

# Verdmont

HISTORIC HOUSE & GARDEN



TEACHER RESOURCE GUIDE



**ACKNOWLEDGEMENTS**

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*To protect and promote Bermuda's unique natural and cultural heritage for everyone, forever*

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## **Learning with the Bermuda National Trust Education Programme**

The Bermuda National Trust's teacher resources focus on nature reserves and historic homes owned and maintained by the Trust, offering comprehensive resources and creative learning experiences for visitors, teachers and students. We provide first-hand experiences that cannot be re-created in the classroom. Guided tours can be scheduled with a member of our education staff for preschool, primary, middle and senior level classes.

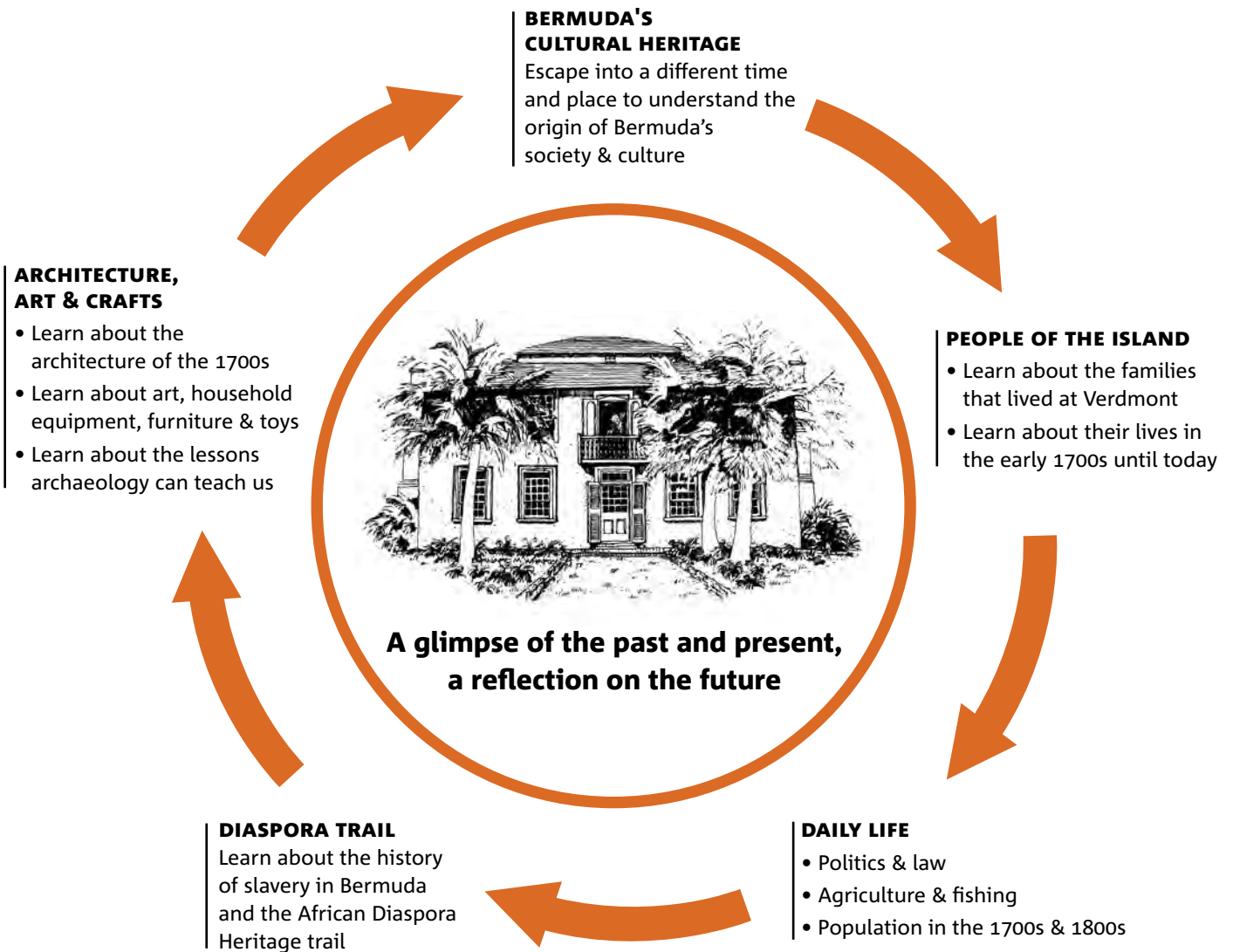
It is our hope that students will visit all the Trust properties, beginning at preschool or primary 1 - 2, and experience repeated visits throughout later primary, middle and senior years. Repeat visits help students build on their prior learning and develop a deeper understanding of the concepts and terms associated with each site. Senior students are encouraged to visit each site to learn about the care and preservation of nature reserves and historical homes. Opportunities are available for senior students to participate in our AIM Programme, allowing them to volunteer their time caring for Trust properties, which can be applied to required community service hours.

# Table of Contents

5	Why Should You Visit Verdmont?
6	Note to Teachers
7	Scheduling a Field Trip to Verdmont
9	Island Map - Bermuda National Trust Properties
11	Introduction to Verdmont
12	Owners & Occupiers
18	Architecture & Furnishings
25	Bed, Bath & Beyond
26	Clothing Styles: Late 1700s
27	Cedar & Palmetto
28	Plant Foods in Bermuda c.1800
31	Toys & Games
32	Archaeology at Verdmont
33	The Attic & Exhibit
36	Teacher Resources/Activities
36	<b>Before your Visit • Introducing Students to Verdmont</b>
37	Activity 1 – Values Activity
38	Activity 2 – Examining the Thomas Smith Inventory
	Activity 3 – Making a Floor Plan (see description on page 36)
44	<b>During your Visit • Class Field trip Activities</b>
45	Activity 1 – Meet the occupants of Verdmont Late: 1700s
46	Activity 2 – Clothing Styles
51	Activity 3 – Bed, Bath & Beyond
54	Activity 4 – Old Fashioned Objects
61	Activity 5 – Outside the House
64	Activity 6 – From the Garden to Your Table
68	<b>After your Visit</b>
70	Activity 1 – Make a Shoebox House
71	Activity 2 – Old-fashioned Utensils
72	Activity 3 – Recipes
73	Activity 4 – Children’s Activities Long Ago
78	Activity 5 – Make a Puzzle
79	Activity 6 – Manners
82	Activity 7 – Making Connections
83	Activity 8 – Interview and Older Person
84	Activity 9 – A Special Heirloom
85	Activity 10 – My Visit to Verdmont Historic House & Garden
86	Curriculum Links
89	References

# Why Should You Visit Verdmont?

Stepping into this historic house will give each visitor a sense of the island's unique past. Engaging students will enhance the school curriculum through an informal learning setting.



# Arranging a Class Trip/Teacher Resources

## >Note to Teachers

Our goal is to make your students' field trip to Vermont valuable and meaningful and to stimulate a life-long interest in history. Authentic sources have been used as a springboard for developing activities, which we hope will engage young minds and bring history to life. Reading through the background information will assist you in answering the more probing questions from inquisitive students and help create additional activities that extend the learning associated with Vermont.

### There are a few options to support you before and after the field trip:

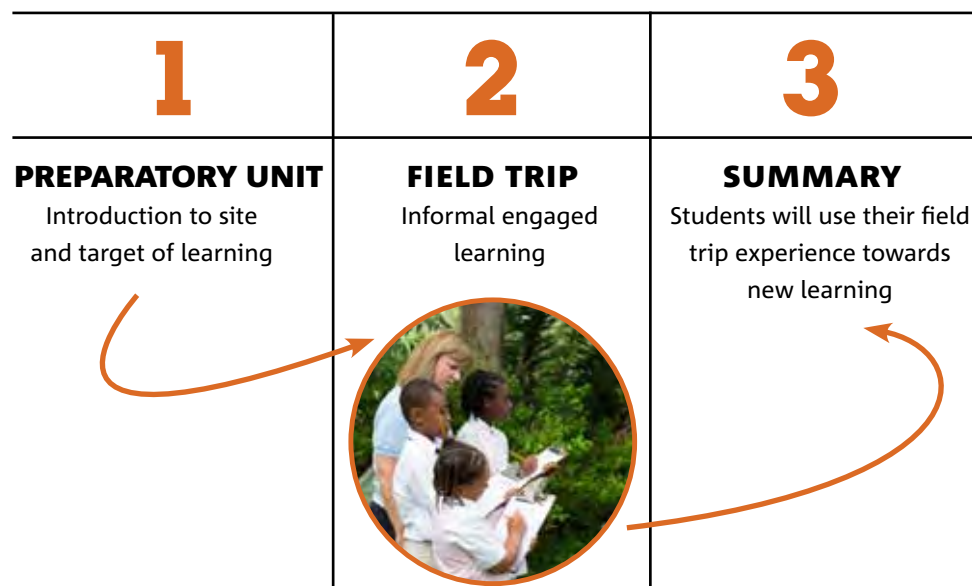
#### Teacher workshop

We can provide a 'group teacher workshop' in our AXIS Education Classroom prior to a field trip with your students. A minimum of 10 teachers is required, maximum group size is 15. The workshop and materials are free. The time allotted for the workshop is 1.5 to 2 hours.

The overall focus of the workshop is to obtain a copy of the Vermont Teacher Resource Guide and network with other teachers to brainstorm ideas for additional activities that can be offered to promote student learning before and after the class field trip.

## Three-Part Learning Experience

We offer a three-part learning experience. After booking a field trip, a Bermuda National Trust educator can provide an introductory lesson for your students in your classroom, providing information about the site. This is an excellent preparation for the field trip which builds on students' prior knowledge and is helpful for engaged learning during the field trip. After the site visit a follow-up lesson can also be scheduled. Students will be guided in a review of their field trip and summarise their new knowledge.



## **The significance of Verdmont and what students should know**

- The home and items can be used to discover how people lived long ago
- This historic home was built almost 300 years ago
- It was lived in up until 1951 without plumbing or electricity
- There is a wonderful collection of antiques:
  - Furniture made of Bermuda cedar
  - Portraits of the family painted by a member of the family
  - Fine porcelain and silver

## **Please prepare your students and adults for a visit to Verdmont:**

- The items in the house are from the past and most are irreplaceable. We ask visitors to look with their eyes and not with their hands
- Light, including sunlight and flash light used in photographs, fades the colours in the paintings. Cameras may only be used outside on the grounds
- After visiting the house children can enjoy their lunch or a snack on the lawn outside Verdmont with adult supervision

**We recommend the following order of activities:**

### **PRE FIELD TRIP ACTIVITIES**

Three activities focus on introducing students to Verdmont and on the differences between values past and present.

Teachers are welcome to visit Verdmont before the field trip to review the site and determine which field trip activities will meet their students' needs. Please call the Trust for current hours.

Involve the students before their visit to Verdmont by discussing the period of clothing that would have been worn by children in the 18th century. Show students the pictures provided in this resource. Ask students to use their creativity and 'dress the part' to enhance their experience.

### **FIELD TRIP ACTIVITIES**

The 'During Your Visit' activities address various aspects of life long ago. Select two activities for your class to complete during their visit. Most activities can be modified to meet the needs of students.

### **POST FIELD TRIP ACTIVITIES**

These activities allow students to recall their visit and make connections about what they have learned. Please see the attached Social Studies curriculum links for additional learning experiences.

While the activities suggested in this resource are noted for specific primary levels, some may be modified for other ages. We appreciate feedback and invite educators to share their knowledge in order to support and or improving our education programmes. Enjoy these resources with your students!

The Education Team  
Bermuda National Trust  
education@bnt.bm • 236-6483

## **\*Scheduling a field trip to Verdmont**

To schedule a trip to Verdmont download and complete a school field trip booking form on our website, [www.bnt.bm](http://www.bnt.bm) (found under the school tours heading) or copy the form in the back of this book. Return the form via email to: [education@bnt.bm](mailto:education@bnt.bm).

The ratio of field trips is one adult for every ten children. Additional adults are welcome.

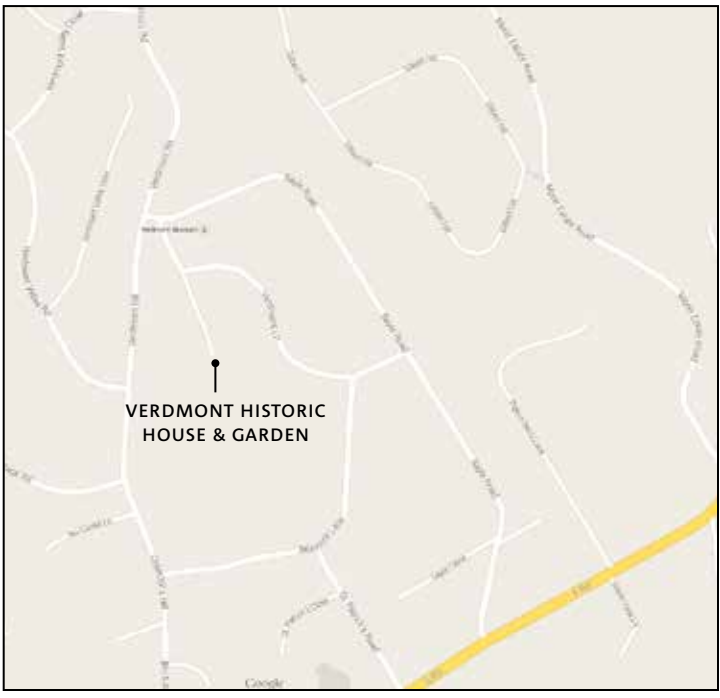
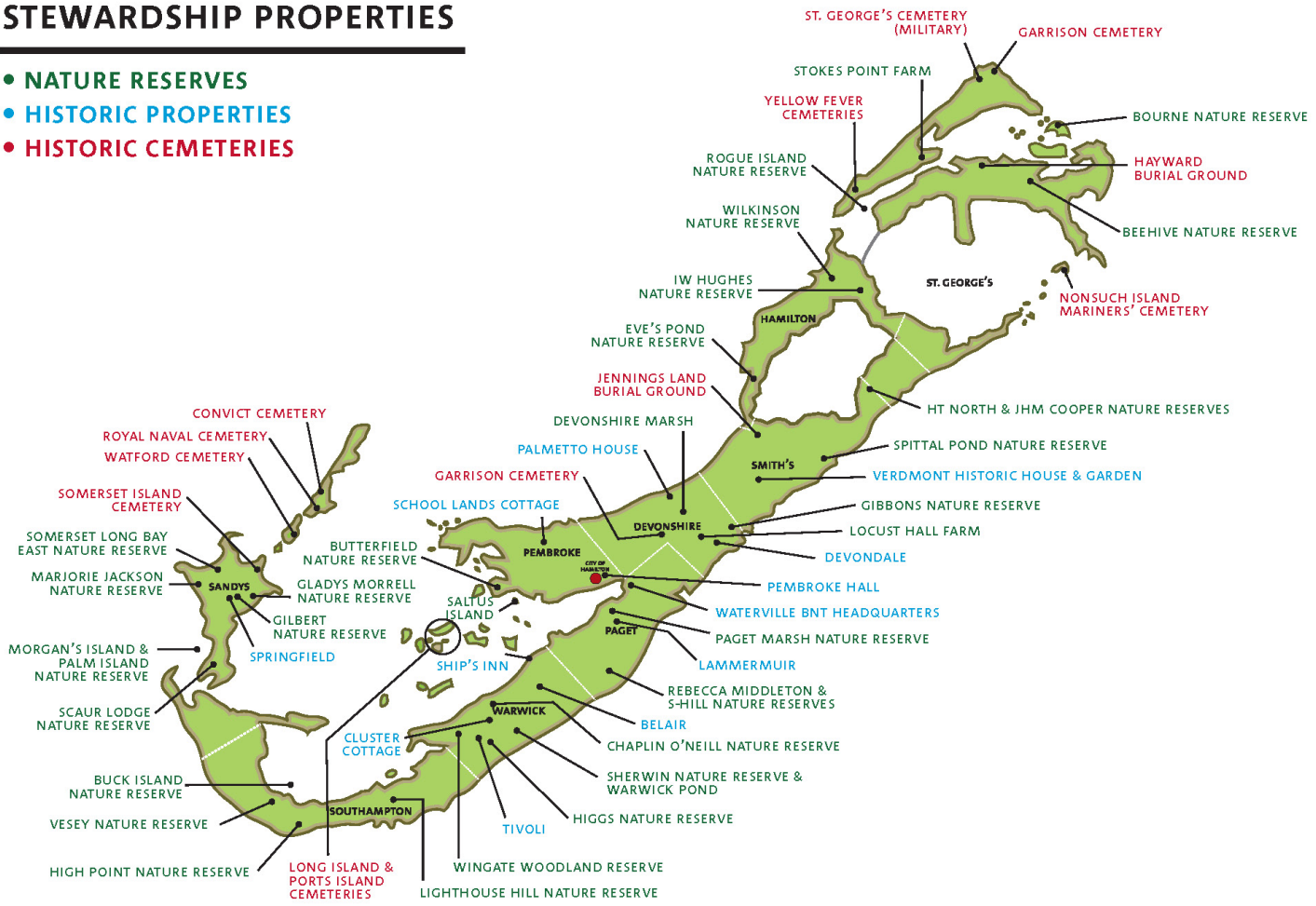




# Bermuda National Trust

## STEWARDSHIP PROPERTIES

- NATURE RESERVES
- HISTORIC PROPERTIES
- HISTORIC CEMETERIES



## Directions

**Location:** 6 Vermont Lane, Collector's Hill, Smith's Parish  
**Telephone:** (441) 236-7369  
**Bus route:** 1

# Verdmont

## HISTORIC HOUSE & GARDEN



**STANDING PROUDLY IN SMITH’S PARISH OFF COLLECTORS HILL, VERDMONT is one of Bermuda’s most significant historic treasures, having been built almost 300 years ago, between 1694 and 1714.**

Verdmont is aptly named as it is translated from two French words, *vert* and *mont*, meaning ‘green hill’. This grand house would have been suitably positioned to catch the southern breezes and to view ships travelling along the South Shore towards St. George’s. The property on which it stands originally consisted of three shares, 75 acres, and would have stretched from coast to coast. Rather than the houses that you see between Verdmont and the South Shore, the land would have been covered in native and endemic plants, notably cedars and palmettos. The first record of the house being called Verdmont was in a newspaper announcement of John Green’s (a former owner) death in 1802.

While the exact date of the building is a mystery, the house has remained standing for close to 300 years. The footprint of the house has remained the same over this period of time. What is also remarkable is that it was lived in up until 1951 without plumbing or electricity.

It was subsequently purchased, restored and opened as a museum that is now maintained by the Bermuda National Trust. The museum features an extensive collection of antiques including Bermuda-made cedar furniture, portraits, English and Chinese porcelain and a child’s nursery. A walled formal garden surrounds the house and a young grove of Bermuda cedar trees envelopes the south hillside.

Many people have been born and died under its roof. Each has a different story to tell. There were the wealthy owners, the grieving widows and their children. Here too lived generations of enslaved men, women and children who we only know by their first names. All have contributed to the history of the house.



# The Owners & Occupiers

## John Dickinson

Research indicates that the first owner of Verdmont was a man named John Dickinson who acquired the property around the end of the 17th century. The three shares, or 75 acres, on which the house stands, had earlier been owned by three-time governor of Bermuda, Captain William Sayle, who died in 1671. How Dickinson may have acquired it brings us to an interesting story.

Dickinson was a man of influence and property and is thought to have become part owner of a newly built Bermuda sloop of war named the *Amity*, in 1691. W.S. Zuill in his book *The Story of Bermuda and her People* states that under the command of a Rhode Islander named Thomas Tew, the *Amity* was commissioned to attack a French trading station in The Gambia, on the west coast of Africa. Once at sea, Tew changed course and sailed up the east coast of Africa and (intentionally) fell in with an Arab convoy of six ships. He engaged the first and largest, which was heavily armed and carried 300 soldiers. Tew captured it without losing one of his own 45 men. Their prize proved to be loaded with treasure from Moslem India: 'broken gold and gold dust...Lyon dollars and Arabian gold'. This act of outright piracy is believed to have netted over £80,000 (several million dollars today). Tew's personal share was reported to be £12,000. The shareholders were discreet about the source of their windfall, for most of them were prominent citizens. Much of the booty quietly went into land purchases; it is reported that 13 shares of 25 acres each were bought and 'appropriate' buildings erected. Was Verdmont among them?

Another of the *Amity* shareholders was Colonel Anthony White, Chief Justice of Bermuda. Another beneficiary was Colonel White's daughter, Elizabeth, recently widowed, who inherited her husband's share in the venture. Before the juicy *Amity* melon was sliced, however, Elizabeth married John Dickinson.

Did father, daughter and new son-in-law use Arab gold to buy the land and build Verdmont? There is no proof, but the indications are right. With sudden prosperity, the family had more than enough money to build a fine home for the newlyweds. Verdmont is only a mile from the site of Colonel White's own 'mansion house' at Flatts. It is a matter of record that Dickinson and his father-in-law bought 75 acres of land at that time which does exactly encompass all of the original Verdmont property. The Dickinsons did have a home on that land, for John's will refers to 'my now dwelling house'. Lastly, from a structural point of view, the present building could have been built as early as 1700-1710. Indeed, an inventory of John Dickinson's effects, taken shortly after his death in 1714, lists his dwelling house as one with four rooms over four rooms, Verdmont's exact structural arrangement as it appears to this day.

When John Dickinson's will was proved in 1714, it provided that the Verdmont estate remain his wife's until her death, then be divided between their two daughters, Elizabeth inheriting the southern portion, including the house, and Mary the northern, where Hinson Hall, on Middle Road, was later built. However, John's widow Elizabeth was still living when daughter Elizabeth (by then Mrs. Spofferth) died in 1733, so her share of the property eventually went to her daughter, also named Elizabeth.

The Dickinsons, John, Elizabeth and their two daughters, were not alone on this grand estate, for John's inventory lists four male and two female slaves. The record details only their names and the values assigned to them. This lack of information raises many more questions than are answered about Sambo, Prince, Robin, Peter, Ruth and Beck. John's will also reveals the name of Bess, a slave who looked after his sister Alice, who lived with his family.

## Elizabeth Spofferth

We do not know when this Dickinson granddaughter was born but her mother died in 1733 and she inherited Vermont upon the death of her grandmother, Dickinson's widow, about 1747. She married first Robert Brown, a merchant in St. George's, and then in September 1755 she married Thomas Smith.

## Elizabeth & Thomas Smith

The Mr. Smith whom Elizabeth married was the Honorable Thomas, Collector of Customs and member of the Governor's Council for 20 years, a widower with four daughters. It is this Smith family whose portraits by John Green, his son-in-law, hang in Vermont today.



As Collector of Customs, Thomas Smith did not have an easy job, nor an enviable one, for smuggling was common. Bermuda's official port of entry was St. George's, but incoming ships had a convenient habit of unloading cargo at the other end of the island, then reporting to Customs. During the American Revolution in the late 1700s, smuggling and privateering reached a dizzying peak of activity. While Collector Smith was doing his aging best to cope with the smuggling problem, his four daughters were busy with their own concerns of becoming engaged and married: Mary (Polly) to the portrait painter John Green, Elizabeth (Betty) to Captain Henry Trott and Catherine to Joseph Packwood. Honora (Peggy), the youngest, did not marry.

Their stepmother, Elizabeth Smith, had no children of her own. After the Collector died in 1781, she willed her Vermont property to Mary Green, Smith's oldest daughter, and to Samuel Trott, Betty's son. After Elizabeth's death in 1789, the northern part, including the house, was to go to Mary, the portion south of the public road to Samuel. A survey of the period shows that there was no more valuable house in the parish than Vermont. The land (50 acres in all) was valued at over £583.

Interestingly, this was almost the same value as that placed on the four men (Bacchus, Daniel, Mell, and Joe), three women (Rachael, Sue, and Marian), five boys (Nat, Sam, Davy, Jim, Tom) and two girls (Tish and Sall) listed as slaves on the inventory of Thomas Smith in 1782. These 14 people were collectively assessed at £581, or more than one third of the total of the Smith inventory, valued at over £1600. Certainly it can be presumed that they were an integral part of the daily life at Vermont and the functioning of the estate. The inter-relationships and interactions between themselves and the Smith family can only be guessed.

*left:*

**Portrait of Thomas Smith  
Attributed to John Green**

Collection Bermuda National Trust,  
Vermont Museum

## John & Mary Green

Mary Smith's husband, John Green, was a man of both varied accomplishments and considerable mystery. In the 1760s he moved to Bermuda from America. In 1774 he went to London to develop his painting skills under Benjamin West, who had become historical painter to George III. Opinions as to the quality of John Green's work vary considerably. He is generally regarded as a minor but noteworthy portrait painter of his day. After Green's return to Bermuda and marriage to Mary, he presumably painted the Smith family portraits that hang at Verdmont. Some may have been done before he left.

Either Green had training in more than portrait work, or influential political connections, or both, for he stepped into two highly responsible offices. In 1785 he was appointed to the same post his father-in-law had held, Collector of Customs. More surprisingly, the following year he was made Judge of the Court of Vice-Admiralty, a position he held until his death 16 years later. As Judge, he was heartily disliked by American sea captains for his harsh condemnations of their ships and cargoes. (England was then at war with the new French Republic, and both British warships and Bermudian privateers were seizing and bringing to Bermuda any ships suspected of trading with the French.) Green was also on the Governor's Council from 1792 until his death.

In spite of his prominence, John Green remains a shadowy figure. He had no ancestors in Bermuda and left no descendants. Almost nothing is known of his private life at Verdmont, except that he was a gentleman farmer who one year produced 80 bales of cotton as a contribution to that short-lived local industry. Governor Beckwith wrote of him, "There is not in the King's service a more upright judge." When he died, at a time when huge fortunes were being made (and lost) in Bermuda, his estate was valued at only £286, one third of which consisted of three slaves – two boys, Brutus and Prince, and a girl, Philis. If the information about John Green is sketchy, the information about these three members of the Verdmont household is even more so.

Were the Greens responsible for the few obvious changes that were made in the house during the mid to late 18th century? It is possible. Green himself had been so impressed by classical Georgian influences in London that he had written Collector Smith, back in 1774: "This stile (sic) does not only prevail in Architecture and the other fine arts, but even in common furniture amongst the nobility and men of taste and fortune." It would be natural for him to want to add artistic new touches to the house; indeed, some of its elements belong very definitely to this period, including the dentil moulding in the drawing room and parlour, the interior panelled shutters and the elegant carved mantel



left:

**John Green self portrait**

Miniature

By John Green

Collection Bermuda National Trust,  
Verdmont Museum



left:

**Portrait of Mary Green**

By John Green

Collection Bermuda National Trust,  
Verdmont Museum

in the upstairs parlour. Green might well have put up the damp-resistant wainscoting in the drawing room and parlour and covered it with fabric or wallpaper as a background for his portraits. He might also have been the one who changed the interior doors from cedar to mahogany. All these 18th century features strongly suggest Green and his period, but we cannot be sure; the old house has kept its secrets well.

## The Trotts

John and Mary Green died childless in 1802 and 1803 respectively, and Vermont went to Samuel Trott, Mary's nephew, who already owned that part of the property south of the South Shore Road. After Samuel's death in 1817 his widow, Sarah, and some of their children continued to live in the big house. One of these, John Henry Trott, in turn inherited the



property – amazingly, the only time in its long history that Vermont ever passed from father to son. But the son lost interest after his daughter, Catherine, died there of typhoid in 1858, and he moved to Hamilton, taking the Green portraits with him. The John Green portraits were eventually acquired by James d'Esterre, a grandson of Samuel Trott and they were obtained from him for Vermont by artist and businessman Hereward Trott Watlington.

During this period of Trott ownership of Vermont, several slave registers were compiled in Bermuda. From these we learn not only the names of those enslaved but also their gender, colour, employment, age and country. Tom, Dick, Prince, Beck and Nanny appear on three registers, indicating their presence at Vermont over a nine-year period. What happened to Peter

between the first and second register and to David and Lattice between the second and third register is not revealed. The addition of Emma, a young seven-year-old female of coloured descent, in the 1827 register and Geoffrey, a young two-year-old male of coloured descent, in the 1830 register raises the questions of familial relationships. Unfortunately, the registers do not answer these questions. Slavery was abolished in Bermuda on August 1, 1834. We do not know the names of the people who worked at Vermont after that.

*left:*

**Captain John Henry Trott & Harriet Trott**

Courtesy William and Joyce Zuill

## The Spencer-Joells

In the mid 19th century, John Trott sold Verdmont to Rupert Spencer, who farmed it. Rupert was a bachelor, so his brother John and family not only shared the capacious house with him, but John's two daughters, Emma and Ella, inherited the entire 50-acre estate. After their own father's death in 1871, the two girls divided the property: Emma, by then Mrs. Stafford Joell, took the house and land north of the South Shore Road, and Ella the land south of it, plus cash. The Spencer-Joell tenancy was destined to be Verdmont's last private ownership.

Emma and Stafford Joell and family of five children lived at Verdmont during the economic slump following the American Civil War. This was the period when the islanders turned back from the sea to the soil, began to farm in a more scientific manner and then marketed their crops overseas. Stafford Joell, who listed himself as a 'planter', no doubt tried his luck with potatoes and onions, possibly arrowroot and lily bulbs, for Bermuda exported all of these at the time. It is doubtful if the Joells took much interest in the history or architecture of the house. To them it was not their ancestral homestead, just a big, old-fashioned dwelling. They probably added the wooden verandah on the south side (now gone) and may have dug the water tank by the detached kitchen to replace the hillside catchment 200 feet away (also gone). Fortunately for us, they did not attempt any Victorian 'modernisation'.

Emma died in 1919, outliving her husband. They left five children, but only Lillian, born in 1875, made the house her permanent home; she lived there for almost 75 years. A spinster, she stayed alone at Verdmont in the latter part of her life, after her brothers and sisters had gone their separate ways. For nearly half a century she worked for a law firm in Hamilton, walking to and from work. Lillian loved the ancient house as it was and shunned modern conveniences. There was no electricity, no plumbing, no telephone, no refrigeration and no running water. She used candles and oil lamps for lighting, cooked on a kerosene stove in the dining room, and dipped water from the tank outside the former kitchen quarters. Naturally she was regarded as a 'character', but characters were nothing new to Verdmont.



*left:*

**Joell family, c1940**

*Pictured back row from left:*

Lillian, Alan, Spencer, Esther and Irene (known as Dolly) Joell

*Front row from left:* Alaine, William and Diana Joell

Courtesy Alaine Joell Saunders



## The Enslaved People of Vermont

For more than the first 120 years, Vermont was home to generations of men, women and children who had no choice but to live and work here.

Perhaps the house was built by slaves. Alas, we do not know their names. We do, however, know the first names of others from the inventories of several of Vermont's owners. Bess, who cared for John Dickinson's sister Alice, is mentioned in his will where he made provision for her "accommodation ... so long as she continues serviceable in the family".

More information, such as employment, age and country of origin can be found on the Returns and Registers of Slaves. The Return of Slaves, below, was made in 1833 by John Trott, on behalf of his late father Samuel Trott. Tom, a mariner, probably worked at sea remitting the bulk of his wages to his master. Dick and Prince were listed as labourers and Nanny (or Nancy), Emma and Geoffrey as domestics.

Geoffrey, who was five years old at the time of emancipation on 1 August 1834, was probably the last born into slavery at Vermont. We do not know what happened to him. Did he stay on at Vermont with his mother Nanny where she may have continued to work for wages? Or did they leave? And what surname did the family assume?

**RETURN OF SLAVES** made by *John H. Trott*

NAME	SEX	COLOR	EMPLOYMENT	AGE	COUNTRY
<i>Tom</i>	<i>Male</i>	<i>Black</i>	<i>Mariner</i>	<i>20</i>	<i>Bermuda</i>
<i>Dick</i>	<i>Male</i>	<i>Black</i>	<i>Labourer</i>	<i>20</i>	<i>"</i>
<i>Prince</i>	<i>Male</i>	<i>Black</i>	<i>"</i>	<i>20</i>	<i>"</i>
<i>Nanny</i>	<i>Female</i>	<i>Black</i>	<i>Domestic</i>	<i>20</i>	<i>"</i>
<i>Emma</i>	<i>Female</i>	<i>Black</i>	<i>"</i>	<i>20</i>	<i>"</i>
<i>Geoffrey</i>	<i>Male</i>	<i>Black</i>	<i>"</i>	<i>5</i>	<i>"</i>

I, *John H. Trott* do swear that the Return now by me delivered to be Registeral, contains a true, faithful and correct account and description of all the Slaves belonging to *Samuel Trott* in the best of my knowledge, information and belief, as help me God.

Sworn before me, this 15<sup>th</sup> day of *October* 1833.

above:

### Trott Return of Slaves

Return of Slaves 1833/34 John H Trott agent for the Estate of Samuel Trott (deceased) 15 October 1833  
 Courtesy Bermuda Archives

## The Bermuda National Trust

Lillian Joell's resistance to change protected Vermont from structural alteration. But she was evidently resistant to maintenance too: the roof leaked, floors were rotten, windows broken, shutters missing, hinges rusted away. The grounds were overgrown, plantings had gone wild and the drive to South Shore Road was choked with trees and brush. Fortunately, the Bermuda Historical Monuments Trust realized the building's historic and architectural importance and bought it in 1951. After much needed repairs and renovation, Vermont was reopened as a museum in 1957. It is now owned and administered by the Bermuda National Trust, successor to the earlier organization.

## African Diaspora Heritage Trail • Bermuda

The Bermuda Department of Tourism and the international body **African Diaspora** created a trail linking sites, monuments and museums which have a common legacy of slavery and portrait the heritage and culture of the people of African descent. These sites were officially designated as part of the transnational heritage tourism initiative formed in 2001 and are part of the **UNESCO Slave Route Project** with the aim to protect and educate about the heritage and culture of those belonging to the African Diaspora. A bronze plaque created by Bermudian sculptor Carlos Dowling near the kitchen indicates the official heritage status of Vermont.



## Returns & Registers of Slaves

Following the Abolition of Slave Trade Act in 1807 Britain required its colonies to maintain Registers of Slaves in order to monitor slave ownership and stamp out slave trading. Bermuda submitted its first Register of Slaves in 1817 when slave owners, or their agents, were required to complete a Return of Slaves listing their slaves by name, sex, colour, employment, age and country of origin. The information was then entered into a Register of Slaves.

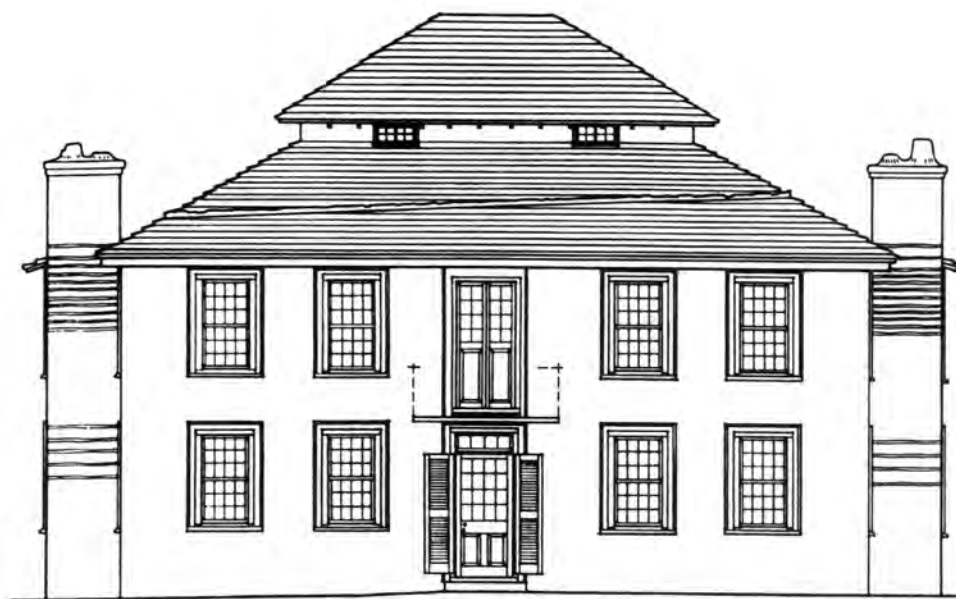
# Architecture & Furnishings

Architecturally, Verdmont is one of the most fascinating old houses in Bermuda. The front of the house which faces the South Shore is a fine example of the rare transitional style, retaining some aspects of 17th century dwellings, while anticipating the classicism and symmetry of the Georgian mansions of the 18th. As mentioned previously, unlike most old buildings, Verdmont has remained virtually unchanged structurally for close to 300 years. It embodies traditional Bermudian materials and methods of construction, yet has several features unique to itself.

## From the Outside

Built of Bermuda limestone, cut into blocks, the method of construction is typically Bermudian, but there are several architectural features that decidedly are not. The most noticeable of these is the curious roof-on-roof, which is the only one in Bermuda and almost certainly not part of the original design.

Unusual, too, are the large double chimneys at each end of Verdmont, which provide eight fireplaces, one for every room in the house. The position of the chimneys illustrates how old Bermuda homes are more akin to those of the American South than to the early homes of New England. Because of their cold winters, New Englanders favoured a large central chimney, to warm as much of the house as possible. In Virginia, Maryland and Bermuda, milder climates caused early builders to push chimneys to the ends of the house, to dissipate heat and open up central passages through which air could circulate.



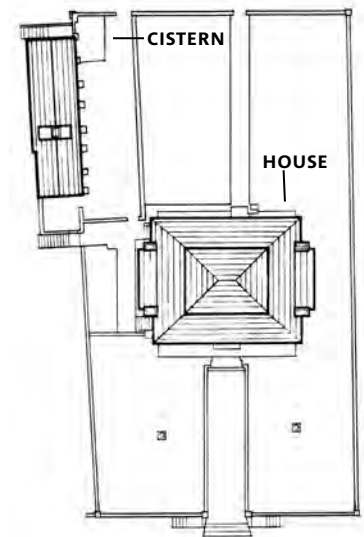
HOUSE FRONT ELEVATION



above:

The back entrance to Verdmont

KITCHEN/  
SLAVE QUARTERS



SITE PLAN

ILLUSTRATIONS COURTESY CARY CARSON,  
COLONIAL WILLIAMSBURG FOUNDATION, DRAWN  
BY JEFFREY BOSTETTER

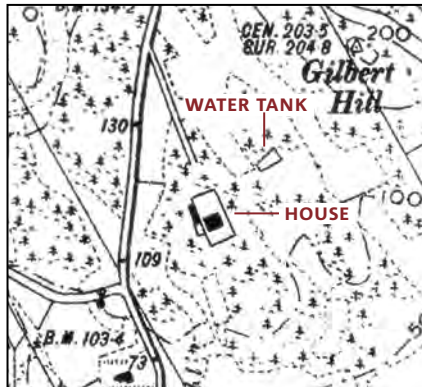
Near the northwest corner of Vermont is a smaller building, obviously old, with a chimney that seems unnecessarily large. This was the former detached kitchen and slaves' quarters, now remodeled into a residence for letting. The interior has been much altered, but the building itself may be as old as Vermont. It is the only surviving dependency of what must once have been a group of sheds, stables and the like in the rear of the big house.



left:  
**The former detached kitchen/  
slave quarters**

As in the American South, the finer Bermudian homes used to have their kitchens in separate buildings. This removed the danger of fire as well as the disturbances of noise, heat, smoke and cooking odours. Kitchen and domestic chores were performed by slaves in early times, as was most of the field work.

One important structure not seen at Vermont is a water storage tank for the main house. This is puzzling, for storage of rainwater has always been essential on the island, and roof catchments were in common use for generations. However, Vermont evidently relied on a hillside catchment and storage tank (now destroyed) 200 feet to the east, from which water was carried in buckets.



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SURVEY OFFICE, SOUTHAMPTON, ENGLAND, 1901.  
COURTESY WORKS & ENGINEERING

There is now a small tank by the former kitchen building, but water was never piped from it to the big house, only dipped and carried. Consequently, there were never any flush toilets; chamber pots and the triple-seated stone privy still standing near the northeast corner of the house had to suffice.



**Privy exterior**



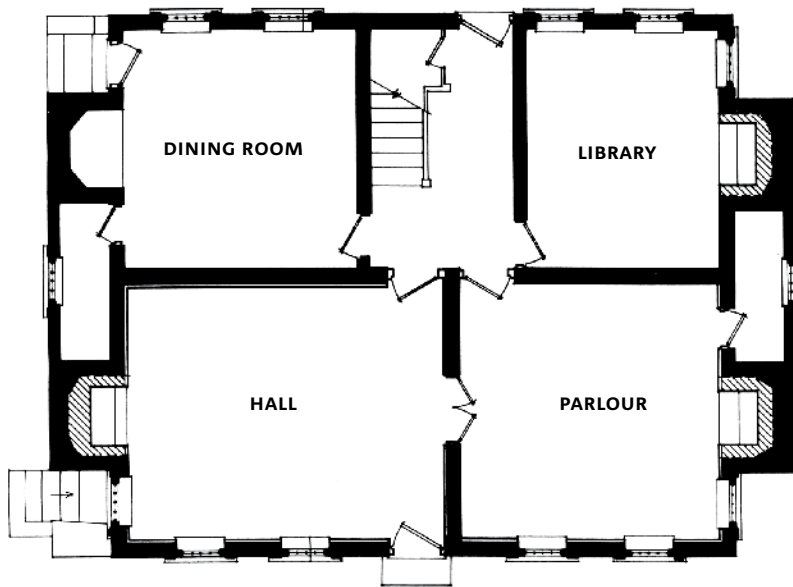
**Privy interior**



**Wash basin & chamber pots**

## Inside Vermont/the Ground Floor

The basic plan is four rooms downstairs with four rooms above, each with its own fireplace. An attic is found on the third floor, from which the earlier residents would have had access to the cupola.



left:  
**Vermont ground floor plan**

ILLUSTRATIONS COURTESY CARY CARSON,  
COLONIAL WILLIAMSBURG FOUNDATION, DRAWN  
BY JEFFREY BOSTETTER

## Hall & Parlour



From the south, one enters immediately into the hall or drawing room. The parlour, adjacent, is connected by large double doors that, when open, provide an impressive 40-foot expanse of the entire length of the building with fireplaces at each end. The pine boards covering the walls of the drawing room and parlour have caused much speculation. Panelled walls are occasionally found in old Bermuda homes, but native cedar is generally used, with the boards running vertically. Here they run horizontally and are not of top quality. They were presumably intended only as a base for a wall covering of fabric or paper; indeed, traces of old wallpaper were removed when the house was restored in the 1950s. Also, the delicate, white-painted dentil moulding at the junction of walls and ceiling is better suited to decorative wall covering than to exposed boards.

The family portraits in these two front rooms show Bermuda's 18th century dress and hair styles, even though these are obviously of the 'Sunday best' variety. Many were painted by John Green himself.

In addition, the drawing room and parlour contain a variety of fine antique furniture reflecting styles of many eras, in most instances either made of Bermuda cedar or made in Bermuda. Of special note is a handsome pair of Queen Anne side chairs, c.1750, having 'split splat' backs which are unusual and almost peculiar to Bermuda. Other items of Bermuda cedar include an 18th century chest-on-chest with 'marching' legs, another unique Bermudian feature, a large corner cupboard, and a notable desk whose lid and sides are of single planks. The six cedar chairs with woven palmetto seats, c.1740, show an interesting use of the resources available to early craftsmen, notably the use of two of Bermuda's endemic trees.

left:  
**The pine board parlour walls with paintings**

The connecting wall between the double chimneys allows the space between to be converted into closet-like cubicles accessible from various rooms. These cubicles are single recesses which stem directly from those in medieval English dwellings, and were in turn forerunners of the more formal powdering rooms of Georgian times.



left:  
**Cedar chair with woven palmetto seat**

centre:  
**Queen Anne side chair**

right:  
**Chest-on-chest with marching legs**

## Dining Room



The other two rooms on the ground floor are the original dining room and a room now furnished as a library. The dining room fireplace is the largest in the house, with a hearth elevated nearly two feet from the floor. Raised hearths are common in old Bermuda homes, particularly in fireplaces used for cooking, which suggests that the purpose was to save stooping. Although the last occupant of the house, Miss Lillian Joell, used a kerosene stove, in an earlier day this fireplace would

have served for light cooking, making tea or just keeping food warm that had been brought from the detached kitchen. In the hall between the rooms is a venerable long-case clock, still running, with English works and a Bermuda-made case, which dates from 1790.

left:  
**Dining room fireplace**

## Library

The library contains a mahogany 'drum' table made in England in about 1820, and a cedar corner cabinet with ornately carved 'Greek key' motif made by a Paget cabinetmaker, Solomon Hutchings, between 1800 and 1830. The blue and gold coffee service within is French, c.1810 and is said to have been seized by a Bermudian privateer in 1815. The set is reported to have been a gift from Napoleon's wife, Josephine, to Dolley Madison, wife of James Madison, the fourth president of the United States.

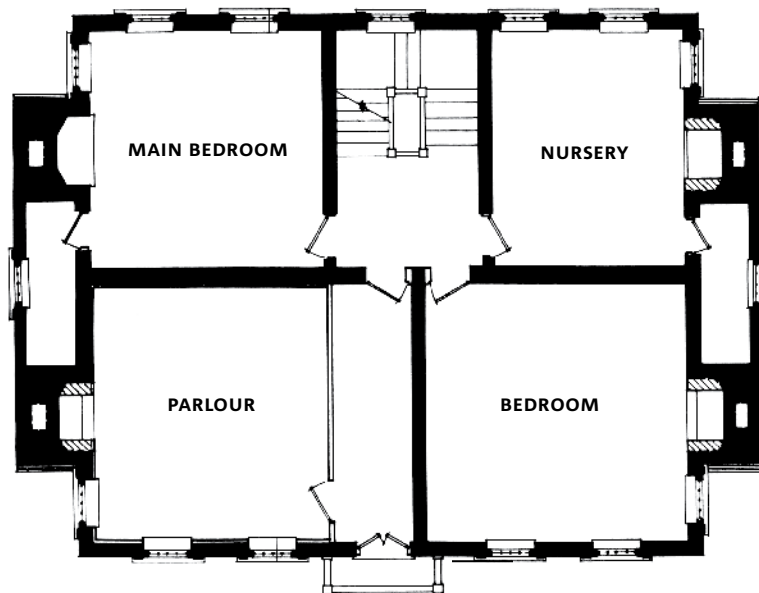


left:  
**Madison china**

Sources: Vernon A. Ives, *Verdmont Booklet*, date unknown, Revisions made in 1996, John W. Cox, 2004, Ted Cart

## The First Floor

The magnificent balustrade staircase leads to the floor above and thence to the attic. The balusters are of 17th century design, hand turned from local cedar. The layout of rooms on the first floor is identical to the floor below. While some of the flooring was replaced when the house was renovated, one can still see very old, worn pine flooring, probably original, on this level. The boards are wider at one end than the other (from the taper of the tree trunk) and are alternated to balance out the difference, an ingenious saving of both labour and wood. This technique is also seen in the top of the cedar chest in the main bedroom.



left:  
**Vermont first floor plan**

ILLUSTRATIONS COURTESY CARY CARSON,  
COLONIAL WILLIAMSBURG FOUNDATION, DRAWN  
BY JEFFREY BOSTETTER

## Main Bedroom

To the north of the upstairs parlour is the main bedroom. The bed, impressive as it appears, is an amusing example of early 'show'. The spiral reeded posts at the foot of the bed, where they would be noticed most, are of imported mahogany; the two at the head, less conspicuous, are of local cedar and the covered headboard is just a piece of old pine! This room also contains two traditional cedar chests on legs for the storage of clothes or bedding. Lifted off the legs, they served as travel trunks. It is thought that the intricate dovetailing possibly identifies the maker, each craftsman having his own pattern. The small truckle or trundle bed, when not in use, could be pushed under the larger one. The panelled cedar tallboy, in the William and Mary style, is the earliest of the three highly important examples at Vermont. This one dates from about 1700.



left:  
**Spiral reeded four poster bed**

below:  
**Cedar chest on legs**



## Nursery

The smallest room on this floor is furnished as a nursery. Here is a four-poster child's bed and even a doll's four-poster. More typical of the average Bermuda home is the rocking cradle with uprights at each corner to support a mosquito net. (Until the 20th century, mosquitoes were a serious problem on the island, the then unknown cause of many an epidemic of yellow fever.) There are also children's chairs, a miniature sofa, dolls and doll furniture and early children's books and toys.



left top:  
**Four poster bed**

right top:  
**Rocking cradle**



left:  
**Wooden toy horse**



right:  
**Miniature sofa and bed**

## Parlour

Opening off the corridor is an attractive room now papered and furnished as an upstairs parlour. As the 18th century progressed upstairs parlours become increasingly popular in Bermuda. An elegant cedar tea table, c.1740, showcases teacups which have no handles. This is because the tea, first brought from China, was drunk by the same method the Chinese used – cupping the hands around the cup. If the tea was too hot, it was poured into the large dish-like saucers and sipped from the saucer.



*left:*  
**The parlour**  
*right:*  
**Chinese tea cup**



*left:*  
**Side table**  
Made in bird's-eye cedar by John Henry Jackson  
*right:*  
**Cedar tea table, c.1740**

## Bedroom

The remaining front room, also facing the sea, is furnished as a bedroom. Among the items on display is an important and rare Bermuda cedar bonnet-top tallboy of about 1750, having shell carvings and 'trifid' feet, and a cedar cradle from the early 18th century.



*left:*  
**Bermuda cedar bonnet-top tallboy, c.1750**  
*right:*  
**Bermuda cedar chest**



# Bed, Bath & Beyond



The one natural resource necessary for survival that Bermuda does not have is fresh running water. The early settlers, like us today, appreciated the value of collecting water from rain and from underground wells. Initially, rainwater was collected in barrels. Shortly thereafter, cisterns were constructed for storage. In the early days, these were made of cedar and then later tanks were cut from the rock and made watertight with a lime mortar.

Without indoor plumbing, the demand on the water source was not as great as it is now and tanks were much smaller than they are today. They were often built partially above ground and had a domed or flat slate roof. Water was dipped by hand and carried into the house in buckets. The catchment for Verdmont was located 200 feet to the east. There is now a small tank by the former kitchen/slave quarters, but water was never piped from it to the big house, only dipped and carried. Consequently, there were no taps, baths, showers, etc. installed at Verdmont, nor any flushing toilets. Early methods of sanitation included chamber pots, tucked under beds, and commodes, a piece of furniture designed to conceal a chamber pot. Verdmont also has a triple-seater stone privy still standing near the northeast corner of the house, one of the few still surviving.

Getting a bath was not a daily routine and was more complicated than we know it. Baths were taken once a week, unless the weather outside was too cold – then it would be skipped until the next week. E. A. McCallan in *Life on Old St. David's Bermuda* reports that an elderly friend of his “affirmed that frequent bathing was injurious because it removed the protective oil of the skin.” In preparation for a bath, water was carried in buckets into the house and heated in a large pot in the fireplace. Once hot it was then transferred into a portable bathtub, in which a person would be able to sit only with their knees bent. The head of household usually took the first bath, followed by the remaining adults and then children in order of position, usually chronological, within the household. You can imagine the state of the water by the time it was the turn for the ‘baby’ of the family. Any soap used was home-made from lye, a liquid from ash and fat boiled together.

“Early to bed and early to rise ...” was true for many Bermudians relying on the sun and candles as their main sources of light. At night, you would have retired early to bed using a candle to guide your way. Those who could not afford candles burned whale oil in lamps. Since nightgowns and pajamas did not become fashionable until the 19th and 20th centuries, people wore their undergarments to bed. Men would wear their long shapeless shirts and women their long shift. If you could afford it, your mattresses would be stuffed with feathers or sheep’s wool. Poorer people collected Bermuda bed-straw or bed-grass as mattress filling and E. A. Mc Callan recalls dried crab-grass being used to stuff soldiers’ mattresses. One person to a bed would have been a luxury and most families in Bermuda shared beds, particularly the children. If extra sleeping space was required, a trundle bed was used and could be tucked out of sight during the day.

# Clothing Styles: Late 1700s



While clothing styles would have varied depending on socio-economic status and occupation, there are some generalisations that can be made for clothing worn by people in the latter half of the 18th century.

Babies, both boys and girls, were dressed in long gowns or shifts until they were toddlers. Sometime between the ages of two and five years old, boys and girls would start to be dressed differently.

Boys wore breeches, trousers that came down to just below the knees, and long shirts that they pulled over their head and tucked into their breeches. A waistcoat or vest was worn over the shirt. Stockings up to the knees and shoes were added and a tricorne or three-cornered hat placed on the head when going outside. Men dressed similarly, adding a long coat and possibly a cravat, a narrow cloth wrapped around the shirt collar.

Girls and women would start with a long shift that was possibly also used as a nightgown. Stockings would be pulled on and held up with ribbon. Stays around the midriff and hoops to fill out the skirts may have been added depending on position and occupation. Petticoats came next and a pocket, or separate pouch, in which was carried personal items was tied around the waist and then came the outer-most layer. For middle class and poorer women, this might have included a long skirt that came down to the ankles and a short gown or jacket. Gentry and middle class women wore a long dress over their undergarments.

The material used to make the clothes varied among the social classes. Gentry folk had their clothes made from imported silks, satins and fine linens. For those who could not afford these materials, wool, cotton and coarse linen were available.



left:  
**Portrait of Master Joseph Packwood**



left:  
**Portrait of Mary Green**  
right:  
**Portrait of Jane Slater**

# Cedar & Palmetto

The grounds of Vermont contain a variety of plants, some of which have been intentionally grown and some have arrived on their own.

Native plants are those that were present in Bermuda before the first people arrived. In other words, they arrived here on their own without human assistance. How did they get here? They probably arrived as seeds carried by the wind or by ocean currents or in the stomachs of migrating birds. Some native plants of Bermuda include the prickly pear cactus, bay grape and Spanish bayonet.

If native plants are isolated for long periods, they may evolve into distinct species that are not found anywhere else in the world. Species which are unique to an area are called endemic. Bermuda has a few mosses, ferns and flowering plants that are endemic and three endemic trees: the olivewood, cedar and palmetto. These latter two were of great importance to earlier generations of Bermudians.

The cedar is probably the most important plant in Bermuda's history. The first accidental settlers from the *Sea Venture* used it for shelter and for building the *Deliverance* and *Patience* to take them off the island. Later, it was used by settlers for windows and doors, tables and chairs, chests and bureaus. It was used in the shipbuilding industry when Bermuda was known for its fast boats and sloops. Additionally, the cedar berries were used to make cedar berry beer and cough syrup. Forests of cedar were even used as a dowry – a gift given with a bride when she married. In the 1940s a scale insect was introduced to Bermuda and destroyed 85 - 90% of the cedar trees. Those that were resistant have been used to grow more trees which are being planted over Bermuda again.

Early settlers found many uses for the Bermuda palmetto as well. They saw the wild hogs eating the berries and trusted that they could as well. The heart of the tree was eaten like a cabbage and a strong alcoholic drink, bibby, was made from the sap. The leaves have been used for everything from thatching roofs to making umbrellas, baskets, mats, hats and rope.

David Wingate, former Government Conservation Officer, estimates that 85 - 90% of the plants growing in Bermuda today are introduced. These are plants that were brought here by people either accidentally or for use as food, medicine or decoration.



left:  
**Palmetto roof as seen at  
Early Settler's Reconstruction  
Cottage at Carter House**

right:  
**Palmetto broom**

# Plant Foods in Bermuda c.1800

Farming at this time in our history was in a very poor state. No one, black or white, free or slave, wanted to work the land. Governor William Browne, appointed 1781, wrote “agriculture is a subject foreign to the engagement of the people”. Bermudians had been used to earning their living by boat building, trading, privateering and piracy. As seamen, most Bermudians considered work on the land degrading and rich whites refused to permit their slaves to labour on the land as the labour of whites and free blacks was sufficient to cultivate what little land remained after that used to graze animals and grow cedar.

During the American Revolution, 1775-1783, Bermuda, as a British colony, became the enemy of the Americans and many trading opportunities were lost including, for example, the salt trade that had been so profitable. Additionally, the boat builders of America copied the style of the fast Bermuda sloops and made them bigger and better. Bermuda, because of its strategic location, was a very possible target for invasion by the Americans or the French (America’s allies in their War of Independence).

In 1801, the situation was so bad that the lead story in *The Royal Gazette*, April 18, stated “the situation of these islands at present is truly alarming for want of corn, flour, rice, pork, etc. Many poor families have been several days without a mouthful of bread kind, and at present there is no likelihood of a remedy.” This was disastrous as bread was eaten in large quantities and at one time a loaf of bread was considered one man’s ration for a day.

The few acres that were cultivated included the following crops: potatoes (common and sweet), beans, peas, pumpkin, squash, onions, carrots, corn (maize), cassava, barley and collard greens. These vegetables were supplemented with imported rice and wheat, and herbs and fruits grown locally. The fruits included oranges, lemons, limes, pomegranates, pawpaw, prickly pear, melons, sugar cane, cherries, bananas, mulberries, cedar berries, palmetto berries, figs and sugar apple. Only the wealthy could afford most of these.

The herbs included anise, basil, cumin, fennel, marjoram, parsley, hot red peppers and sage. From the fruits and berries, people would make their medicines: poppy syrup, cedarberry syrup, castor oil, bitter aloes, marjoram tea and pomegranate bark tea. The drinks included water, gingerbeer, berry beer, beer, rum and wine.

The basic daily food for most people was corn grits and mush, bread, cornmeal, peas and rice together with a little meat or fish once or twice a week. For a special treat they might make fennel seed or ginger cookies.



**Dutch Oven**

Most cooking was done over an open fire or hearth. Pots were hung over the fire on hooks and everything was boiled together. A griddle with a long handle was used to make pancakes and a long-handled fork to toast bread. Baking was done in a separate bread oven located to one side of the large fireplace. Alternatively, bread could be baked in a Dutch oven, an iron pot on three legs with wood burned below and on the lid.

Author: Ray Latter, 2003

Sources: Collett, Jill *Bermuda: Her Plants and Gardens 1609-1850* Published by Macmillan Publishers Ltd., London 1987  
McCallan, E.A. *Life on Old St. David's Bermuda* Published by The University Press, Glasgow 1948

# Plants Grown in the Small Rock Garden at Verdmont



## Aloe

At one time plantations of aloe grew in Bermuda. The juice was extracted and sent to America to help in the making of medicines. Boiled with molasses, it was a good cough remedy. A slice soaked in water produced a liquid that was good for colds. Today, the cut leaves are used to help cool sunburn.



## Basil

Used in cooking particularly with tomatoes, basil is first mentioned in 1616. The seed was said to cure sadness and so make one happy. The juice was used to help eyesight.



## Chives

This plant has leaves similar to those of an onion and, in fact, they are closely related. It is frequently used on dishes with eggs, cheeses and potatoes but may also be used as a garnish.



## Lemon Balm

The leaves look very much like those of the stinging nettle but smaller. Rubbing the leaves between the fingers produces a distinctive lemon smell. It is used to treat nervous tummy upsets in children and to help with depression and anxiety.



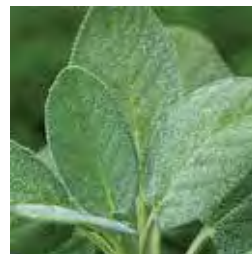
## Lemon Grass

This grass was used as an herb in cooking in Asia. In Bermuda, the leaves are steeped in boiling water, the juice strained and sugar added to make a lemonade drink often used for coughs.



## Parsley

It is not clear when this plant was introduced to Bermuda. Today, it is found growing wild in many places. It is used for garnishing foods as well as for flavouring sauces, stews and stocks. It is often used as a diuretic to help reduce fluid retention.



## Sage

Sage is a flavourful herb for meats, particularly pork. It is not known when it was first imported but it is likely that it arrived quite early.



## Thyme

This low growing herb is often used in cooking roasts and stews. The small leaves are dried and used for seasoning. They may also be used to aid digestion, particularly of rich foods, and to clear coughs and chest infections.

Source: Collett, Jill *Bermuda: Her Plants and Gardens 1609-1850* Published by Macmillan Publishers Ltd., London 1987

# Other Common Plants Grown in Bermuda



## Bay Grape

This native plant with its distinctive shiny, round leaves and red veins must have arrived here on its own. It is often seen growing near the coast. The fruit grow in clusters and turn red when ripe. They are enjoyed by birds and may be made into a jam.

## Fennel

The seeds of this plant were first sent to Bermuda in 1616 and grew very well here. People used to chew the seeds to prevent them from feeling hungry and to freshen their breath. Fennel was also said to be good for stomach upsets. The dried stems were used to make kite sticks for the traditional Good Friday kite flying.

## Honeysuckle

Two types grow in Bermuda – the ones with yellowy-white flowers and the ones with orange-red flowers. The old name for it was woodbine and Nathaniel Tucker mentions it in a poem in 1772. Children would pluck the flowers and enjoy sucking the nectar from within.

## Lantana

The common sage bush, Lantana, grows wild over Bermuda today. It was brought in from the Bahamas by Samuel Spofferth over 250 years ago to be grown as firewood for the poorer people. The leaves were used to brush the teeth and the branches for scrubbing out cooking utensils and chamber pots.



## Nasturtium

This native plant from South America was first mentioned as being in Bermuda in 1772. It was probably brought in as a garden plant and escaped into the wild. The leaves and flowers were used in salads and the seeds can be used like capers.

## Pawpaw

It is not clear if it is native or introduced. By 1621, pawpaw trees were plentiful. The fruit when green is used as a vegetable. When put in a stew, it makes the meat tender. When ripe, the fruit is good to eat by itself or in fruit salads. In old Bermuda, the juice of the green fruit was used to cure ringworm and warts.

## Prickly Pear

A native cactus, the early settlers discovered how good the fruit was to eat. By the 19th century, a candy was being made from it in St. David's. Prickly pears were hung in store houses to prevent rats from eating corn. The colourful fruit was used for dyeing materials purple, scarlet or pink. It was also thought to have a medicinal use – that of cleansing the kidneys.

## Rosemary

There is no record of when this was imported to Bermuda but it was certainly in use by 1687, particularly as an air freshener. Even lightly touching the close-growing, thin leaves releases the aromatic scent of rosemary. It is used in cooking, especially with lamb, but is also said to have been used in a cough syrup with molasses and as a hair rinse to darken graying hair.

# Toys & Games



For many years, children growing up in Bermuda did not have lots of toys to play with as they do now and they didn't have electronic games or remote control toys. Slave children often worked from a very early age. When children had time to play, they enjoyed the same games that their parents and grandparents had played when they were young. Some of these games are still played today, like tag, hide-and-seek, hopscotch and jump rope. Children played marbles, but they used clay marbles before glass ones were invented. Sometimes they even took an old hoop and tried to roll it with a stick.



**Assorted toys in the nursery at Verdmont**

Games helped children learn skills that they would need later in life as farmers and parents. Games taught children how to aim and throw, how to solve problems and do things with their hands, and how to follow directions and rules. They also learned to be fair, to wait their turn and to use their imaginations.

## The Model Doll House at Verdmont



**Model Doll House by Ronnie Chameau**

The doll house in the attic is an exact replica of Verdmont. It was crafted in 1997 by Mrs. Ronnie Chameau who built the house in 2 sections with a scale of 1" = 1 foot. The house is made of natural materials and every item (except for the electrical light fixtures) is handmade. The wall paper is a hand painted reproduction of the wallpaper from the upstairs parlour by Mrs. Chameau in watercolour. Some of the miniatures were contributed by Dr. Jack Arnell and Mrs. Betty Hollis.

Doll houses like the model of Verdmont have been around for about 400 years with the most detailed created in Germany, Holland and England. The earliest houses were very expensive and off limits to children. Some of them were worth the price of a modest full-size house. Germany was the producer of the most prized doll houses and doll house miniatures up until World War II. They were and are still collectors' items.

# Archaeology at Verdmont

In 2006 the Bermuda National Trust, working with the Ironbridge Gorge Archaeological Unit, conducted an archaeological survey of the Verdmont property to look for evidence of outbuildings listed in the 1714 probate inventory of John Dickinson.

Several interesting features were uncovered and in 2007 archaeologists from Bristol University, working in the eastern sections of the property, excavated the remains of an ancillary structure that may have been associated with the animals kept on the property. Surveys with ground-penetrating radar were conducted in the formal north lawn and archaeologists investigated the privy and discovered that it was built over a cave.

In 2012, Dr. Brent Fortenberry resumed archaeological work at Verdmont to investigate the area below the kitchen cottage. It was determined that the area under the kitchen was a strong candidate for the housing of enslaved Africans, and a blocked up doorway revealed the possibility of a linking staircase between the current patio area and the cellar space. Additionally, archaeological work revealed a posthole on the current patio with a single piece of 18th century tin-glazed earthenware in the fill. In 2013, Dr. Fortenberry continued his work at Verdmont with the excavation of an area that has been known as the kitchen garden. Digging revealed the remains of the outbuilding from the earliest period of occupation of the site.

## The artefacts below were found in digs conducted by the National Trust's Archaeological Research Committee at Verdmont in 2006 and 2007:



**1. Black transfer printed plate, fragment**, Early 19th century  
Pearlware  
Made in England, probably in Staffordshire

**2. Blue transfer printed bowl or saucer, fragment**, Early 19th century  
Pearlware  
Made in England, probably in Staffordshire

**3. Pipe bowls and stems, fragments**  
c.1800  
Clay  
Made in England

**4. Decorative handle, fragment**  
Mid 18th to 19th century  
Tin-glazed earthenware  
Made in England

**5. Sugar bowl, wheat sheaf-style treatment, fragment**  
Early 19th century  
Ironstone china  
Made in England

**6. Faunal assemblage**  
Miscellaneous bones

**7. Square pharmaceutical bottle base, with proprietary embossing**  
Late 19th century  
Clear glass  
Made in England

**8. Small hand blown pharmaceutical bottle**  
Late 18th to early 19th century  
Green glass  
Made in England

**9. Blue transfer printed earthenware, fragment**  
Late 18th century  
China glaze  
Made in England

**10. *Pecten ziczac*** (Bermuda scallop)  
Shell



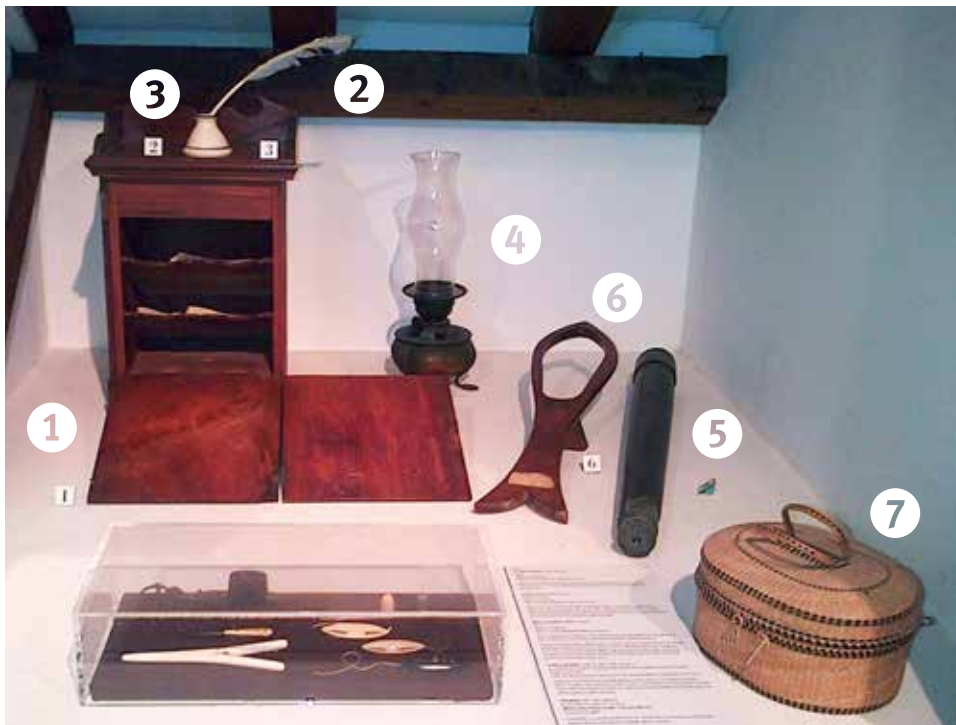
# The Attic & Exhibit

There is question regarding the attic headroom of 7'6" and why a wide balustrade staircase leads to this area. Speculation has it that this room was used for political meetings, social gatherings, storage or sleeping quarters.

The octagonal framing in the centre of the ceiling is supposed to have provided room for a ladder leading up to a one-time cupola or widow's walk. Whether widow's walk or cupola or both, it is reputed to have blown down in the 19th century and been replaced, blown down again in the hurricane of 1926 and not replaced. The entire roof was rebuilt yet again during renovations in the 1950s.

An exhibit *Verdmont: House and its People*, displays pictures of the family members who lived at Vermont and the history of this historic home. A variety of artefacts are on display which allows visitors to see items that would have been used by the people who lived and worked in this home.

## Owners Artefacts



- 1. Portable writing desk**, c.1840  
Bermuda cedar  
Made in Bermuda
- 2. Quill pen**, modern  
Goose feather  
Made in Bermuda for educational use
- 3. Inkwell**, modern  
Stoneware  
Made in Colonial Williamsburg, USA
- 4. Oil lamp**, 19th century  
Lamp, copper, made in England  
Chimney, glass, made in Colonial Williamsburg, USA

- 5. Telescope**, first half 19th century  
Leather-clad brass  
Made by Cary, London, England
- 6. Boot jack**, 19th century  
Ash wood, possibly  
Made in England
- 7. Sewing basket**, late 19th century  
Wicker, green silk lining

# Slavery Artefacts



**1. Wood working tools**, 19th century  
Beech wood  
Made in England

A. Moulding plane, W Greenslade, Bristol  
B. Smoothing plane, H Stone  
C. Smoothing plane, WW Bubbb

**2. Waffle irons**, 19th century  
Iron  
Made in the USA

**3. Cooking pots**, cauldrons, 19th century  
Iron  
Made in England

**4. Smoothing irons**, c.1880  
Iron  
Made in England

**5. Wash tub & scrub board**, 1870 to 1880  
Pine  
Made in Bermuda

**6. Palmetto broom**, c.1930  
Dried palmetto leaves, Bamboo handle  
Made in the West Indies

**7. Feather duster**, c.1930  
Domestic chicken feathers, possibly Barred  
Rocks, Wood handle  
Made in the USA

# Daily Life Artefacts



**1. Commode chair**, Chair, mid 18th century, pot early 19th century  
Chair, Bermuda cedar, made in Bermuda  
Pot, white glazed stoneware, made in England

**2. Toilet set**, c.1900  
Porcelain  
Made in England

**3. Bed pan**, c.1880  
White glazed stoneware  
Made by Burgoyne Burbidges and Co, London EC, England

**4. Hanging food safe**,  
End 19th to early 20th century  
Painted wood, wire mesh, recent  
Made in Bermuda

**5. Bucket**, modern  
Oak with galvanised bands  
Made in Colonial Williamsburg, USA

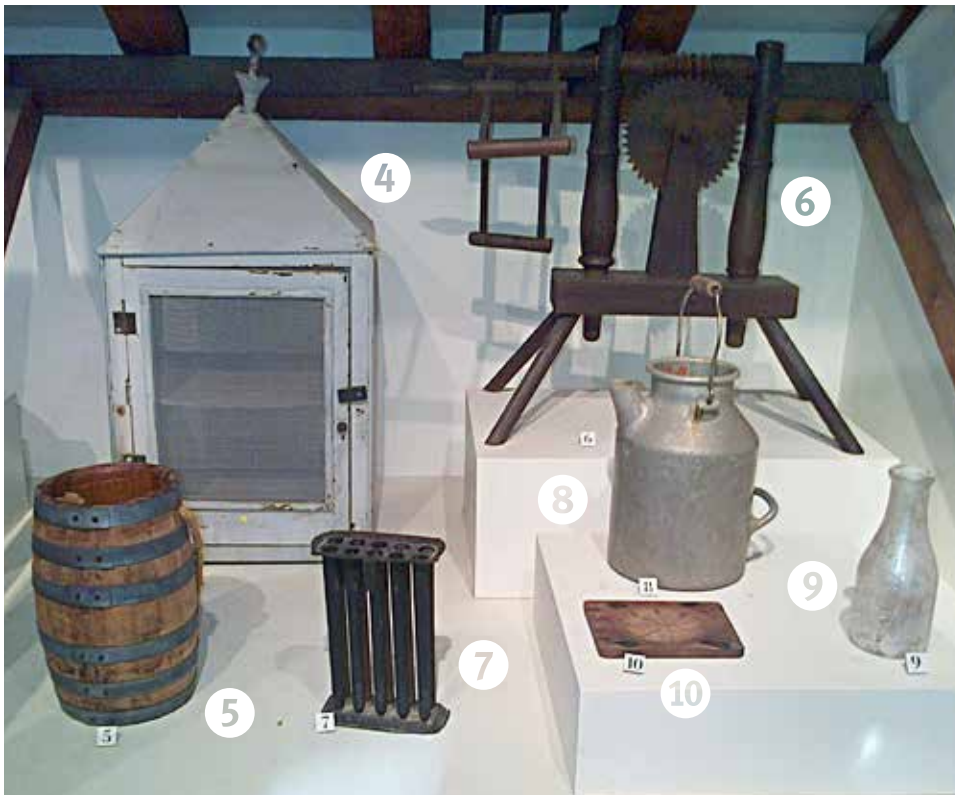
**6. Skein or yarn winder**  
19th century  
Wood

**7. Candle mould**  
Early 19th century  
Tin  
Made in New England, USA

**8. Milk pail**  
19th or early 20th century  
Aluminium  
Made in England

**9. Pioneer Dairy milk bottle**  
First half 20th century  
Glass  
Made in the USA

**10. Orange or lemon squeezer**  
Late 19th century  
Bermuda cedar  
Made in Bermuda



# Teacher Resources/Activities

## Before your visit/

### Introducing Students to Vermont

These activities are designed to be completed in advance of a visit. It prepares the students to visit and explore lifestyles of long ago.

#### OBJECTIVES

- To explore differences in values between people of different times
- Compare a list of furnishings in an old Bermuda house with those of today

### \*ACTIVITY 1/PRIMARY 5 Values Activity

Complete the 'Values Activity' sheet individually. Then, compare answers in small groups exploring differences and reasons for choices. **Extension Activity:** Parents/guardians complete the same activity. Point out the differences and similarities in the lists between one generation and the next. What conclusions can be drawn from your findings?

### \*ACTIVITY 2/PRIMARY 5 Examining the Thomas Smith Inventory

Examine the 'Inventory of the Hon. Thomas Smith, December 1782'. Allow time for students to comment or ask questions. Point out observations of your own (e.g. the length and detail, the values of some items, any interesting items, any items that you don't know what they are, the names and values of those enslaved, items that would be found on a modern inventory, etc).

### \*ACTIVITY 3/PRIMARY 5 Making a Floor Plan

Choose one room from the inventory and, on a flipchart or blackboard, draw the room with the items in it in a simple form (refer to the Vermont floor plan provided on page 20). Have students work individually or in small groups and draw another room with the contents in it. Make comparisons to furniture in their classroom or a similar room in their house. What items do they have in their classroom/school, or homes that require electricity or plumbing (and thus will not be seen at Vermont)?

#### >CROSS CURRICULAR ACTIVITIES

**Maths:** Add the values of the furnishings and compare with students' own furnishings using today's current value.

**English:** label the diagram and write observations about their findings.



# \*ACTIVITY 1/VERDMONT Values Activity

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Ask:** What are the MOST IMPORTANT things to you in this world?

**Think:** "If I had to pack a suitcase and leave Bermuda, what would I take with me?"

How valuable is each item to you? How much do you think each item is worth in dollars and cents?

1. Fill in the list below, naming the top 5 things you would take with you.
2. Number the items from 1 to 5, with 1 being the most important thing to you and 5 being the least important thing to you.
3. Make a guess at how much each item costs if you had to buy it new.

ITEM	IMPORTANCE LEVEL 1 5	COST TO BUY THEM

When you have finished, share your answers with others

1. Are their answers the same or different?
2. Why did you choose to include these items?
3. Why are they valuable to you?

### EXTENSION ACTIVITY

Have an adult in your household complete the 'Values Activity'. How do their answers compare to yours? Are they similar? Are they different? Why did they choose to include their items?

# Examining the Thomas Smith Inventory

## Inventory of the Estate of the Hon. Thomas Smith, Esq. • December 1782

Parts of this inventory have been omitted in an effort to make it more manageable. The spelling of words has been amended to today's closest modern English equivalent.

### IN THE HALL

		POUNDS (£)	SHILLINGS (s)	PENCE (d)
1 doz.	Mahogany Chairs	9	0	0
2	Square Mahogany Tables	8	0	0
1	Card Table	3	10	0
2	Candle Stands	3	0	0
1	Harpsichord	30	0	0
1	Brass Hearth Tongs and Shovels	7	10	0
3	Prints	3	0	0
2	Looking Glasses	8	0	0
1	Large Picture	–	13	4
	<b>SUBTOTAL</b>	72	13	4

### IN THE PARLOUR

		POUNDS (£)	SHILLINGS (s)	PENCE (d)
½ doz.	Mahogany Chairs	8	0	0
1	Tea Table	2	13	4
1	Safe	1	13	4
1	Small Round Table	–	16	0
2	Square Mahogany Tables	7	0	0
17	Prints	12	0	0
2	Looking Glasses	7	10	0
2	Windsor Chairs	1	10	0
1	Clock	16	0	0
1	Grate and Tongs	2	0	0
2	Spying Glasses	3	0	0
	<b>SUBTOTAL</b>	61	2	8

## Inventories

An inventory is a complete list of items such as the contents of a house. One is sometimes made of the possessions of a deceased person to aid in the settlement of their estate. Old inventories, such as those found for some of the owners of Vermont, provide a glimpse into the furnishings and the use of the rooms. A telling sign of those times was the listing of slaves alongside other possessions.

**1 pound (£) = 20 shillings (s)**

**1 shilling (s) = 12 pence (d)**

### IN THE LIBRARY

POUNDS (£)  
SHILLINGS (s)  
PENCE (d)

8	Cedar Chairs	6	8	0
1	Chest of Drawers	15	0	0
1	Cupboard	–	13	4
1	Dressing Table	4	0	0
1	Small Case of Drawers	7	0	0
1	Bed and Furniture	10	0	0
11	Prints	2	13	4
1	Looking Glass	2	13	4
1	Two Armed Chairs	2	13	4
	<b>SUBTOTAL</b>	50	13	4

### IN THE DINING ROOM

POUNDS (£)  
SHILLINGS (s)  
PENCE (d)

5	Small Windsor Chairs	1	0	0
3	Old Low Chairs	–	4	0
1	Round Cedar Table	3	0	0
1	Deal Chest	3	0	0
1	Deal Table	–	2	8
1	Cupboard	–	–	–
	<b>SUBTOTAL</b>	7	6	8

### IN THE 1ST FLOOR/BEDROOM

POUNDS (£)  
SHILLINGS (s)  
PENCE (d)

1	Bedstead and Furniture	32	0	0
1	Mahogany Cabinet	24	0	0
1	Looking Glass	4	0	0
1	Two Armed Chair	4	0	0
2	Mahogany Tea Tables	2	13	4
1	Japan Tea Kettle	–	12	0
1	Japan Coffee Pot	–	5	4
2	Japan Waiters	1	10	0
2	Japan Bread Baskets	–	16	0
1	Tea Box	–	13	4
2	Cedar Stand	–	10	0
8	Prints	3	0	0
½ doz.	Mahogany Chairs	8	0	0
2	Windsor Chairs	1	10	0
1	Cedar Chest	3	10	0
1	Mahogany Waiter	1	10	0
	<b>SUBTOTAL</b>	88	10	0

### IN THE 1ST FLOOR/NORTHEAST BEDROOM

POUNDS (£)  
SHILLINGS (s)  
PENCE (d)

1	Bedstead and Furniture	12	0	0
1	Old Chest of Drawers	2	5	0
1	Mahogany Table	2	13	4
1	Dressing Glass	1	16	0
½ doz.	Mahogany Chairs	4	0	0
2	Small Cedar Chairs	1	0	0
4	Prints	1	10	0
1	Camera Obscura	–	5	0
	<b>SUBTOTAL</b>	25	9	4

### IN THE 1ST FLOOR/NORTHWEST BEDROOM

POUNDS (£)  
SHILLINGS (s)  
PENCE (d)

2	Bedsteads and Furniture	10	16	8
3	Mahogany Chairs	3	0	0
1	Cedar Table	–	10	0
1	Looking Glass	–	5	4
	<b>SUBTOTAL</b>	14	12	0

### IN THE 1ST FLOOR/SOUTHWEST BEDROOM

POUNDS (£)  
SHILLINGS (s)  
PENCE (d)

1	Bedstead and Furniture	24	0	0
1	Mahogany Cabinet	26	0	0
1	Looking Glass	4	0	0
1	Cedar Dressing Table	–	13	4
1	Mahogany Writing Table	1	10	0
½ doz.	Mahogany Chairs	3	0	0
2	Armed Chairs	3	6	8
2	Windsor Chairs	1	6	8
½ doz.	Framed Prints	1	6	8
	<b>SUBTOTAL</b>	65	3	4



## IN THE GARRETT

		POUNDS (£)	SHILLINGS (s)	PENCE (d)
2	Bedsteads	5	0	0
1	Screen	–	13	4
5	Cedar Chairs	1	0	0
1	Speaking Trumpet	–	6	8
2	Maps	–	–	–
1	Pair Scales	2	13	4
4	Demijohns	–	10	8
14	Jugs	2	2	0
1	Looking Glass	–	3	4
1	Microscope	1	6	8
1	Lanthron	–	5	4
1	Saddle Chest	–	1	4
1	Bed Pan	–	5	4
1	Warming Pan	1	0	0
3	Shapes and two Water Pots	1	10	0
	<b>SUBTOTAL</b>	16	18	0

NOTE: Plates, China, Glass, Queens Ware, Pewter and Linens have been omitted from this section.

## KITCHEN ITEMS

		POUNDS (£)	SHILLINGS (s)	PENCE (d)
2 pair	Racks	–	16	0
2	Copper Fish Kettles	1	16	0
3	Bell Metal Skillets	6	0	0
1	Dutch Oven	–	13	4
2 pair	Pot Hooks	–	4	0
½ doz.	Iron Pots	4	0	0
½ doz.	Trivets	1	10	0
2	Gridirons	–	5	4
1 doz.	Skewers	–	2	0
3	Tea Kettles	2	13	4
2 pair	Steelyards	–	18	0
1	Brass Spice Mortar	–	13	4
1	Marble Mortar	–	10	0
4	Spits	1	0	0
2	Large Brass Kettles	4	10	0
6 pair	Smoothing Irons and Stands	–	16	8
1 pair	Small Racks	–	6	8
1	Chafing Dish	–	6	0
3 pair	Brass Candlesticks	2	14	0
1 pair	Flat Candlesticks	–	6	8
1	Frying Pan	–	5	0
2	Deal Tables	–	–	–
	<b>SUBTOTAL</b>	30	6	4

**WOODEN WARE**

		<b>POUNDS (£)</b>	<b>SHILLINGS (s)</b>	<b>PENCE (d)</b>
3	Pails	–	16	0
3	Washing Tubs	–	15	0
2	Small Pails	–	4	0
3	Small Tubs	–	16	8
1	Peck Tub	–	4	0
	<b>SUBTOTAL</b>	2	15	8

**MALE SLAVES**

		<b>POUNDS (£)</b>	<b>SHILLINGS (s)</b>	<b>PENCE (d)</b>
	Bacchus	30	0	0
	Daniel	73	0	0
	Mell (at sea)	75	0	0
	Joe	90	0	0

**FEMALE SLAVES**

		<b>POUNDS (£)</b>	<b>SHILLINGS (s)</b>	<b>PENCE (d)</b>
	Rachael	35	0	0
	Sue	45	0	0
	Marian	45	0	0

**BOY SLAVES**

		<b>POUNDS (£)</b>	<b>SHILLINGS (s)</b>	<b>PENCE (d)</b>
	Nat	35	0	0
	Sam	35	0	0
	Davy	28	0	0
	Jim	25	0	0
	Tom	15	0	0

**GIRL SLAVES**

		<b>POUNDS (£)</b>	<b>SHILLINGS (s)</b>	<b>PENCE (d)</b>
	Tish	25	0	0
	Sall	25	0	0
	<b>SUBTOTAL</b>	581	0	0

## ANIMALS

		POUNDS (£)	SHILLINGS (s)	PENCE (d)
3	Horses	17	0	0
1	Bull	15	10	0
7	Cows	113	0	0
1	Steer	10	0	0
1	Heifer	9	0	0
4	Hoggs	8	0	0
2	Sheep	4	0	0
2	Goats	3	0	0
	<b>SUBTOTAL</b>	179	10	0

## INVENTORY GLOSSARY

**Camera Obscura:** a dark box with a small opening or lens that allows images to be viewed

**Candle Stand:** for holding candles

**Chafing Dish:** large serving dish to keep food warm

**Demijohn:** a large bottle with a narrow neck, surrounded by wickerwork

**Dutch Oven:** a large heavy pot for cooking

**Dressing Glass:** long mirror

**Fish Kettle:** a long pot for boiling fish whole

**Grate and Tongs:** fireplace tools

**Gridiron:** metal grate over embers in fire for broiling meat and fish

**Harpichord:** a stringed musical instrument

**Hearth Tongs and Shovels:** fireplace tools

**Heifer:** a young cow

**High Chairs:** high backed chairs

**How:** hoe

**Lanthron:** lanthorn - lantern

**Looking Glass:** mirror

**Mortar:** small bowl for grinding

**Peck Tub:** for measuring 8 quarts

**Pot Hook:** hook to hang a pot from a rack over an open fire

**Prints:** pictures

**Rack:** frame for hanging objects

**Scales:** for measuring weights (sugar, flour)

**Screen:** placed in front of a fireplace to protect from the heat

**Shapes:** moulds

**Skewers:** thin pointed rod to pierce meat

**Skillet:** frying pan

**Smoothing Iron:** used to flatten or press clothes

**Speaking Trumpet:** a horn to speak through to make the voice louder

**Spit:** a pointed metal rod to hold meat while cooking

**Spudd:** digging instrument

**Spying Glass:** telescope

**Steelyard:** for measuring weights

**Steer:** a young ox

**Tea Box:** for storing loose tea leaves

**Tea Table:** small table for serving tea

**Trivets:** hot plates

**Waiter:** tray

# During your visit/**Class Field Trip Activities**

Teacher and students are presented with a selection of activities for investigation during their visit to Vermont.

## **OBJECTIVES**

- To introduce the occupants of Vermont
- To observe the clothing styles of the Smith family from the portraits
- To compare materials of different textures and relate them to different persons who would have worn them

## **BACKGROUND INFORMATION**

- Occupants at Vermont, late 1700s
- Clothing styles (refer to page 23)

---

### **\*ACTIVITY 1/PRIMARY 5** **Meet the Occupants of Vermont**

Children will be introduced to the Smith family using the portraits, and the names of the slaves of Thomas Smith using the inventory.

---

### **\*ACTIVITY 2/PRIMARY 1-2 & 5** **Clothing Styles**

Children will observe the portraits and complete the 'Clothing Styles' activity sheet comparing one gentleman and one lady.

## **FOLLOW UP ACTIVITIES IN THE CLASSROOM**

- Colouring pictures (Alternatively, have children cut out shapes of clothing from scraps of fabric and glue on to the pictures.)

---

### **\*ACTIVITY 3/PRIMARY 1-2 & 5** **Bed, Bath and Beyond**

Students will investigate the differences in bathing routines of long ago and today.

---

### **\*ACTIVITY 4/PRIMARY 1-2 & 5** **Old-Fashioned Objects**

This activity allows students to evaluate historic objects, making deductions about their functions, design and worth.

---

### **\*ACTIVITY 5/PRIMARY 1-2** **Outside the House**

Students are asked to sketch Vermont and label features such as chimneys, windows, shutters, doors etc. Architectural features are introduced with this activity.

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### **\*ACTIVITY 6/PRIMARY 5** **From the Garden to Your Table**

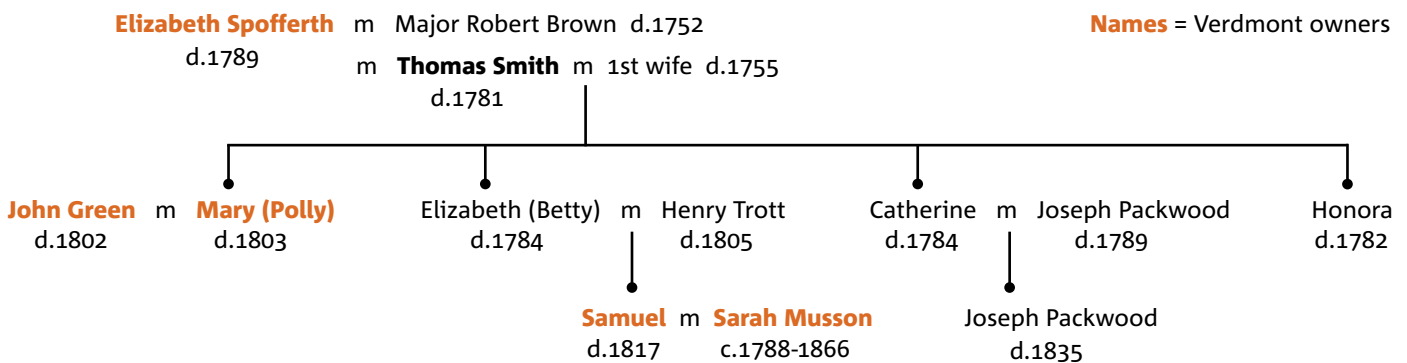
This activity introduces food plants and their use to the students. It also focuses on the change of the foods we eat since Bermuda was first colonized.

## \*ACTIVITY 1/VERDMONT

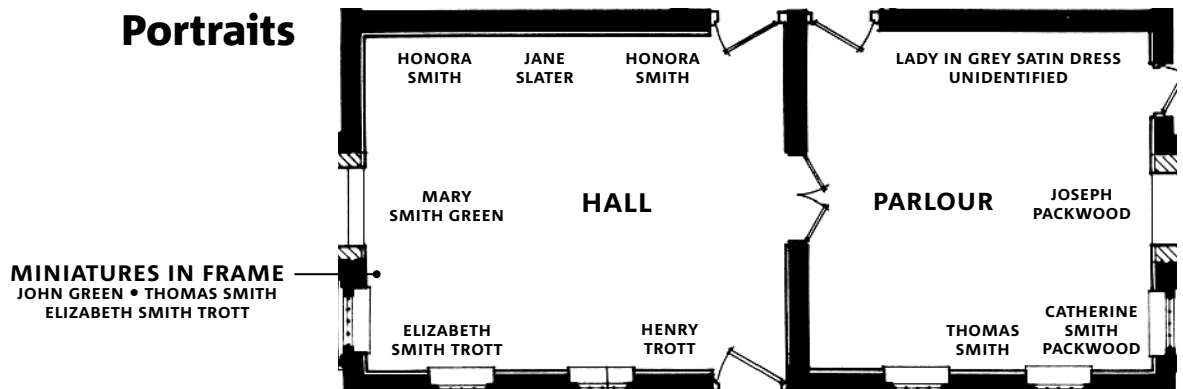
# MEET THE OCCUPANTS OF VERDMONT: LATE 1700S

## The Smith Family

In 1747, Elizabeth Spofferth inherited Verdmont from her grandmother, who in conjunction with her husband John Dickinson, had been the first owner of this magnificent house. Elizabeth lived at Verdmont with her second husband, Thomas Smith, Collector of Customs and member of the Governor’s Council, following their marriage in 1755. While Elizabeth had no children of her own, Thomas had four daughters from his first marriage and it is this Smith family whose portraits by John Green, his son-in-law, hang in Verdmont today. His daughters included Mary (Polly) who married the portrait painter John Green, Elizabeth (Betty) who married Captain Henry Trott and Catherine who married Joseph Packwood. Honora (Peggy), the youngest, did not marry. Unfortunately there is no portrait of Elizabeth Spofferth.



## Portraits



## Enslaved at Verdmont

From Thomas Smith’s inventory following his death in 1781, we know that there were 14 other people who lived at Verdmont – those who were enslaved. They were listed as follows:

MEN	WOMEN	BOYS	GIRLS
Bacchus	Rachel	Nat	Tish
Daniel	Sue	Sam	Sall
Mell (at sea)	Marian	Davy	
Joe		Jim	
		Tom	

# \*ACTIVITY 2/VERDMONT CLOTHING STYLES

Name: \_\_\_\_\_

Date: \_\_\_\_\_

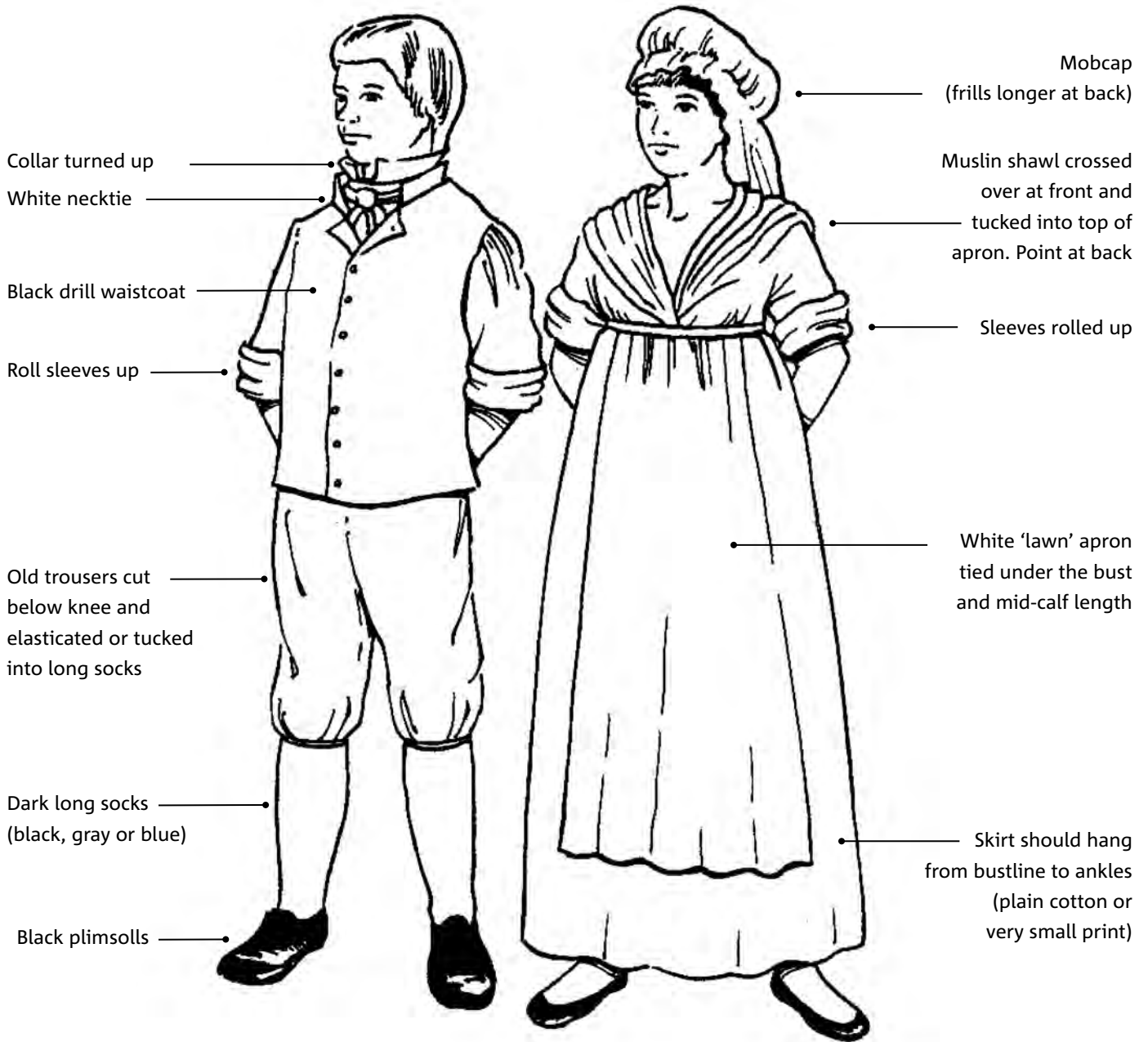


Observe the portraits in the Drawing Room and Parlour on the ground floor of Verdmont. Record the differences in styles between one lady and one gentleman in the table below.

Observations	Lady	Gentleman
Names of people		
Name or draw what is on their heads?		
Name the items of clothing they are wearing (dress, shirt, vest, etc.)		
What makes these clothes “fancy”?		
What colours are their clothes?		
Name or draw one other observation about the clothes		
Write a question you have about the clothing styles of long ago.		

# LET'S GET DRESSED UP

A fairly simple yet effective addition to your visit is to have the children dress in simplified period clothing using the resources available to them. Boys wear long trousers tucked into knee-high socks and a vest over their school shirt. Girls wear long skirts and add a shawl around their shoulders.





# CHILDREN'S DRESS

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_



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Source: Farr, Betsy and Fann, Marcia  
American Made: *The Colonial Child of 1740*  
published by Great American Colouring  
Book, Inc. 1996

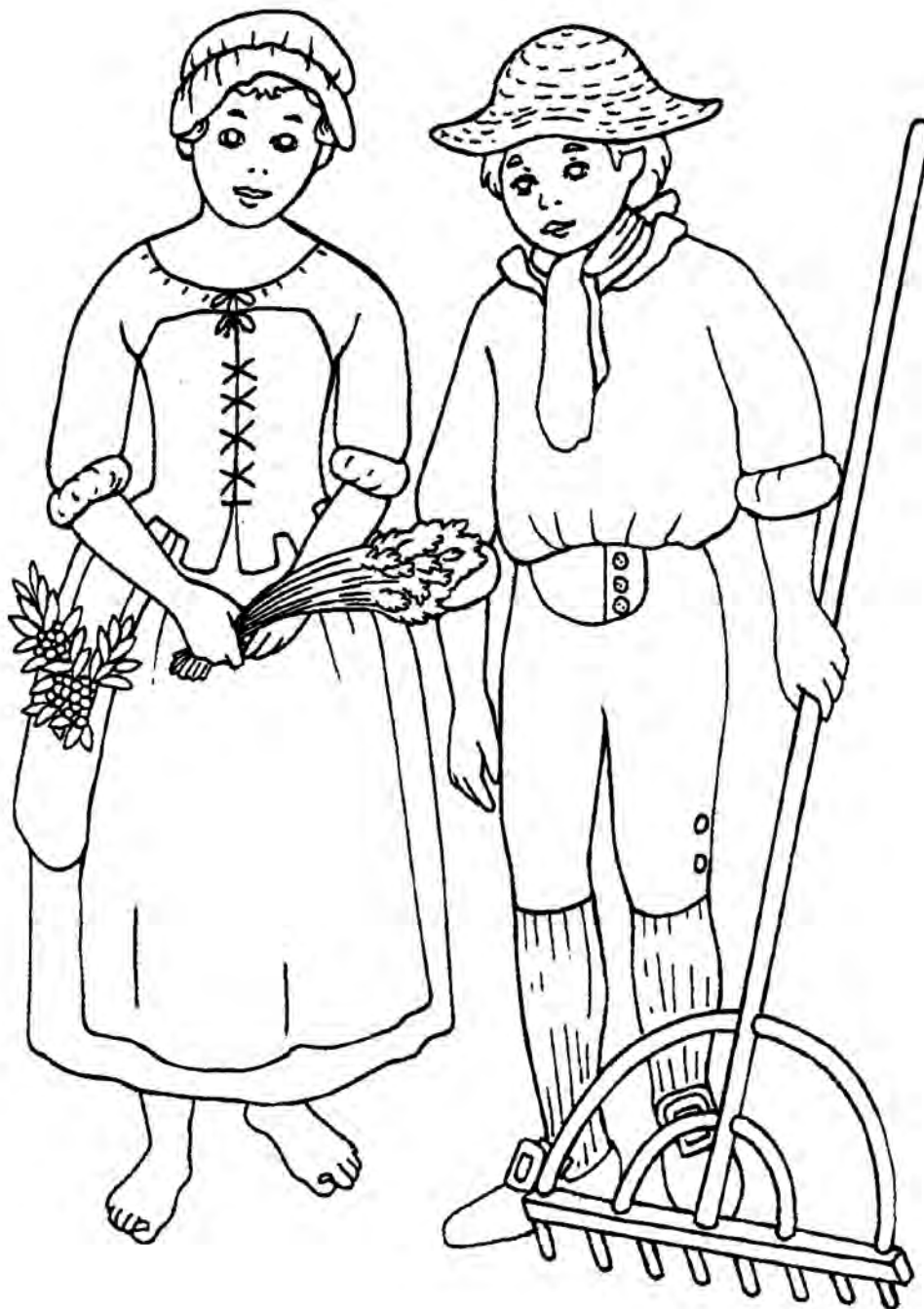




# CHILDREN'S DRESS

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Source: Farr, Betsy and Fann, Marcia  
American Made: *The Colonial Child of 1740*  
published by Great American Colouring  
Book, Inc. 1996



Name: \_\_\_\_\_

Date: \_\_\_\_\_

# DRAW A FAMILY PORTRAIT



Source: Farr, Betsy and Fann, Marcia  
American Made: *The Colonial Child of 1740*  
published by Great American Colouring  
Book, Inc. 1996

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## **\*ACTIVITY 3/PRIMARY 1 2 & 5** **Bed, Bath & Beyond**

### **OBJECTIVES**

- To compare differences in bathing routines of long ago and today
- To estimate the volume of water in a bathtub

### **BACKGROUND INFORMATION**

- Bed, Bath and Beyond (refer to page 23)

### **A) Washing up at Vermont**

Children will observe the bathtub and washbasin and listen to the bathing routines of long ago.

### **B) Getting a Bath**

They will complete the 'Getting a Bath' activity sheet.

### **FOLLOW UP ACTIVITIES IN THE CLASSROOM**

Colour 'An Old-fashioned Bedroom'

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# \*ACTIVITY 3B/VERDMONT GETTING A BATH

Name: \_\_\_\_\_

Date: \_\_\_\_\_



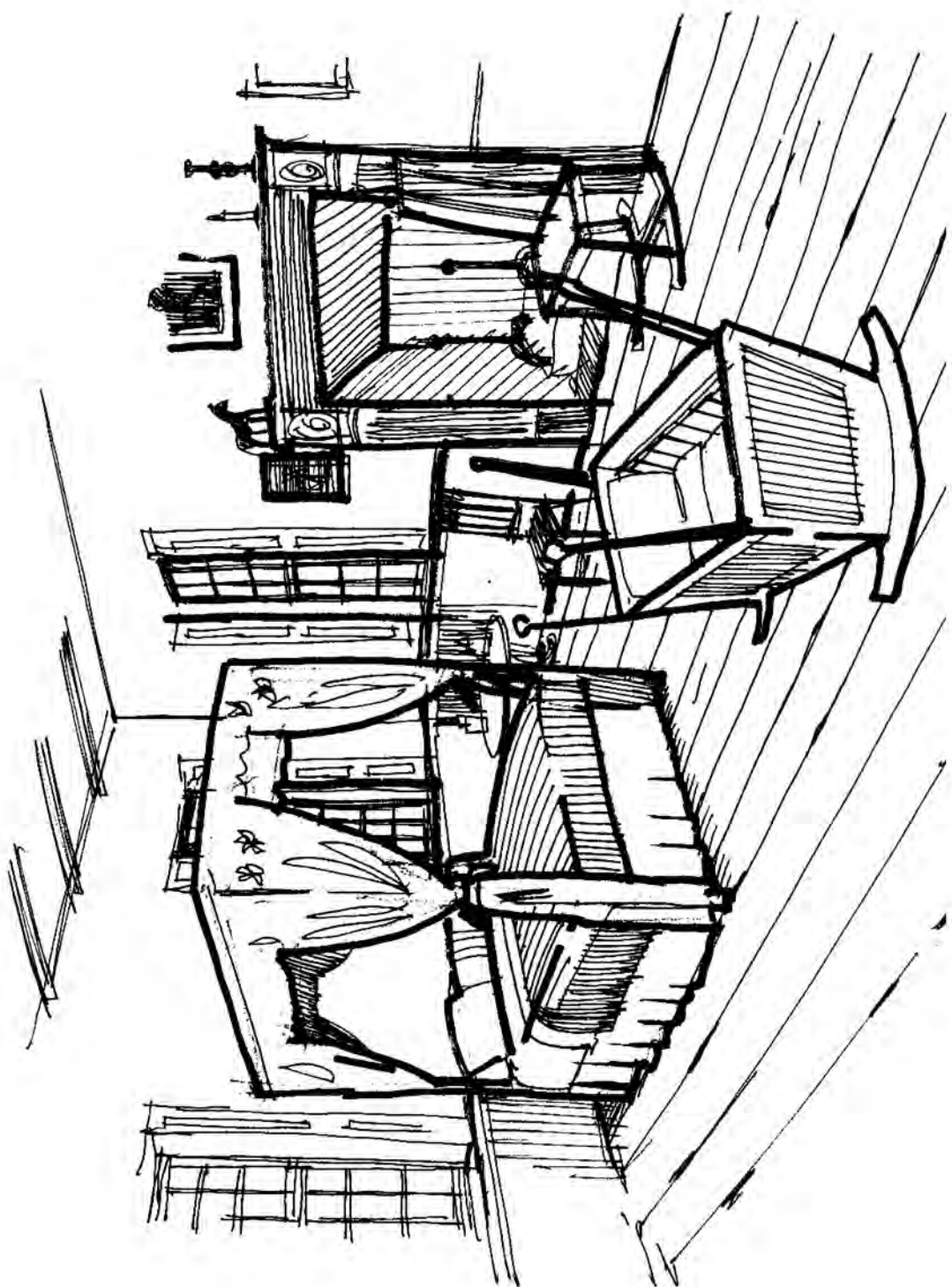
Think about what it was like to have a bath long ago in Bermuda compared to having a bath today. Answer the questions in the chart below as if you were a child living a long time ago and as a child living in your house now.

Questions	Long Ago	In Your House
When do you have a bath?		
Where do you have a bath?		
Who has a bath first?		
Who has a bath last?		

1. Estimate how many buckets of water it would take to fill the bathtub at Verdmont.

2. This bucket weighs \_\_\_\_\_ pounds with 2 gallons of water in it. Put a tick if you think it is heavier or lighter than:

	Heavier	Lighter
Your schoolbag	_____	_____
A bag of groceries	_____	_____
A suitcase full of clothes	_____	_____
A car	_____	_____



# An Old-fashioned Bedroom

---

## **\*ACTIVITY 4/PRIMARY 1-2 & 5** **Old-Fashioned Objects**

### **OBJECTIVES**

- To observe and evaluate historic objects, making deductions about their functions, design and worth
- To use a quill pen and wax seal

### **A) Looking at an Object**

Children will closely observe and handle objects used in households in times past and complete the 'Looking at an Object' activity sheet. (Students may not chose the same objects and their answers will vary)

### **B) Matching game**

Children will match the names of the objects with the cards provided.

### **C) Quill pens**

Children will practice writing using quill feathers and ink then fold and seal their paper with a wax seal.

### **FOLLOW UP ACTIVITIES IN THE CLASSROOM**

- Make a quill pen
- Practice with a quill pen by writing the alphabet or writing a letter to someone

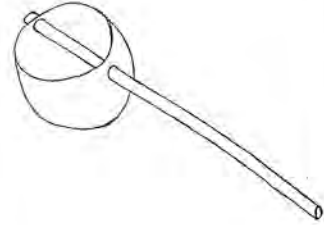
# OLD-FASHIONED OBJECTS



**Milk Pail**



**Quill & Inkwell**



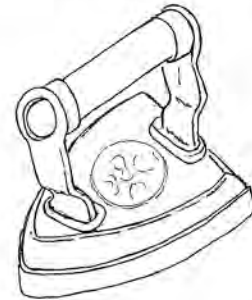
**Calabash Cup**



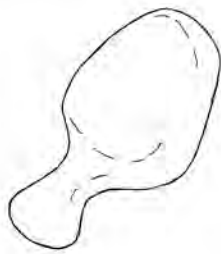
**Horseshoe**



**Feather Duster**



**Iron**



**Sock Darner**



**Candle Maker**



**Wash board**

# LOOKING AT AN OBJECT

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Observe the objects on the table. Chose two and complete the chart below for these objects. Note that your answers may not be the same as other peoples'.

The Main Things to Think about	Object 1	Object 2
What does it look and feel like?		
How was it made? (by hand, by machine, held together with what?)		
What was it used for?		
Is it well designed? (Does it do its job? Is it made of the best material? Is it decorated? Attractive?)		
What is it worth? (To those who made it? To those who use it? To you? To a museum?)		






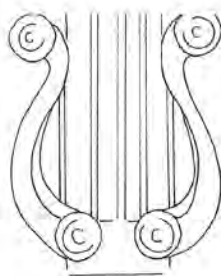
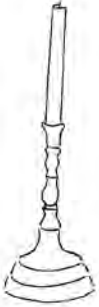


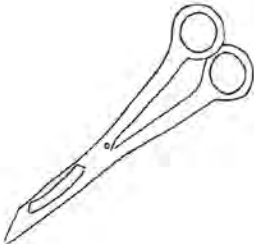
**\*ACTIVITY 4B/VERDMONT**

**VERDMONT BINGO CARD**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

What was life like long ago? Can you find the following items in the rooms on the ground floor of Vermont that give us clues to the past? Put a tick (✓) by the object when you have found it.

<p><b>Ball &amp; Claw Feet</b></p> 	<p><b>Chinese Pattern Plate</b></p> 
<p><b>Palmetto Broom</b></p> 	<p><b>Piano Base</b></p> 
<p><b>Candle Stick</b></p> 	<p><b>Teacup</b></p> 
<p><b>Fire Shovel</b></p> 	<p><b>Candle Snuffer</b></p> 

## \*ACTIVITY 4C/VERDMONT

# MAKING QUILL PENS

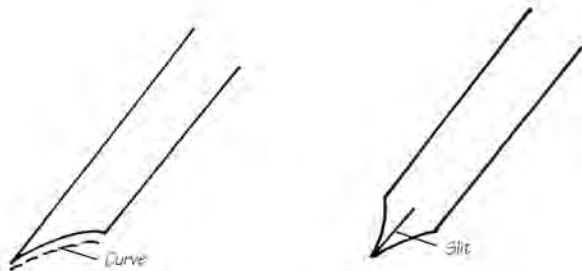
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Long before ball point pens and gel pens, quill pens and ink were used to write with. Quill feathers come from the wings of birds and are shed periodically. Since geese were often kept on a farm, these feathers were readily available although turkey and crow feathers were used as well.

### MATERIALS

- Large feather, 8-12 inches long
- Bowl of warm tap water
- Penknife or craft knife
- Cutting board
- Liquid bluing agent (found in the laundry section) for ink (It is less permanent on clothes and hands than traditional inks.)

1. Soak the shaft of the quill in warm water to soften it.
2. With a penknife, cut the tip of the shaft in a gentle curve. This forms the nib of the pen.
3. Cut a small slit in the nib to control the flow of ink.



4. Dip the quill into the ink and blot off excess ink on the side of the inkwell.
5. Practice writing on a sheet of paper. Hold the quill at different angles and observe the effects. Do not press too hard as this will destroy the nib. Do not expect writing to be a speedy process as you will need to re-dip into the ink frequently.
6. When the nib becomes worn or soft, the process can be repeated to create a new nib on the same quill feather.

Source: King, David *Colonial Days* Published by John Wiley & Sons, Inc. New York 1998

# PRACTICING THE ALPHABET

Place a sheet of paper over these letters and practice writing with a quill pen.

---

*A*

*B*

*C*

*D*

*E*

*F*

*G*

*H*

*I*

*J*

*K*

*L*

*M*

*N*

*O*

*P*

*Q*

*R*

*S*

*T*

*U*

*V*

*W*

*X*

*Y*

*Z*

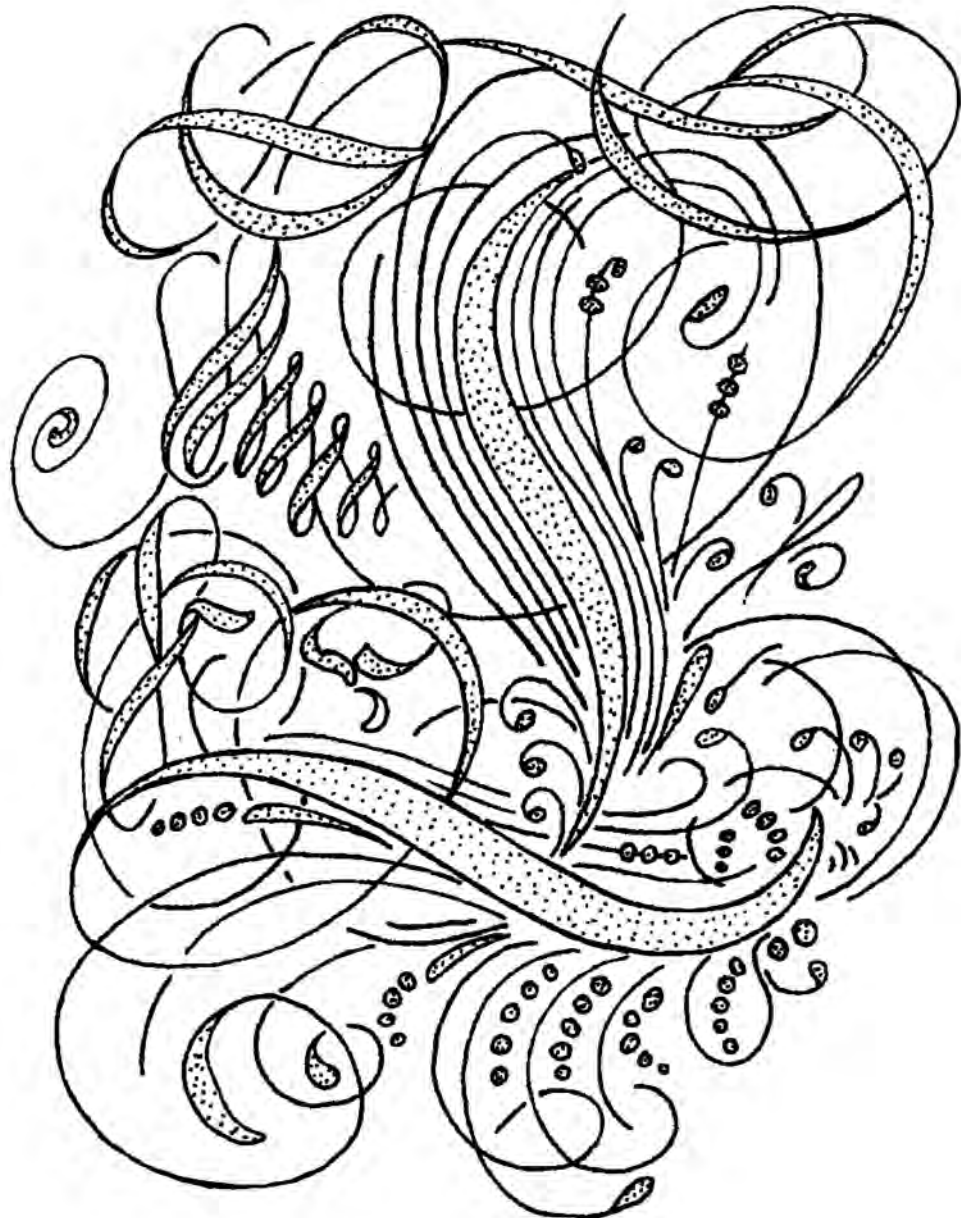


# PENMANSHIP

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Colour in the speckled areas to find out what letter has been formed by this artistic scholar.



---

## **\*ACTIVITY 5/PRIMARY 1 2 & 5**

### **Outside the House**

#### **OBJECTIVES**

- To recognize the unique architectural features of Vermont
- To understand the difference between the words native and endemic
- To give examples of early uses of the Bermuda cedar and palmetto

#### **BACKGROUND INFORMATION**

- Vermont (refer to page 16)
- Cedar and Palmetto (refer to page 25)

#### **A) Observing Vermont/Outside**

Children will walk around the outside of the house noting the name, location and architectural features of the house.

#### **B) Cedar & Palmettos**

The early uses of the endemic cedar and palmetto trees will be discussed.

#### **C) Sketching Vermont**

Children will sketch Vermont.

#### **FOLLOW UP ACTIVITIES IN THE CLASSROOM**

- Children can colour the pen and ink picture of Vermont

**\*ACTIVITY 5C/VERDMONT  
OBSERVING  
VERDMONT/OUTSIDE**

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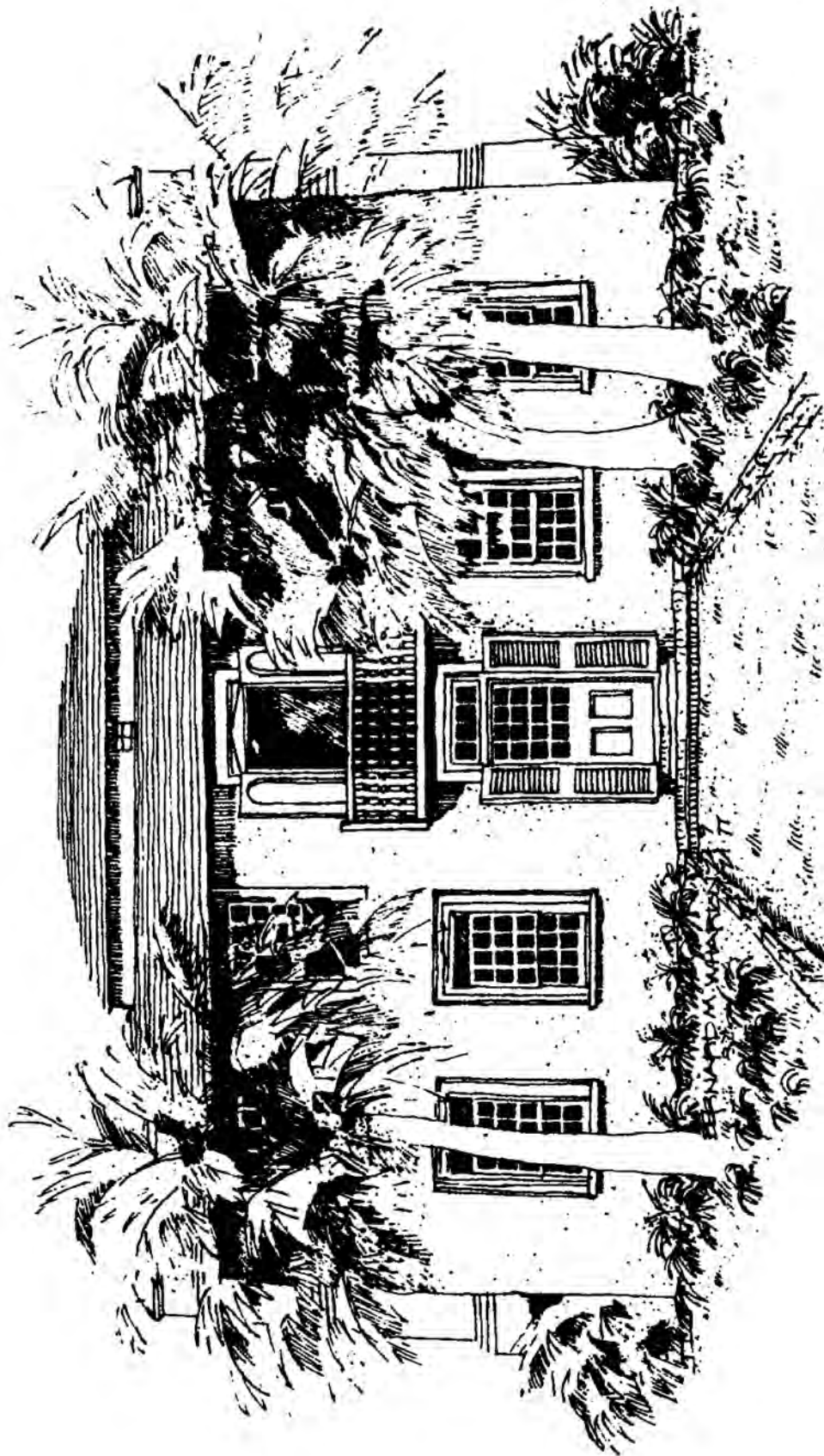


**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Sketch Verdmont showing some of the features that make this home distinct. Include: the roof-on-roof, the symmetrical arrangement of windows, the windows without blinds on the outside and the double chimneys at either end.**

# Verdmont



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## **\*ACTIVITY 6/PRIMARY 5** **From Your Garden to Your Table**

### **OBJECTIVES**

- To view pictures of herbs in a kitchen garden
- To understand the steps required in the process of food preparation and the persons responsible for these

### **BACKGROUND INFORMATION**

- Plant Foods in Bermuda c.1800 (refer to page 26)
- Some Plants and Their Uses

### **A) Plants and Their Uses**

Children will view pictures of plants that were at one time grown in the small rock garden at Vermont and complete the activity sheet 'Plants and Their Uses'.

### **B) Food Preparation**

Early methods of food preparation will be discussed.

### **C) In The Dining Room**

Children will explore the dining room, entering from the side door, and examine the porcelain in the cabinet. They will complete the 'In the Dining Room' activity sheet.

### **FOLLOW UP ACTIVITIES IN THE CLASSROOM**

- Kitchen picture to colour



**\*ACTIVITY 6A/VERDMONT  
Plants & Their Uses**

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_



<b>Plant 1 Name:</b>		
<b>Description (e.g. smell, colour, feel, height)</b>	<b>Uses</b>	<b>Leaf rubbing or drawing</b>

<b>Plant 2 Name:</b>		
<b>Description (e.g. smell, colour, feel, height)</b>	<b>Uses</b>	<b>Leaf rubbing or drawing</b>

# \*ACTIVITY 6C/VERDMONT In the Dining Room

Name: \_\_\_\_\_

Date: \_\_\_\_\_



Listen to the talk about the activities in this room and answer the questions.

1. Who would have eaten in this room?
2. Who would have prepared the food? Where would they have cooked it?
3. Why does the fireplace have a raised hearth?
4. Look at the dishes in the cabinet. Many of these are from China and the pictures were painted on by hand. What clues in the pictures let you know that they came from China?

In the late 1700s, the British copied the Chinese patterns and created the Willow Pattern. Look at the plates and see if you can find the pictures as you listen to the story of the Willow Pattern.

5. Draw a line from the object in the poem to its picture on the plate.

## The Willow Pattern

Two doves, flying high  
Chinese vessel sailing by  
Weeping willow hanging o'er  
Bridge with three men, if not four  
Chinese temple there it stands  
Seem to cover all the land.  
Apple trees with apples on  
A pretty fence to end my song.  
– Anonymous



**\* FOLLOW UP ACTIVITY/VERDMONT**  
**A Kitchen Long Ago**

Name: \_\_\_\_\_

Date: \_\_\_\_\_



# After your visit/Additional Information & Activities

Activities listed in this section encourage students to learn further with the help of fun and engaging activities.

## OBJECTIVES

The following activities will enable students to summarize their learning and to reflect on their visit. Suggested activities provide additional information about traditions and encourage students to be inquisitive about the past.

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### \*ACTIVITY 1/PRIMARY 5 Make a Shoebox House

Students are asked to be creative in designing a house using an old shoe box. This can be a copy of Vermont or their own design.

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### \*ACTIVITY 2/PRIMARY 5 Old-fashioned Utensils

This activity will ask the students to compare old to new and draw similarities between their own lives and that of the residents at Vermont.

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### \*ACTIVITY 3/PRIMARY 5 Recipes

A couple of simple recipes are listed as an example of recipes from the Colonial days.

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### \*ACTIVITY 4/PRIMARY 5 Children's Activities Long Ago

Activities will introduce students to several games and ring games that are old-fashioned and fun.

Old-Fashioned Ring Games

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### \*ACTIVITY 5/PRIMARY 5 Make a Puzzle

Students are asked to create a puzzle using an old children's book illustration.

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### \*ACTIVITY 6/PRIMARY 5 Manners

This activity introduces the different manners expected from children in the 19th century.

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**\*ACTIVITY 7/PRIMARY 5**  
**Making Connections**

Students are ask to write a story from the perspective of one of the people who lived at Verdmont.

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**\*ACTIVITY 8/PRIMARY 5**  
**Interview an Older Person**

This activity will allow students to make real life connection with the past through interviewing an older person.

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**\*ACTIVITY 9/PRIMARY 5**  
**A Special Heirloom**

A heirloom can tell an interesting story. Students are asked to investigate the past of an heirloom found in their own home.

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**\*ACTIVITY 10/PRIMARY 5**  
**My Visit to Verdmont Historic House & Garden**

This activity is designed to summarize the visit in a personal reflection. Students are encouraged to write about their own experience during the visit.

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## \*ACTIVITY 1/VERDMONT

# MAKE A SHOEBOX HOUSE

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A shoebox house is a wonderfully creative way to allow children to plan, design and construct. This activity can be used to reconstruct Vermont and allow children to translate what they have learned into a three dimensional house. Alternatively, it can be used as an opportunity for them to produce a unique structure of their own design. However you decide to introduce it, this activity will take some time (one afternoon may not be enough) but it will produce incredible works of art of which the children will be immensely proud.

### MATERIALS

- One shoebox per student (have each child bring one or call a local shoe store for empty boxes)
- Extra cardboard for making room dividers, furniture, stairs, etc.
- Scissors
- Cutting board
- Glue or tape
- Paints, markers, crayons, etc
- Construction paper

### DIRECTIONS

1. Create a demonstration house to show the children what they will be doing.
2. Have the children plan their house. They must decide where the windows and doors will be located; whether they will have a pitched roof or a flat roof; how they will access the inside - from the top or from the side.
3. Before marking the doors and windows, have the children paint the whole house.
4. Have the children mark the placement of the windows and doors and either paint them or have the teacher cut them. Remember to cut only three sides of a door so that it can be folded open.
5. Now let them be creative and cut, fold and glue furniture into their house.  
Pictures of furniture can also be cut from magazines or newspapers.

**\*ACTIVITY 2/VERDMONT**

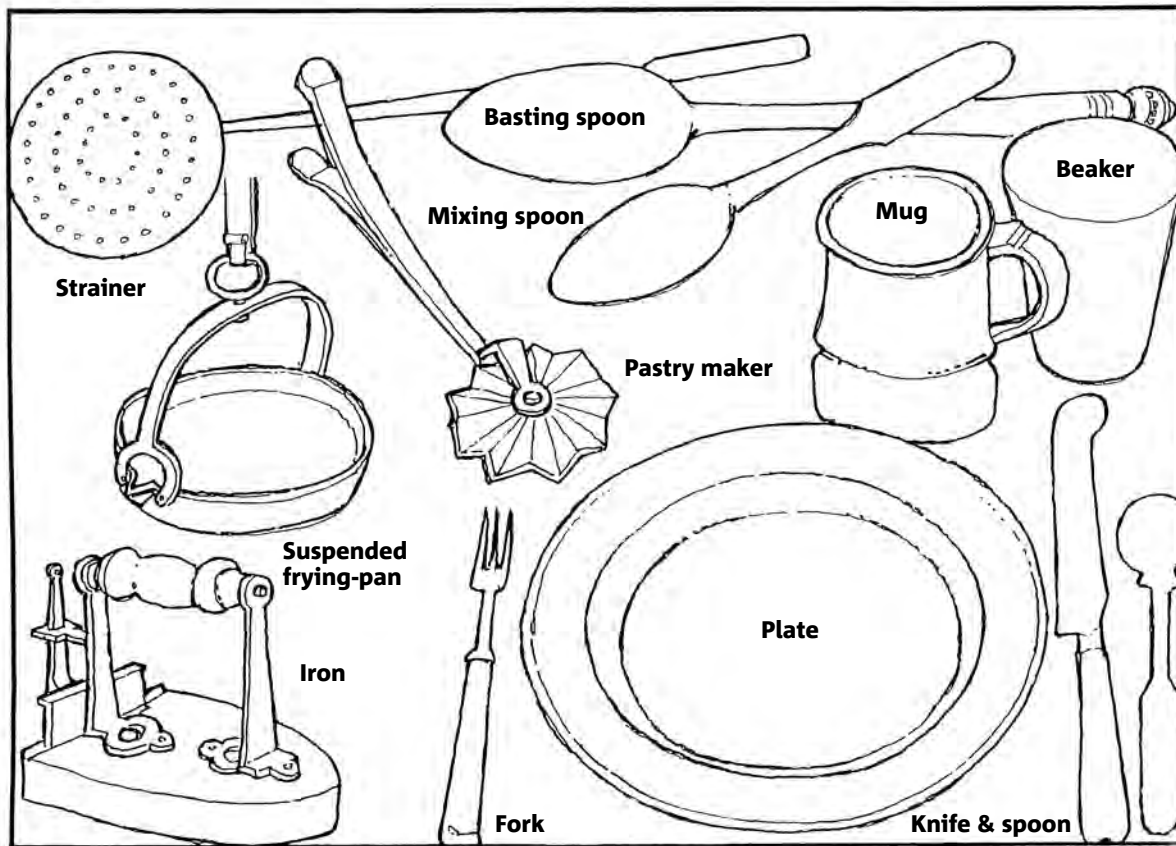
# Old-fashioned Utensils

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Look at the picture below of the utensils found in a kitchen long ago. If you have the same object in your kitchen today, colour it blue. If the object below is not found in your kitchen, colour it red. Note the long handles necessary when cooking over an open fire.

**UTENSILS & TABLEWARE**



**Kitchens today have items that require electricity. Make of list of these items below.**

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# \*ACTIVITY 3/VERDMONT Recipes

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## Churning Butter

Butter is made from the thick cream that rises to the top of milk. Old wooden churns made of wood or pottery had handles built into the lid and the cream was stirred, or churned, until it turned into butter. You can easily make butter in your classroom using whipping cream and lots of shaking.

### INGREDIENTS

1½ cups heavy cream (whipping cream)

Pinch of salt

### EQUIPMENT

1-quart jar with lid (like a mayonnaise jar)

5 or 6 clean marbles

### DIRECTIONS

1. Let the cream stand in a warm place until it reaches room temperature.
2. Pour the cream into the jar. Add 5 or 6 clean marbles and tighten the lid.
3. Shake steadily up and down or side to side. Children can pass the jar around so that each child can have a turn. The butter will begin to form within 5 minutes.
4. When the butter globs have stopped forming, open the jar and pore off the liquid (buttermilk). Remove the marbles.
5. Rinse the butter in cool running water. Pour out the water gently so that the butter remains behind.
6. Add a pinch of salt and stir well to blend the ingredients.

Source: King, David *Colonial Days* Published by John Wiley & Sons, Inc. New York 1998

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## Banana Bread • Makes 1 loaf

### INGREDIENTS

1 cup sugar

2 tbsp milk

2 tbsp shortening

1½ cups flour

1 egg

1 tsp baking powder

1 cup of ripe bananas

¼ tsp salt

1 tsp baking soda

### DIRECTIONS

1. Blend sugar and shortening
2. Add egg and mix
3. In a separate bowl, mash bananas and add baking soda, add to first mixture
4. Add milk and mix well
5. Stir in flour, baking powder and salt
6. Place batter in loaf pan and bake at 325° for 1 hour



# Childrens Activities Long Ago

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## Old-Fashioned Ring Games

### 1. Ring Around the Roses

In a circle, children join hands and start skipping while singing. When they come to “all fall down”, they all collapse on the grass.

**Ring around o’ roses,  
A pocketful of posies,  
A-tishoo A-tishoo!  
We all fall down.**

---

### 2. Bluebird, Bluebird Through My Window

Everyone joins in a circle, holding hands and raising them above their heads. One person weaves in and out, between the others, while all sing. When the first verse ends, the ‘weaver’ stops. The person he/she is standing beside is the one he/she pats on the shoulder while singing the second verse. This person then places his/her hands on the shoulders of the “weaver” and follows him/her in and out of the circle. Repeat until the circle falls apart.

**Bluebird, bluebird, through my window (3 times)  
Oh, Johnny, and the tiger!  
Take a little girl (boy) and pat her (him) on the shoulder (3 times)  
Oh, Johnny, and the tiger!**

---

### 3. Have You Ever Seen a Lassie/Laddy?

Children stand in a circle and one person is selected to be in the centre. When the others sing, this person does some action(s) which the others copy. The child in the middle then selects another person to replace him/her in the centre of the circle.

**Have you ever seen a lassie, a lassie, a lassie?  
Have ever seen a lassie go this way and that way?  
Go this way and that way. Go this way and that way.  
Have you ever seen a lassie go this way and that?**

## 4. Farmer in the Dell

Children join hands in a circle and one person is selected as the 'farmer'. This person stands in the middle while everyone sings. When he 'takes a wife', he selects another person from the circle of children to join him in the middle. The 'wife' selects the 'child', and the 'child' selects the 'nurse', etc. When the cheese is selected, the others re-join the circle so that the 'cheese stands alone'. All children but 'the cheese' clap hands above their heads to honour 'the cheese'. This child then selects who will be the next farmer.

You may want to encourage children to not just select their friends, but to select others as well.

**The farmer in the dell, the farmer in the dell,**

**Hi-ho the derry-o, the farmer in the dell.**

**The farmer takes a wife, the farmer takes a wife,**

**Hi-ho the derry-o, the farmer takes a wife.**

**The wife takes a child, the wife takes a child,**

**Hi-o the derry-o, the wife takes a child.**

**The child takes a nurse, the child takes a nurse,**

**Hi-ho the derry-o, the child takes a nurse.**

**The nurse takes a dog, the nurse takes a dog,**

**Hi-ho the derry-o, the nurse takes a dog.**

**The dog takes a cat, the dog takes a cat,**

**Hi-ho the derry-o, the dog takes a cat.**

**The cat takes a rat, the cat takes a rat,**

**Hi-ho the derry-o, the cat takes a rat.**

**The rat takes the cheese, the rat takes the cheese,**

**Hi-ho the derry-o, the rat takes the cheese.**

**The cheese stands alone, the cheese stands alone,**

**Hi-ho the derry-o, the cheese stands alone.**

---

## 5. Brown Girl in the Ring

Children form a circle with one person in the centre. While the children sing, the one in the centre does an action which the others copy. The person in the centre then selects another child to replace him/her and the process is repeated.

**Brown girl in the ring, tra-la-la-la-la (3 times)**

**She's sweet like sugar and spice.**

**Show me your motion, tra-la-la-la-la (3 times)**

**She's sweet like sugar and spice.**

## 6. Poinciana

Children stand in a circle and sing. One person is selected to be in the middle and will do an action that is then copied by the rest of the children. 'Poinciana' chooses the next person to be in the centre.

**Who's coming in, Poinciana, little fellow?**

**Who's coming in, Poinciana, little dear?**

**What shall we do, Poinciana, little fellow?**

**What shall we do, Poinciana, little dear? (action)**

**Then we'll do it too, Poinciana, little fellow;**

**We'll do it too, Poinciana, little dear.**

---

## 7. A Tisket, a Tasket

Children sit in a circle with one person standing on the outside. This person holds the 'letter' in his hand. As the children are singing, he closes his eyes. The person who is standing walks around the outside and discreetly places the object/letter behind one of the children sitting down. When the children finish singing, everybody looks around to see who has the 'letter'. That child jumps up and chases around the circle to try and reach his seat before the one who dropped the 'letter' reaches the seat. Whoever is still standing, then walks around the outside and drops the 'letter' again.

**A tisket, a tasket, a green and yellow basket.**

**I sent a letter to my love and on my way I dropped it.**

**I dropped it once, I dropped it twice, I dropped it three times over.**

**A little girlie picked it up and put it in her pocket.**

---

## 8. Little Sir Echo

Children form two lines, facing each other. One line sings the song and the other line echoes 'hello'.

**Little Sir Echo, how do you do?**

**1st line calls: Hello, hello, hello, hello.**

**2nd line echoes: Hello, hello, hello, hello.**

**Little Sir Echo will answer you**

**1st line calls: Hello, hello, hello, hello.**

**2nd line echoes: Hello, hello, hello, hello.**

**Won't you come over and play?**

**You're a nice little fellow, I know by your voice,**

**But you're always so far away (echo: away).**

## 9. Walking Through The Green Grass

Children form 2 lines facing each other, approximately 8 - 10 feet apart, with a stick in the middle to indicate the two sides. The lines take turns singing to one another. When both lines have named someone from the other side (often the smallest), those two individuals meet in the middle and try to pull the other over to his side. The object is to get everyone onto 'your' side.

**1st We're walking on the green grass, green grass, green grass.**

**We're walking on the green grass.**

**Rancey, dancey, stick-in-the-well, rancey, dancey, day.**

**2nd What are you walking here for, here for, here for?**

**What are you walking here for?**

**Rancey, dancey, stick-in-the-well, rancey, dancey, day.**

**1st We're walking here to marry, marry, marry.**

**We're walking here to marry.**

**Rancey, dancey, stick-in-the-well, rancey, dancey, day.**

**2nd Who do you wish to marry, marry, marry?**

**Who do you wish to marry?**

**Rancey, dancey, stick-in-the-well, rancey, dancey, day.**

**1st We wish to marry (name of person on the other team) (3X)**

**We wish to marry (name).**

**Rancey, dancey, stick-in-the-well, rancey, dancey, day.**

**2nd We wish to marry (name of person on other team) (3X)**

**We wish to marry (name).**

---

## 10. Playmate

This is sung while children clap hands in pairs.

**Playmate, come out and play with me**

**And bring your dollies three,**

**Climb up my apple tree.**

**Slide down my rainbow,**

**Slide down my cellar door,**

**And we'll be jolly friends forever more.**

**I'm sorry, playmate,**

**I cannot play with you.**

**My doll's got the flu,**

**Boo-hoo-hoo-hoo-hoo-hoo. (rub eyes and pretend to cry)**

**Ain't got no rainbow.**

**Ain't got no cellar door.**

**But we'll be jolly friends forever more – more, more, more.**

## 11. London Bridge

In this game, two children make an arch by facing each other and holding hands. The other children continuously pass through in single file. The arch is then lowered at a certain point to 'catch' a player.

**London Bridge is falling down, falling down, falling down.**

**London Bridge is falling down, my fair lady.**

**Take a key and lock her up, lock her up, lock her up.**

**Take a key and lock her up, my fair lady.**

**How will we build it up, build it up, build it up?**

**How will we build it up, my fair lady?**

**Build it up with silver and gold, silver and gold, silver and gold.**

**Build it up with silver and gold, my fair lady.**

**Gold and silver I have none, I have none, I have none.**

**Gold and silver I have none, my fair lady.**

**Build it up with needles and pins, needles and pins, needles and pins.**

**Build it up with needles and pins, my fair lady.**

**Pins and needle bend and break, bend and break, bend and break.**

**Pins and needles bend and break, my fair lady.**

**Build it up with wood and clay, wood and clay, wood and clay.**

**Build it up with wood and clay, my fair lady.**

**Wood and clay will wash away, wash away, wash away.**

**Wood and clay will wash away, my fair lady.**

**Build it up with stone so strong, stone so strong, stone so strong.**

**Build it up with stone so strong, my fair lady.**

**Stone so strong will last so long, last so long, last so long.**

**Stone so strong will last so long, my fair lady.**

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### Additional Group Games

Musical Chairs

Blind Man's Bluff

Blue Light

Hide-n-Seek

Mother, May I?

### Game Props

Stilts

Bow and arrows

Slingshots

Hoops

Skipping Rope

Horse

Alleys (Marbles)

Bottle Dolls

Cat's Tail

Jacks and Ball

Knitting

Spinning Tops

Flying Kites

Hopscotch in a Square

Games Compiled by Judith Patricia  
Ann James, Retired School Teacher and  
former Brownie Guider, April 2004

## \*ACTIVITY 5/VERDMONT Make a Puzzle

This is a copy of a puzzle in the nursery at Verdmont. Make a copy of this on card stock and have the children cut their own shapes.

Alternatively, cut pictures from magazines or newspapers and glue to card stock or cardboard.

Have students exchange puzzles and see how long it takes to put the puzzles back together.



## \*ACTIVITY 6/VERDMONT

# Manners

**Examine the list of 'manners' from *Etiquette for Little Folks, Susie Sunbeam's Series, 1856* and compare them to today's standards. (This book is in the glass-fronted cedar cabinet in the nursery at Vermont)**

### **Rules for Good Behaviour at Home**

- Never enter the house with your hat on, and always bow to any strangers you may meet at home.
- If you pass by your parents at any place, where you see them, either by themselves or with company, always bow to them.
- Never speak to your parents without some title of respect, as Sir or Madam
- Dispute not, nor delay to obey your parents' commands.
- Never grumble, or show discontent at any thing your parents appoint, speak or do.
- If any command or errand is given to you to perform, do it with alacrity.
- Never make faces or contortions, nor grimaces, while any one is giving you commands.
- Never quarrel with your brothers and sisters but live in peace and amity.
- Use respectful and courteous language towards all the domestics. Never be domineering nor insulting, for it is the mark of an ignorant and purse-proud child.

### **At Table**

- Come not to table without having your hands and face washed, and your hair combed.
- Ask not for anything, but tarry till it be offered to you.
- Find no fault with anything that is given to you.
- When you are helped, be not the first to eat.
- Speak not at table. If others are discoursing, meddle not with the matter; but be silent, except when spoken to.
- Make not a noise with your tongue, mouth, lips, or breath, in eating or drinking.
- Be sure never to speak with food in your mouth.
- Endeavour so to eat, that none may see your food while chewing.
- Lean not your elbow on the table, nor on the chair back.
- Spit not, cough not, nor blow your nose at the table if it can be avoided; but if it be necessary, do it aside, and without noise.
- Stuff not your mouth so much as to fill your cheeks. Be content with small mouthfuls.
- Gnaw not bones at the table, but clear them with your knife (unless very small) and hold them not with the whole hand, but with two fingers.
- Never pick your teeth at table.

### **Among other Children**

- Be willing to take those words or actions as jesting, which you have reason to believe were designed as such.
- If your companion be a little too sarcastic in speaking, strive not to take notice of it, or be moved at all by it.
- Abuse him not, either by word or deed.
- Be not selfish altogether, but kind, free, and generous to others.
- Avoid sinful and unlawful recreations, and all such as prejudice the welfare of body or mind.
- Scorn not, nor laugh at any because of their infirmities; nor affix to any one a vexing title of contempt and reproach; but pity such as are so visited, and be glad that you are otherwise distinguished and favoured.

### **In School**

- Bow at entering, especially if the teacher be present.
- Walk quietly to your own seat, and move not from one place to another till school time be over.
- If your teacher speak to you, rise up and bow, making your answer standing.
- Make not haste out of school, but soberly retire when your turn comes, without hurry or noise.
- Go not rudely home through the streets. Stand not talking with boys who delay you; but go quietly home, and with all convenient speed.

### **At Church**

- Walk quietly and soberly to the pew; run not, nor go playing.
- Change not seats, but continue in the place where you are desired.
- Talk not in church. Fix your eye upon the minister; let it not wildly wander to gaze on any person or thing.
- Attend diligently to the words of the minister. Pray with him when he prays, at least in your heart; and while he is preaching listen attentively, that you may remember.
- Be not hasty to run out of the church after the worship is ended, as if you were weary of being there.
- Walk decently and soberly home, without haste or playfulness, thinking upon what you have been hearing.
- Always remember to be punctual at church. Never, if it can possibly be avoided, disturb the services by coming in after they have commenced.

### **In the Street**

- Walk quietly and unobtrusively in the street, neither singing, whistling, or shouting.
- Affront none, especially your elders, by word or deed.
- Jeer not at any person, whatever.
- Pay your respects to all you meet, of your acquaintance or friends.
- It is impolite to stare at every unusual person or thing which you may see in the street, or to use any improper postures, either of head, hands, feet or body.

### **Recognitions**

- A gentleman, on meeting a lady of his acquaintance in the street, or elsewhere, should not presume to bow to her, till she has first recognised him; or she may feel compelled to notice him, when she would not choose to do so otherwise.
- A gentleman should never recognise a lady, to whom he has never been presented, at a ball or evening party, and should pass her as a stranger, unless she chooses to recognise him, when he should, as in all other cases, return the salute.

### **Introductions**

- On giving introductions, always present a gentleman to a lady, save when a lady enters a room where several persons are assembled, when the lady is presented.
- Very young persons should be presented to older ones; and we should always present individuals to those persons to whom we owe particular respect, on account of age and station.



### **Good Breeding**

- You can be as polite to the boot-black as to the President. This is done, not by an air of condescension, but by treating him as a man, according to his place. Render him his due, and he will be likely to render you yours.
- Follow fashion moderately, if you would follow it gracefully. Never rely on dress to make you a gentleman. It is as flimsy a disguise as the lion's skin was to the ass; his braying betrayed him, and his unsuitable attire only made him appear the more ridiculous.
- A good enunciation is a distinctive mark of good breeding. Speak your words plainly and distinctly, and in a moderate tone of voice. Pronounce words in the manner that is used by the best bred persons, but not affectedly, or with a strained precision.
- Avoid all vulgar or inaccurate vowel sounds, as keow, ile, soit, for cow, oil, sight. Do not slip or smother your consonants, as gen'lm'n for gentleman, mornin' for morning.

### **Cleanliness**

- A foul mouth and unclean hands, are certain marks of vulgarity; the first is the cause of an offensive breath, which nobody can endure, and the last is declarative of dirty work, and disgraceful negligence to remove the filth. One may always know a gentleman by the state of his hands and nails.

### **Modesty**

- Be particularly careful not to speak of yourself, if you can help it. An impudent person intrudes himself abruptly upon all occasions, and is ever the hero of his own story.
- The less you say of yourself, the more the world will give you credit for; and the more you say of yourself, the less they will believe you.

### **Civility**

- Observe carefully what is pleasing to you in others; and probably the same things in you will please others.
- If you have occasion to contradict any one, or to set him right from a mistake, it would be very brutal to say, "That is not so; I know better;" or, "You are wrong;" but you should say, with a civil look, "I beg your pardon, I believe you mistake;" or, "If I may take the liberty of contradicting you, I believe it is so and so;" for, though you may know a thing better than other people, yet is very disagreeable to tell them so, directly, without something to soften it; but remember particularly, that whatever you may say or do, with ever so civil an intention, a great deal consists in the manner and the look, which must be genteel, easy and natural.
- Civility is particularly due to all women; and remember that no provocation whatever can justify any person in being uncivil to a woman; and the greatest man in the land would be reckoned a brute, if he was not civil to the meanest woman. It is due to their sex, and is the only protection they have against the superior strength of ours.





**\*ACTIVITY 8/VERDMONT**

# Interview an Older Person

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Interview your grandparents or older persons in your neighbourhood. Find out what they did as children. Record your answers in a story and add pictures.**

1. Did they go to school? \_\_\_\_\_

2. What games did they play? \_\_\_\_\_

3. Did they have chores to do? \_\_\_\_\_

4. What was school like for them? \_\_\_\_\_

5. What are some of their most memorable moments? \_\_\_\_\_

6. Did they ever get into trouble? \_\_\_\_\_

7. What rules did they have at home? \_\_\_\_\_

\_\_\_\_\_

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**\*ACTIVITY 10/VERDMONT**  
**My Visit to Verdmont**  
**Historic House & Garden**



**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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The name of the historic home I visited was \_\_\_\_\_

It is located \_\_\_\_\_ I visited it on (date) \_\_\_\_\_

If I was telling a friend why this old house is important, I would tell them ...

When I was there I learned about different activities such as ...

I would like to/not like to (chose one) live at Verdmont 200 years ago because ...

# Verdmont Historic House & Garden

## Teacher Resources

### Activities & Curriculum Links

## Before your visit/ Introducing Students to Verdmont Historic House & Garden

Activity	Grade Level	Subject	Curriculum Link
<b>Activity 1</b> Values Activity	Primary 5	Math	<b>P5</b> – Answer a set of related questions by collecting, selecting and organising relevant data; draw conclusions from their own and others’ data and identify further questions to ask.
<b>Activity 2</b> Examining the Inventory	Primary 5	Social Studies	Describe the development of the main economic activities in Bermuda from 1700 to 1918.
<b>Activity 3</b> Making a Floor Plan	Primary 5	Math	<b>P5</b> – Answer a set of related questions by collecting, selecting and organising relevant data; draw conclusions from their own and others’ data and identify further questions to ask.
	Primary 5	Social Studies	<b>P5</b> – Create, use or interpret a tiered timeline, graphic organiser, charts, graphs or illustrations. Evaluate the extent global events have affected Bermuda in the past and or the present. Explain the sequence and relationships of events. Form a simple organization of key ideas related to a topic.
	Primary 5	Visual Arts	<b>P5</b> – Create lines using a variety of tools.  <b>M2</b> – Identify and collect data to answer a question; select the method of collection, sample size and degree of accuracy needed for measurements.  <b>M2</b> – Choose a horizontal or vertical frame based on chosen subject matter.

# During your visit/Class Field Trip Activities

## Primary Level Investigations

Activity	Grade Level	Subject	Curriculum Link
<b>Activity 1</b> Meet the Occupants of Vermont	Primary 5	Social Studies	<b>P5</b> – Create, use or interpret a tiered timeline, graphic organizer, charts, graphs or illustrations. Explain the sequence and relationships of events. Form a simple organisation of key ideas related to a topic.
<b>Activity 2</b> Clothing Styles	Primary 1, 2	Social Studies	<b>P1</b> – Understand the concept of change, <b>P2</b> – Understand that change is on-going.
	Primary 5	Social Studies	<b>P5</b> – Form a simple organisation of key ideas related to a topic.
<b>Activity 3</b> Bed Bath & Beyond	Primary 1, 2	Social Studies	<b>P1</b> – Understand the concept of change, <b>P2</b> – Understand that change is on-going.
	Primary 5	Social Studies	<b>P5</b> – Form a simple organisation of key ideas related to a topic.
	Primary 5	Math	<b>P5</b> – Answer a set of related questions by collecting, selecting and organizing relevant data; draw conclusions from their own and others’ data and identify further questions to ask.
<b>Activity 4</b> Old Fashioned Objectives	Primary 1, 2,	Social Studies	<b>P1</b> – Understand the concept of change. <b>P2</b> – Understand that change is on-going.
	Primary 5	Social Studies	<b>P5</b> - Recognise and understand an increasing number of social studies terms. Form a simple organisation of key ideas related to a topic. Collect supporting evidence from primary and secondary sources.
<b>Activity 5</b> Outside the House	Primary 1, 2	Social Studies	<b>P1</b> – Understand the concept of change, <b>P2</b> – Understand that change is on-going.
	Primary 5	Social Studies	<b>P5</b> – Explain how goods and services in Bermuda have changed over time to 1918.
<b>Activity 6</b> From Your Garden to Your Table	Primary 5	Science	<b>P5</b> – Know that plants reproduce. Know that plants need energy from light to grow.
	Primary 5		<b>P5</b> – Create, use or interpret a tiered timeline, graphic organiser, charts, graphs or illustrations.

# After your visit/Additional Information & Activities

Activity	Grade Level	Subject	Curriculum Link
<b>Activity 1</b> Make a Shoebox House	Primary 5	Visual Arts	<b>P5</b> – Create lines using a variety of tools.
<b>Activity 2</b> Old Fashioned Utensils	Primary 1, 2,	Social Studies	<b>P1</b> – Understand the concept of change, <b>P2</b> - Understand that change is on-going.
<b>Activity 3</b> Recipes	Primary 5	Social Studies	<b>P5</b> – Recognise and understand an increasing number of social studies terms. Form a simple organisation of key ideas related to a topic. Collect supporting evidence from primary and secondary sources.
<b>Activity 4</b> Children's Activities Long Ago  <b>Activity 5</b> Make a Puzzle  <b>Activity 6</b> Manners	Primary 1, 2	Social Studies	<b>P1</b> – Understand the concept of change. <b>P2</b> – Understand that change is on-going.
<b>Activity 7</b> Making Connections  <b>Activity 8</b> Interview an Older Person  <b>Activity 9</b> A Special Heirloom	Primary 5	English	<b>P5</b> – Writing fiction: Write descriptions of settings in stories and portraits of characters. Plan main points as a structure for story writing.



## References

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