering?

I really love getting to talk with the visitors every weekend. Our guests are so happy to learn about the village history and talk about the past. I love it when someone walks away from our conversation having learned something new.

What is your favorite memory from volunteering at Allaire?

My favorite volunteering memories are about getting the opportunity to volunteer as a family activity.

Getting to share these experiences with my kids is a very unique and special thing.

What have you learned from your volunteer experience?

I have learned that you don't have to be a historian or even a history buff to be able to get a lot out of volunteering at a historical village. All you need is a passion for sharing what you learn with others.

**WE'RE LOOKING FOR
VOLUNTEERS!**

Want to take a trip to the past every weekend? Do you like to learn new

things? Are you crafty? Would you like to become a part of something unique and exciting?



The Historic Village is recruiting volunteers to take a role in the life of the village. We need tinsmiths, woodworkers, blacksmiths, weavers, hearth cooks, gardeners and more! Interested? Call Gina Palmisano at: 732-919-3500 ext. 10 Come Join Us! Visit our web site at www.allairevillage.org under “Get Involved.”

BlogSpot - by Tom McVey, Intern (Christian Brothers Academy)

I am often asked why history is my favorite subject, and I believe that I have a very unique answer. It all started when I was 8 or 9 years old. Like nearly all other kids of my generation, I loved video games and they consumed much of my time, to my parents' dismay. At this point of my life, I was neutral on history, and viewed it the same as any other subject, but that all changed after I played a certain videogame. That game was Call of Duty 2, which was about World War 2 and was from the perspective of an American, a British, and a Russian soldier. Despite my

being nearly a decade too young to play it according to the age rating, I loved the game so much, and contrary to many concerned parents' beliefs, it did not ruin my mental development. Instead, I was fascinated by the game's setting, and it ignited in me a passion to learn more about that war, other wars, and history in general. Now, nearly a decade since I played Call of Duty 2, I am interning at Allaire Village. I get the same feeling of being immersed in history here as I did playing that game, and it makes me eager to learn more about the history of the village and history in general. Reading about history in a textbook is one thing, but being immersed in a historical setting like Allaire is on a whole other level. I hope that, like me, young kids will also find a new love for history by visiting Allaire.

A Family At War – continued from page 3

There was some confusion around the marriage of James P. Allaire and Calicia Tompkins, his second cousin, who beginning in 1836, lived at the Allaire residence as a companion and aide to the ailing Frances Duncan Allaire, James' first wife. The pair had claimed to have been wed in October of 1846 in a secret ceremony although no one close to the family had been made aware or could validate Calicia becoming “Mrs. Allaire.” This secret wedding was exactly a year before the birth of Calicia and James' son, Hal and 10 years after the alleged death of James' first wife, Frances whose exact death date has some confusion surrounding it. The children from James P. Allaire's first marriage were not very fond of Calicia (although Maria seems to have been on good terms for a time prior to her father's death). Frances Roe in particular, the eldest daughter of James P. and Frances Duncan, was quite sure that Calicia had been strategically keeping the children away from

their father. Before his death, Allaire had written a second will, amending the longstanding will, written in 1845, and gave all the power to Calicia. Maria, Frances, and James contested this new will in a court case in which Calicia comes out victorious. The case however, was far from over! The children pursued the case to a higher court - this suit would continue in the courts for the next 18 years.

Representing Calicia was John Cochran, Esq. In a sketchy twist, Cochran was engaged to Calicia's sister and would often stay in the Allaire residence. Cochran was an aggressive man who was repeatedly heard disparaging the entire Allaire family. He even had to write several apology letters to members of the family to assure them there was “no bad blood.” However, Cochran's examination during the probate of the last will and testament reveals his true thoughts. He believed the Allaire children to be money hungry people, who ran through two fortunes and still wanted more from their father. Although this cannot be proven, the intense cross examination done at the trial casts reasonable doubt over all parties involved, especially James P. Allaire's eldest daughter, Frances. She had reached out to her friends, the Vanderbilt's, prior to her father's death, asking Cornelius Vanderbilt to relay the message to her father of Frances' apparent poverty after the death of her husband. However, it is likely that Frances was not destitute, but in fact getting an allowance from her son in law, Mr. Christie. The litigation came down to the children from Allaire's first marriage battling their stepmother, who's actions leading up to his death were quite suspicious. James P. Allaire's official cause of death is disease of the lung, diagnosed by none other than

John Cochran's brother, a physician staying at the Allaire residence, as was Calicia's sister and John, the lawyer. Oddly, Calicia did not call the long time Allaire family physician. This well trusted physician had actually deemed James' lungs quite healthy, when he had last seen him, although he had diagnosed a debilitating nerve problem. This discrepancy led to the most damning accusation against Calicia Tompkins Allaire- murder.

The trial not only proposed a possible murder, but exposed a spy as well. Mr. Christie (the husband of Frances Roe) although not a key player in this case, was responsible for sending Nora Canavan to act as a spy while pretending to be a maid at the Allaire residence. Nora's testimony in the Probate of the will was quite detailed, in fact a bit too detailed. Her testimony included facts she could never have known. She even included a story that placed her right in James P. Allaire's bloodletting room, somewhere she would never have been. The trial revealed that Nora had allegedly been placed into a catholic asylum on Houston Street for pathological lying! Despite the doubt cast over the case as a whole, the court favored Calicia Allaire, who finally, after 18 years, would inherit what was left of James P. Allaire's worldly belongings although she would live for only two years after. The life of James P. Allaire was filled with hard work and determination. On his death, he left a broken family behind and his youngest son alone on the site of what had once been a thriving village. We remember him for his many accomplishments and the part he played as an industrialist in 19th century America, and are fascinated by this sad tale of family discord, betrayal, and mystery.

Julia Mandalakis, intern
(Sarah Lawrence College)