

# *The Case of the Shuttered Room*



A Teacher's Guide with  
Historical Background and  
Lesson Plans

*Colonial Williamsburg*



A historian uses all available primary sources to research details about eighteenth-century life.

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Sarah Waters, by Cosmo Alexander (ca. 1765–1770), probably Williamsburg, Virginia.

## *The Case of the Shuttered Room*

### *Historical Background*

One morning nearly two thousand years ago, the residents of **Pompeii**, Italy, were going about their daily activities. Suddenly, a volcano named **Vesuvius** erupted. Lava began to flow down the mountain; deadly gases filled the air. The people of Pompeii were covered by several feet of volcanic ash and rock. The entire city was buried just as it existed on August 24, 79 A.D. Pompeii remained frozen in time until archaeologists began uncovering it in the eighteenth century.

What would it be like if your school, home, or town was frozen in time? How would **historians** of the future interpret the **culture** of the twenty-first century? How would they discover what life was like in the new millennium? What techniques would they use to analyze peoples and cultures that didn't exist any longer?

At Colonial Williamsburg, specialists study the history of seventeenth- and eighteenth-century Virginia and England. By gathering information from many sources, they increase our understanding of the past, just as researchers have been doing at Pompeii for almost three hundred years. **Archaeologists, architectural historians, conservators, historians, specialists in material culture, and zooarchaeologists** examine archaeological evidence, **artifacts**, structures, and documents of every description to know more about how people lived in Virginia's colonial capital.

Historians examine written and printed documents. They often begin by surveying the records in **archives** kept in city, town, county, or state courthouses. Legal documents such as trial records, **wills, inventories, deeds, titles, and land patents** provide information about who owned land and other property. These sources show how property passed from one owner to the next, and often indicate when and how structures were altered physically. Court cases involving the loss of property sometimes add important details. Because the **Anglican Church** was an extension of the government in eighteenth-century Virginia, it was a repository for records of marriages, births, baptisms, and deaths. Primary resources provide information about the people who resided in Williamsburg.

Maps are another important source. Shortly after the **Battle of Yorktown** in October 1781, a French officer drew a map, probably for billeting troops, that proved invaluable in reconstructing the way Williamsburg looked at the time of the American Revolution. Discovered in the archives of the College of William and Mary in 1926, the **Frenchman's Map's** bird's-eye view of the city revealed a host of lost Williamsburg details including streets, buildings, yards and fences, ravines, trees, and open spaces.

Architectural historians study surviving buildings. They ascertain the date of construction and make notes regarding structural alterations over time. Construction dates can be determined a number of ways. **Dendrochronology** is the science of examining the growth rings in the woods used to build a structure by establishing the year in which the trees were cut down. Layers of paint, surviving hardware, nails and nail holes in the wood, and construction tools and techniques are helpful in dating a structure.

Architectural historians also study interiors of buildings. Careful examination of a room's floor and wall construction often reveals the extent of alterations to the original construction. Names and dates are occasionally discovered in hidden places. These studies reveal useful details about the lifestyles of the building's occupants. During the eighteenth century, for example, the most important public rooms were often upgraded by adding trim molding, wallcoverings, paint, window hangings, and carpets. Finding architectural traces of these additions is valuable for identifying how rooms were used. Such contributions provide a clearer view of room settings for appropriate period furnishings.

Archaeologists contribute other kinds of information. Excavating a property often yields evidence of structures that no longer exist. During archaeological work, construction fragments are

sometimes discovered. Building materials such as nails, hinges, hooks, latches, wooden moldings, and trimmings supplement the work of the architectural historians and provide additional details about a building.

In the eighteenth century, long before garbage pickup services were available, it was customary to dispose of trash on one's own property. Trash pits are often treasure troves for present-day researchers. Archaeologists uncover and record countless large and small artifacts that were broken, discarded, or lost. These artifacts provide information that supplements written records. They also indicate the quality and quantity of possessions once owned by the residents of a site.

Eighteenth-century cookbooks, letters, family recipes, journals, diaries, and prints give information about the foods people consumed more than two hundred years ago. Faunal remains on an archaeological site indicate the types and quantities of meats people consumed, butchering and dressing techniques, and sometimes even how foods were prepared. This work is the specialty of zooarchaeologists.

**Museum curators draw on the expertise of all these specialists. Curators** study material culture, particularly **decorative arts**, which encompasses functional and decorative objects. Items such as tools, mechanical instruments, **ceramics**, glassware, prints, paintings, maps, illustrations, wallpaper, furniture, metals, and textiles divulge much about the people who owned and used them.

Like historians, curators examine documents. Wills are written by individuals who want to stipulate who should receive particular items (money, furniture, silver, paintings, clothing, structures, or land) after their death. Inventories were taken to protect everyone who had conducted business with the deceased or might be listed as a **legatee** in the will. These documents were drawn up to ensure that debts and inheritances would be settled properly. The detailed listings of items they contain are extremely helpful in documenting what people owned.

Comparing wills and inventories provides insight into the differences in the levels of comfort and sophistication enjoyed by the social classes in colonial Virginia. Of course, much more is known about the wealthy than about the poor. The **gentry** had more possessions and the education needed to maintain records and write letters, journals, diaries, orders for goods, and account books.

The *Virginia Gazette*, the Williamsburg newspaper in the eighteenth century, is particularly useful in providing a wealth of information about the consumers and tradespeople in Virginia. The newspaper reported fires, deaths, disasters, social gatherings, political disputes, and the arrival and departure of each of Virginia's style-setting English governors. Advertisements contained auction dates, notices from newly arrived tradesmen seeking patrons, lists of goods for sale by local merchants, notices of runaway slaves including descriptions of their clothing and possessions, ship arrivals, and more. Wares bought and sold, lost or stolen, advertised or listed for repair, described as "old," "new," "fashionable," or "just arrived from England" add to researchers' knowledge of Virginia culture.

Visual records such as period paintings, prints, and **broadsides** indicate trends in household furnishings or fashions. Illustrations show fashions in clothing, how pictures and textiles were hung, how carpets were used, and other useful details.

Decorative arts objects themselves become the focus of study. Curators, sometimes assisted by conservators, examine each antique thoroughly. X-rays reveal hidden information about an object and help determine its age, condition, materials, and method of construction. Construction techniques and materials used often tell whether the object was made in the colonies or in England. Wear patterns and repairs indicate age and type of use. Signatures and maker's marks provide information about an object's creators, inscriptions and other markings about its owners.

Curators and other specialists address the following questions. Was the object imported or made locally? Who made it? Was the maker a trained professional or self-educated? Was the item necessary, nice to own, or a luxury? What does each antique convey about the occupation, wealth, education, interests, or hobbies of those who owned it?

It is important to understand the strong economic ties between Britain and its colonies in North America, which united them with England and the Caribbean. The American colonies exported raw materials and agricultural produce to England and imported finished goods—furniture, textiles, accessories, sugar, and molasses.

Along with expanding wealth, influence, and exposure to a larger world, people began to enjoy more leisure time. For the wealthy, the eighteenth century was a period of gentility, social graces, ritualized dining and tea drinking, curiosity, and efforts to organize knowledge.

At the same time, consumers began to realize that there were more things to possess, and more intellectual, artistic, and sporting pursuits to enjoy. Happiness was equated with owning “stuff,” and manufacturers responded to the demand. A veritable explosion of mass-produced products in the eighteenth century met the new demand for “niceties.” Card tables, tea tables, coffee cups, tea bowls and saucers, and a multitude of other specialized objects were readily available.

Virginians were anxious to keep up with the latest London fashions and fads. A traveler to the colony remarked that the newest styles were more readily available in Virginia than in English country villages. In 1724, the Reverend Hugh Jones described Williamsburg in the *Present State of Virginia*:

Williamsburg is now incorporated and made a market town, and governed by a mayor and aldermen; and is well stocked with rich stores, of all sorts of goods, and well furnished with the best provisions and liquors.

Here dwell several very good families, and more reside here in their houses at publick times.

They live in the same neat manner, dress after the same modes, and behave themselves exactly as the gentry in London; most families of any note having a coach, chariot, berlin, or chaise.

The number of **artificers** is here daily augmented, as are the convenient ordinaries or inns for the accommodation of strangers.

The servants here, as in other parts of the country, are English, Scotch, Irish, or Negroes.

The town is laid out regularly in lots of square portions, sufficient each for a house and gardens; so that they don't build contiguous, whereby may be prevented the spreading danger of fire; and this also affords a free passage for the air, which is very grateful in violent hot weather.

Here, as in other parts, they build with brick, but most commonly with timber lined with ceiling, and cased with feather-edged plank, painted with white lead and oil, covered with shingles of cedar, etc. tarred over at first; with a passage generally through the middle of the house for an air-draught in summer.

Thus their houses are lasting, dry, and warm in the winter, and cool in the summer; especially if there be windows enough to draw the air.

Thus they dwell comfortably, genteelly, pleasantly, and plentifully in this delightful, healthful, and (I hope) thriving city of Williamsburg.

This whole process—the study of the history of seventeenth- and eighteenth-century Virginia—is complex and ongoing and requires the time and expertise of many specialists. Historians, archaeologists, architectural historians, curators, conservators, and others contribute to the effort to reconstruct the past. Over the last 75 years, Colonial Williamsburg has continued to learn more about this city and the people who lived here. Each new piece of information that is discovered leads to a better understanding of how these people lived and worked. The goal is to unlock and open the “shuttered room” so that those of us in the present can better understand the past.

## *Glossary*

**ANGLICAN CHURCH**—The established state Church of England.

**ARCHAEOLOGIST**—A specialist who digs in the soil to uncover physical evidence of how people lived in the past.

**ARCHIVE**—A place in which public records or historical documents are preserved. A library is a type of an archive.

**ARCHITECTURAL HISTORIAN**—A historian who focuses on the history of buildings' structural and design elements.

**ARTIFACT**—Any object made or used by humans.

**ARTIFICER**—A skilled or artistic worker or craftsman.

**BATTLE OF YORKTOWN (1781)**—The last major battle of the American Revolution. American and French allied forces under the command of General George Washington forced the surrender of British General Cornwallis.

**BROADSIDES**—Single sheets printed to distribute news or advertisements of items for sale or auction.

**CERAMIC**—An object made of fired clay such as porcelain, stoneware, or earthenware.

**CONSERVATOR**—A specialist who is responsible for the care, restoration, and repair of archival or museum artifacts.

**CREAMWARE**—A yellowish-white ceramic mass-produced in England.

**CULTURE**—The attitudes, customs, beliefs, traditions, and material traits of a group of people.

**CURATOR**—A person who studies the material culture of the past and who is responsible for a museum or library collection of artifacts.

**DECORATIVE ARTS**—Surviving functional and often decorated objects such as furniture, ceramics, and textiles that curators and conservators study and restore.

**DEED**—A legal document that establishes the ownership of a piece of property.

**DENDROCHRONOLOGY**—The science of dating past events and variations in environment by comparative study of growth rings in trees and aged wood.

**ESTATE**—The physical possessions, assets, and documentation left by the deceased.

**EXECUTOR**—The person responsible for the administration of an estate.

**FAUNA**—Animal life.

**FRENCHMAN'S MAP**—A map of Williamsburg, Virginia, depicting the city and all its surviving buildings and land area in 1781.

**GENTRY**—People of high social standing; the class of landowning people just below the nobility.

**HISTORIAN**—A person who studies primarily written documents of the past such as journals, letters, newspapers, government documents, court records, and deeds.

**INFORMED OPINION**—A belief based on what seems to be true after appropriate research.

**INVENTORY**—An itemized list of the property and goods of an individual or estate.

**JOURNAL**—A record of experiences, ideas, or reflections kept regularly for private use.

**LAND PATENT**—Government document granting land to a particular person in the colonial period.

**LEGATEE**—A person who is the beneficiary in a will.

**MATERIAL CULTURE**—The grouping of all man-made things that can be studied to express something about a time period's culture.

**POMPEII**—An ancient city in southern Italy destroyed by the eruption of Mt. Vesuvius in A.D. 79.

**PROBATE**—To establish the validity of a will legally.

**TITLE**—A legal document establishing the ownership of a piece of property.

**VESUVIUS**—An active volcano in southeast Italy that erupts frequently and is occasionally destructive.

**JOSIAH WEDGWOOD (1730–1795)**—An English potter and manufacturer whose 1762 experiments resulted in the perfection of a cream-colored earthenware, a set of which so pleased Queen Charlotte that she allowed him to call it “Queen’s Ware.” Creamware was universally successful and widely imitated.

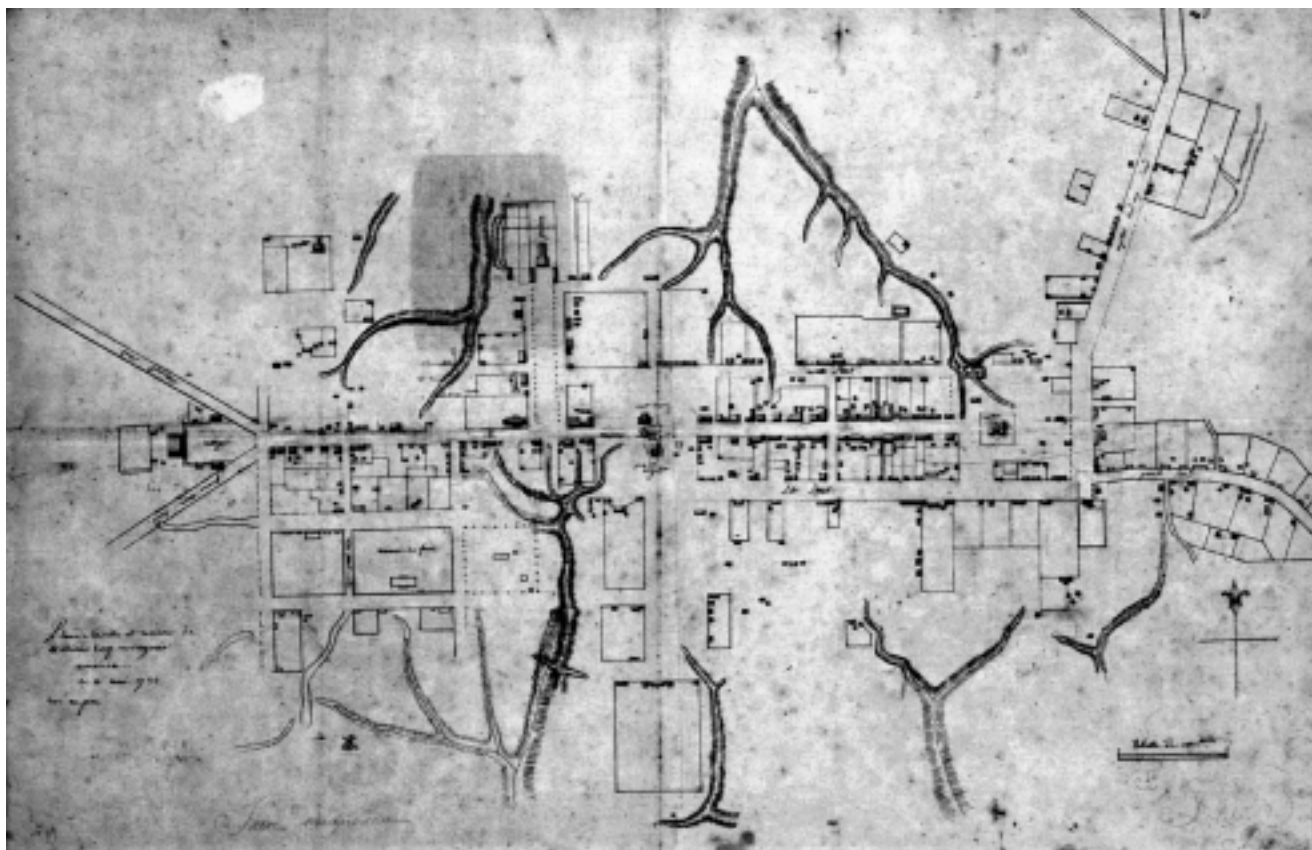
**WILL**—A legal document written by a person containing instructions regarding the disposal of personal property on his or her death.

**ZOOARCHAEOLOGIST**—An archaeologist who studies animal bones found on archaeological sites.

## *Time Line of Events*

- 1699** The capital of the colony of Virginia is moved from Jamestown to Williamsburg.
- March 6, 1709** Christmas Jarvis is born.
- August 20, 1753** The date of Elinor Chisman's will.
- 1754** The French and Indian War, also known as the Seven Years' War (1754–1763), begins between Great Britain and France. Fighting occurs in many of the American colonies.
- August 19, 1754** William Waters is sworn in as a justice of the York County Court.
- December 13, 1754** William Waters acquires his lot in Williamsburg.
- About 1755** William Waters constructs a house on the lot in Williamsburg.
- 1760** King George II dies. He is succeeded by his grandson, George III.
- 1763** The Peace of Paris ends the Seven Years' (French and Indian) War between Great Britain and France. Great Britain is not engaged in a war with any country for the first time in more than fifty years. Parliament returns its attention to regulating the empire, especially British colonies in North America.
- 1765** Parliament imposes the Stamp Act to tax the American colonies.
- 1766** Parliament repeals the Stamp Act, but passes the Declaratory Act, asserting Great Britain's right to pass laws governing the American colonies.
- 1767** Parliament imposes the Townshend Duties taxing tea, glass, paper, lead, and paint imported into the American colonies.
- February 16, 1767** Elinor Chisman's will is **probated**.
- June 4, 1767** William Waters's obituary appears in the *Virginia Gazette*.
- June 15, 1767** William Waters's will is probated.
- March 3, 1768** John Tazewell, **executor**, advertises Waters's slaves and personal estate for sale.
- April 18, 1768** Christmas Jarvis's will is probated.
- October 13, 1768** John Tazewell advertises Waters's lots and houses for sale.
- March 5, 1770** Crispus Attucks, a runaway slave, is killed when British troops fire into a crowd of demonstrators in Boston. The event is known as the Boston Massacre.
- 1773** Parliament passes the Tea Act.  
The Boston Tea Party takes place in Boston, Massachusetts.

- 1775** The first battles of the American Revolution take place in Lexington and Concord, Massachusetts.  
King George III declares the American colonies in rebellion.
- 1776** Governor Dunmore sails for England, thus ending royal authority in Virginia.  
The Second Continental Congress passes the American Declaration of Independence.
- 1783** The Treaty of Paris ends the American Revolution.
- About 1800** Sarah Waters (wife of William Waters) dies, owning three slaves, a house, and lots.



The Frenchman's Map, probably drawn by a French officer for the purpose of billeting troops after the Siege of Yorktown in 1782, shows the streets and many of the buildings of eighteenth-century Williamsburg. Courtesy Earl Gregg Swem Library, College of William and Mary.

## LESSON ONE

# *Picturing the Past*

### INTRODUCTION

In this lesson, students explore the process of piecing information together to draw historical conclusions. They will also understand that our view of history changes as new pieces of information are found, that the truth evolves as new evidence arises, that it is acceptable to be in error about a historical item, and that a historian's conclusion is most often an **informed opinion**.

### OBJECTIVES

As a result of this lesson, students will be able to:

1. Demonstrate the process of reconstructing an item from its parts.
2. Make predictions based on incomplete data.
3. Develop an understanding that our findings do not always demonstrate a clear or exact answer or rendering.

### STANDARDS OF LEARNING

This lesson meets the National Standards of Learning in the areas of historical analysis, historical comprehension, and chronological thinking.

### MATERIALS

- Lord Dunmore's Gold-painted Plate (2 copies)
- Drawing paper (provided by teacher)
- Crayons, markers, or pastels (provided by teacher)

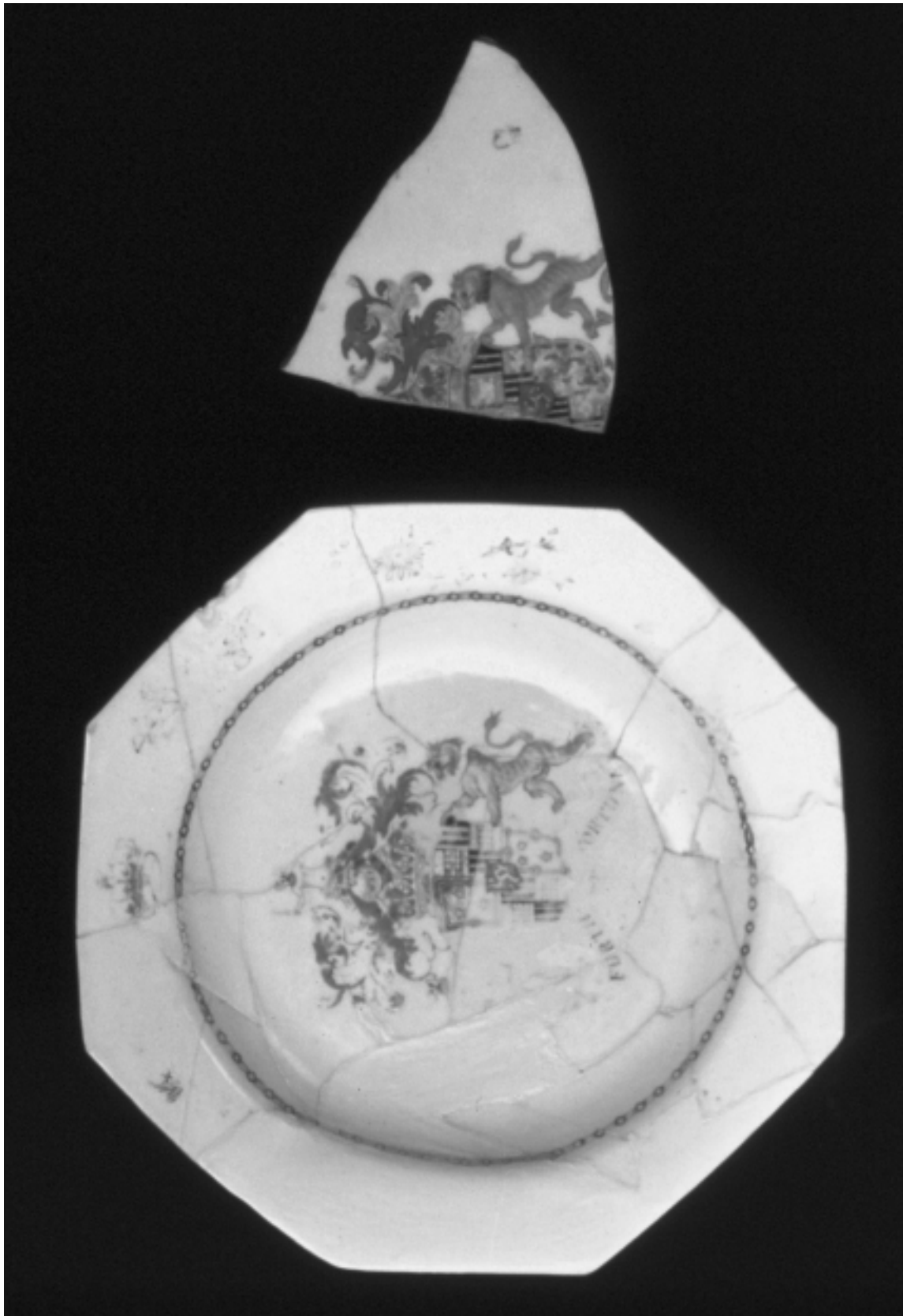
### SETTING THE STAGE

Explain to the students that archaeologists and historians gain insight into the past by carefully examining different types of artifacts including objects, records, portraits, diaries, and many other pieces of peoples' lives. When scholars attempt to assemble the pieces, they develop an understanding of how people lived in the past.

### STRATEGY

1. Important note: do *not* show the entire picture of Lord Dunmore's gold-painted plate to the class prior to the lesson.
2. Draw a grid pattern on one of the copies of Dunmore's Plate so that there are many more squares than students. Number the backs of the squares to aid in piecing them together later. Cut the individual squares apart. Place all the squares in a three-cornered hat or other container.
3. Have each student draw a piece of the picture from the hat or container. You will have several leftover pieces representing missing pieces of the plate. You will need a blank sheet of paper with the same size grid drawn on it so when all the student squares are assembled, the resulting picture will be to scale with the original.
4. Ask students to look at the piece they have and predict what they think their item is. Students should write the answer on the back of their blank white paper. Tell them they will discuss their predictions later in the lesson.

5. Instruct students to divide both their piece of the picture and their blank sheet into four equal parts by folding them twice or using a ruler.
6. Students are to copy their small section of the original picture onto the larger sheet. Suggest that they reproduce their section of the picture by working on one section of the folded sheet at a time.
7. When the enlarged drawings are finished, assemble them on a piece of poster board or on the chalkboard. Explain that it is unusual to find an entire object and that archaeologists and historians need to make educated guesses.  
(NOTE: you may wish to do this exercise several times by switching the missing pieces to further show how to assemble knowledge from fragments.)
8. Discuss with the students their initial predictions and why they came to those conclusions (for example, edges, surface material, or patterns). Then put up the uncut picture for comparison. Point out that just as their rendition of the picture is not exact, historians and archaeologists do not always get a clear picture of history from their findings, but make inferences based on the evidence they have (informed opinion).



Lord Dunmore's gold-painted plates. Fragments of these plates were excavated from the Governor's Palace site.

## LESSON TWO

# *Understanding the Picture*

### INTRODUCTION

This lesson will help students become informed about the process of the study of history. It will show students that there are many ways to look at the past that involve different types of research and information. The students will become adept at one type in particular and be able to share what they have learned with their classmates.

### OBJECTIVES

1. Students will analyze information to understand complex terms.
2. Students will understand several aspects of historical research and the jobs associated with these fields.
3. Students will learn research skills involving how to look up terms in a dictionary and an encyclopedia.
4. Students will be able to teach terms to each other to enhance learning.

### STANDARDS OF LEARNING

This lesson meets the National Standards of Learning in the areas of historical analysis, historical comprehension, and chronological thinking.

### MATERIALS

Chalkboard or paper to record groups' notes (provided by teacher)  
Paper for groups to draw examples (provided by teacher)  
Markers, crayons, or other supplies for coloring (provided by teacher)  
History Professionals—Groups, Terms, and Questions  
Historical Background and Glossary (to be used as a teacher reference/answer key)

### SETTING THE STAGE

Have students examine their own possessions on a given day to help them understand how someone from another time, totally unfamiliar with them and their culture, might analyze and evaluate the objects. Perhaps they could plan a method of investigation as someone involved in historical research would. They will understand how to look beyond the simple identification of an object.

### STRATEGY

1. Prepare students for a trip back in time. Start by discussing the following differences from the present:
  - To go back in time is like going to another country. Expect the language to be different, and some words to be unfamiliar.
  - The foods and how they are served will be different.
  - The clothing will be different.
  - The methods of travel and the culture will be different.Remind students that these differences can make the world of the past barely recognizable to a person from the twenty-first century.
2. As students begin, ask them to think about several things.
  - How do scholars today go back in time?

- When people are no longer here, how can historians understand them?
  - Although the people of the past have not survived, some of their belongings and many of their documents still exist.
3. Divide the students into six groups. Make sure each group has access to dictionaries, encyclopedias, and other reference sources such as the Internet.
  4. Assign each group one of the sets of terms from History Professionals—Groups, Terms, and Questions. Copy the History Professionals sheets and cut them up so each group has only their set of terms, questions, and drawing directions.
  5. Tell the groups that they should research their terms and questions and be ready to present to the class an understanding of their new “profession.” Each group’s final question about which other groups they might be involved with can be answered during or after the presentations.
  6. Give the students time to work in their groups for the presentations. For teacher reference, the Glossary and the Historical Background provided at the front of this guide will serve as answer keys.

# *History Professionals— Groups, Terms, and Questions*

## **ARCHAEOLOGISTS**

*Terms to define:* archaeology, ceramics, artifacts, creamware.

*Questions:* What kinds of things do archaeologists study? What information can they provide for historians? With what other groups might an archaeologist need to work?

Draw an example of an archaeologist at an eighteenth-century “dig” (what their workplace is called). What sort of things might he or she find on the dig site?

## **ARCHITECTURAL HISTORIANS**

*Terms to define:* architectural historian, gentry, plantation, Frenchman’s Map.

*Questions:* How would an architectural historian use the other terms listed to find information about history? What kind of information about history could an architectural historian provide? What other groups could use your group’s information?

Draw a picture of the types of things an architectural historian studies. What might such a person do on a typical day?

## **CONSERVATORS**

*Terms to define:* conservators, decorative arts, material culture, antiques.

*Questions:* What is your group’s job with historical information: Do you provide it, preserve it, or both? What do you need to do this job?

Draw a picture of a conservator doing his or her job. Include what the conservator might be working with, and on what project.

## **CURATORS**

*Terms to define:* curator, broadside, Anglican Church, primary source.

*Questions:* Why would a curator need to know about the terms listed? From what other groups might a curator need help? What can a curator teach us about history?

Draw an example of a curator doing his or her job. What do you think this person’s day might involve?

## **HISTORIANS**

*Terms to define:* historian, archives, archival records, inventory, will, deed.

*Questions:* How does looking at all this information help scholars learn about history? What can your group learn from looking at wills and deeds? Which other groups could you help with your information?

Draw a picture of a historian. What sort of information is this person finding to complete the puzzle of history?

## **NATURAL SCIENTISTS**

*Terms to define:* dendrochronology, zooarchaeology, faunal.

*Questions:* How does dendrochronology help date buildings? How can zooarchaeology tell us what people were eating? For what other groups does your group provide information?

Draw the different ways your group finds out information about the past.

## LESSON THREE

# *Using Inventories*

### INTRODUCTION

Inventories, wills, and other primary documents give clues about a person's status and how he or she lived.

### OBJECTIVES

As a result of this lesson, students will be able to:

1. Use primary source documents and classify information.
2. Understand class distinction and how people lived in the eighteenth century.

### STANDARDS OF LEARNING

This lesson meets the National Standards of Learning in the areas of historical analysis, historical comprehension, and chronological thinking.

### MATERIALS

Black line drawings of three classes of houses: lesser sort, middling sort, and gentry  
Inventories of Christmas Jarvis, Elinor Chisman, and William Waters  
Copies of advertisements

### SETTING THE STAGE

Explain to students that historians look at a variety of resources to piece together the past. Often inventories and wills give important clues to the social classes of people and how they lived. Primary sources can help us formulate an informed opinion about an artifact and the person who owned it.

### STRATEGY

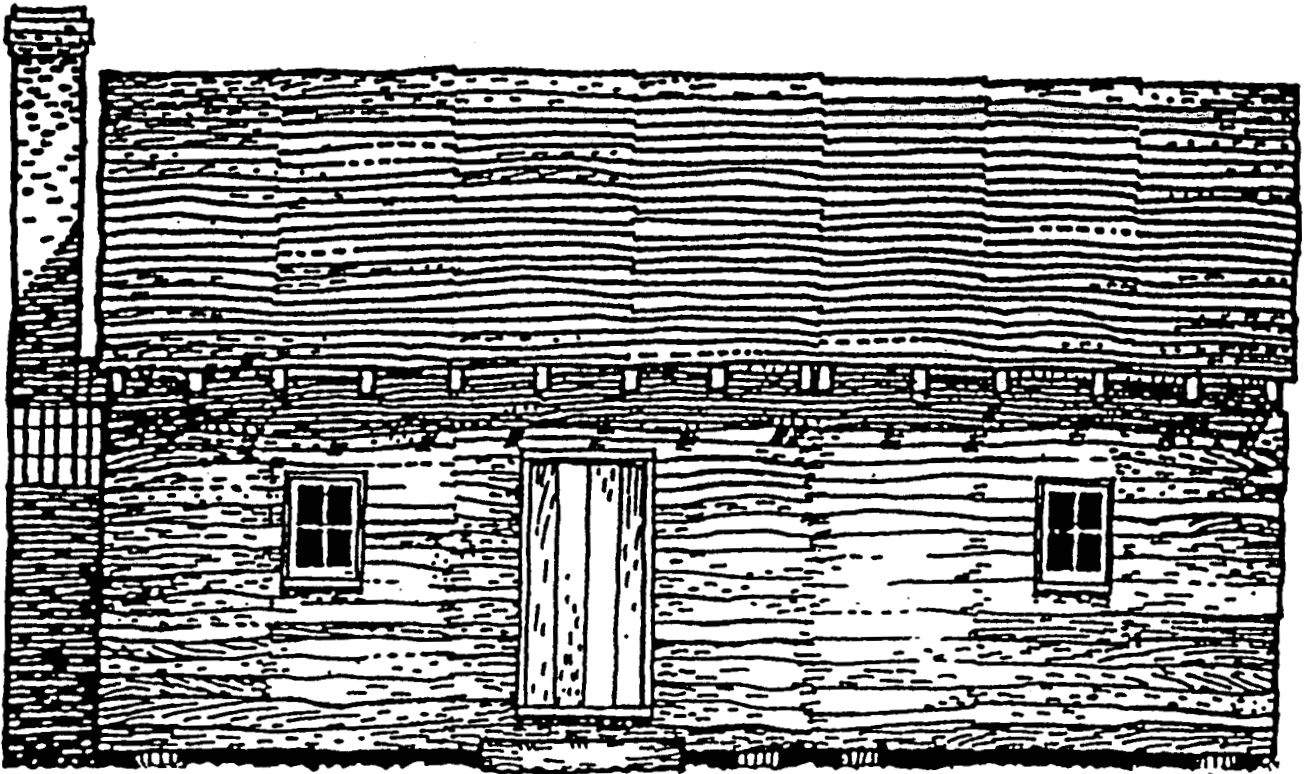
1. Have students examine the inventories of Christmas Jarvis, Elinor Chisman, and William Waters.
2. Discuss the differences among the three inventories and what students can infer about the class of each person.
3. Have students select items from the inventories that they feel are necessities, niceties, and luxuries. Who owned more luxury items?
4. Explain to the students that "Do" means ditto or "same as above," "doz" or "dozn" means dozen, and that the spellings of many words may be different than they expect.
5. Use the advertisements to further demonstrate the various inventory items and how they were marketed to the various classes, or if they were only marketed to one class.
6. After reading and discussing the background information and inventories, give students the list of eighteenth-century items.
7. Have them decide whether each item would be found in a lesser-sort dwelling, a middling home, or a gentry home.
8. Using the black line drawings, give each student a copy of the three types of homes. Have them attach a blank piece of paper under each of the pictures and record items from the inventories that would be found in each house.
9. The students may wish to cut the windows on three sides so they open onto the blank page and write the items under the windows and/or doors. (Some items may be placed in more than one category.)

10. Have students write a brief essay explaining the conclusions they have drawn about the lives of Christmas Jarvis, Elinor Chisman, and William Waters as they compared and contrasted their inventories.

Optional Extension Ideas:

1. Many terms in the inventories provide opportunities for research. Have students find the meanings of unfamiliar terms and record them on a chart in the room.
2. Have students choose one of the items from the list, record it on the blank page, and write a story on "A Day in the Life of \_\_\_\_\_."

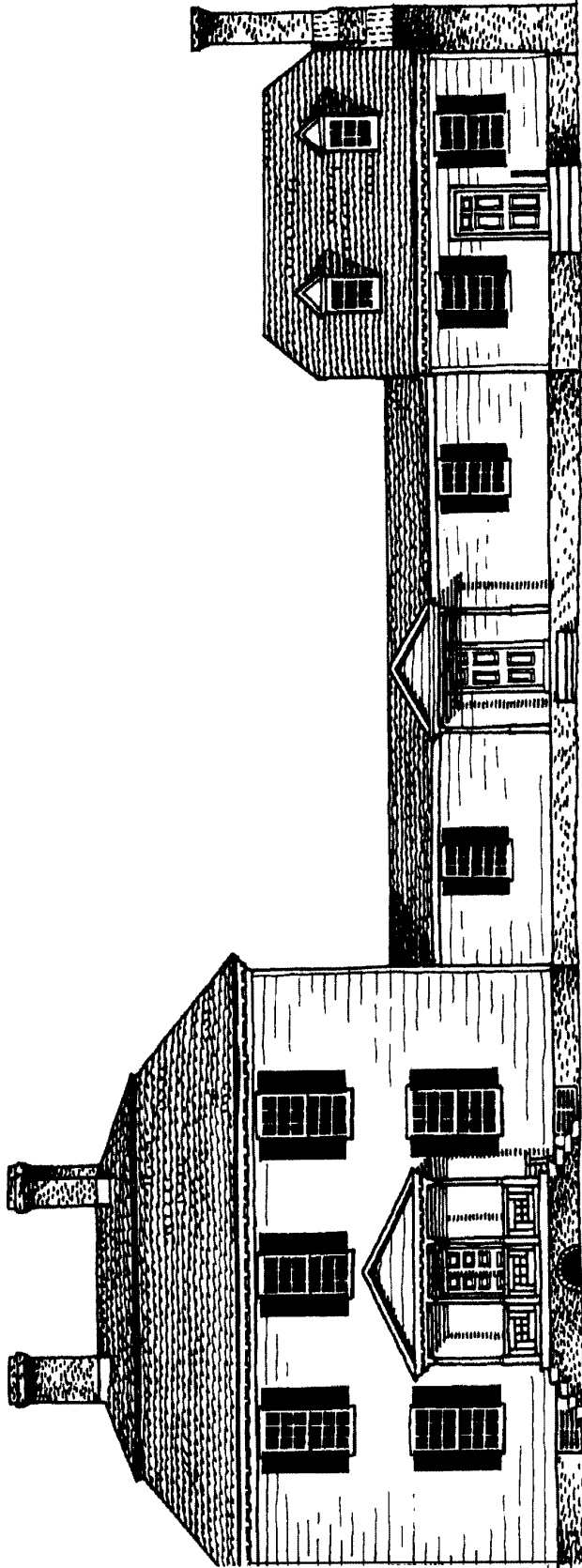
# *Lesser-Sort House*



# *Middling-Sort House*



# *Gentry House*



## *Inventory and Appraisement of the Estate of William Waters deceased Williamsburg York County*

15 Walnut Leather Bottom Chairs	7.10.0
2 Looking Glasses with Walnut Frames	6. 0.0
1 Square Mahogany Table £4. 2 Tables Covers 20/	5. 0.0
6 Colored prints in frames 24/. 2 Maps 5/	1. 9.0
2 Pictures 20/. 1 Carpet 20/. 1 Fire Shovel, Tongs, Render and Broom 30/.	3.10.0
1 Red Painted floor Cloth 30/. 1 small old Carpet 5/	1.15.0
2 leaded Clamps 4/. 1 parcel Earthen Ware & old China 2/6	0. 6.6
1 two feet Rule 6d. 4 Small China Plates 2/.	0. 2.6
2 China Butter Boats 2/. 2 China Mugs 1/.	0. 3.0
2 Wine Decanters 5/. 1 Japanned Bread Basket 10/.	0.15.0
3 Japanned Waiter 15/. 4 Mahogany Ditto 2/6	0. 5.0
4 Glass Candlesticks 30/. 1 large Glass decanter 2/.	1.12.0
1 Glass Tumbler & Cover 1/3. 1 small Glass salver 1/6.	0. 2.9
3 Glass ditto 2/6. 4 long Cyder Glasses 2/6.	0. 5.0
9 Wine Glasses of different sorts 4/6. 2 Lea. Bottle Sliders 5/.	0. 9.6
1 Japanned Plate Warmer	0.12.6
1 Shagreen Case containing 12 Knives & Forks & 12 Spoons	10. 0.0
2 Dozn. Pistol Handle Knives & 23 Forks & 2 Knives	3. 0.0
3 Copper Chaffing Dishes 7/6. 4 Bread & Knife Baskets 3/.	0.10.6
1 Tinned Plate Basket 5/. 2 pr. Brass Candlesticks 20/	1. 5.0
2 pr. old Brass Candlesticks and Snuffers	0. 4.0
2 Tin Flat Candlesticks 1/. 2 Tin Coffee Pots & Can 2/.	0. 3.0
10 Knives & Forks 10/ 6 Knives & 16 Forks 5/.	0.15.0
1 Tin Lanthorn 1/3. 2 pr. Polish'd Steel snuffers 10/	0.11.3
1 Table Brush 6d. 1 Small Mahogany Table 50/.	2.10.6
1 Corner Mahogany Table 20/. 1 Walnut Candlestand 10/.	1.10.0
5 Maps 10/. 1 Fire Shovel Tongs Dogs & Brush 25/.	1.15.0
1 Tea Table 40/. Set of Blue and White China Tea Ware and Board 25/.	3. 5.0
1 Fire Shovel Tongs & Iron Dogs 25/. 12 wild Cherry Chairs 15.	15. 5.0
1 Peer Glass 50.m 1 Mahogany Tea Table 20/.	3.10.0

1 Japanned Tea Board 20/. 1 Sett of Nankeen Chairs 3.	40. 0.0
1 Fire Skreen (torn) Irons Shovel Tongs & Fender 50/.	3. 5.0
1 Pyramid (torn) belonging thereto	5. 0.0
(The entries at the bottom of page 463 are mutilated)	
2 Potting Potts 5/. Raised (?) China Beakers 5/.	0.10.0
11 odd Water Glasses 11/. 8 Custard Cups 4/.	0.15.0
5 Sweet Meat Glasses 6/. 2 Glass Milk bowls with Cover and Ladles 4/.	0.10.0
1 Carpet 40/. 2 Pictures 7/6. 1 Glass Candlestick 2/6	2.10.0
1 Pewter Inkstand 1/3. 1 China Soup Dish 10/.	0.11.3
2 China Pudding Dishes 7/6. 1 Doz. China Dishes 45/.	2.12.6
3 Dozn. China Plates 45/. 1 Dozn. Deep China Plates 20/.	3. 0.0
9 Deep China Plates 9/. 13 Flat Plates 6/6	0.15.6
4 Brown China Milk Pots & tea pot	0. 5.9
8 Delft Dishes & 11 Plates 10. 12 Small Pictures framed 24/.	1.14.0
1 Book Press Bureau £4.10/. Livy's Roman Histry. 6 Vols. 30/.	6. 0.0
1 Rapin's History 3 Vols. 4.l. Duhamel's Husbandry 15/.	4.15.0
1 Circle of Sciences 5/. 1 Trap's Virgil 3 Vols. 9/.	0.14.0
1 fair Greek 2 Vols. 4/. 1 Attorney's Pocket Compan. 2 Vols. 3/.	0. 7.0
Various books not sets or compleat	1.10.0
1 small Carpet 5/. 1 Fire Shovel, Tongs and Brush 4/	0. 9.0
1 Walnut Chest of Drawers 30.m 1 Dressing Glass 20.m	2.10.0
1 Square Walnut Table. 12/6. 1 easy Chair & Cover 40/.	2.12.6
6 Small Huckaback Table Cloths 30/. 6 Large Do. 45/.	3.15.0
2 common old Ditto. 1/. 17 old Towells 5/.	0. 6.0
5 Ozenbrigs Towells 3/. 3 very large Table Cloths 60/.	3. 3.0
3 smaller ditto 48/. 3 ditto 30/.	3.18.0
3 Diaper Table Cloths 30.m 1 dozn. Diaper napkins 40/.	3.10.0
1 Dozn. Damask ditto. 48/. 6 Course Diaper ditto 10/.	2.18.0
14 Worsted Bottom Chairs £7. 2 Hair Trunks 20/.	8. 0.0
1 Broken Bellows 1/. 1 Mahogany Dressing Table £3	3. 1.0
1 Bed, Bedstead & Furniture £7.10/. 1 Dressing Glass £1.	8.10.0
1 Bed Bedstead & 2 Blankets £3. 1 pr. Window Curtains 4/	3. 4.0
1 Table 12/6. 1 Small Dressing Glass 7/6	1. 0.0
1 Bed Bedstead Bolster Pillows and Quilt	8.10.0

1 Good Bed and Bolster £5. 1 Do. 4.10/	9.10.0
1 Matrass £3. 1 Bedstead Cord and Hide 15/	3.15.0
1 Corner Chair 15/. 1 long Fowling piece 4.10/	5. 5.0
1 pr. neat Pistols £5. 1 pr. Ditto Plainer £4	9. 0.0
1 Table 12/6. 1 small looking (glass)	1. 0.0
1 Saddle 20/. 1 pr old Pistols	1.10.0
1 Case of Razors 30/. (torn)	1.12.6
1 old Cutlass 2/. (torn)	0. 4.6
1 Nocturnal 6d. (torn)	0. 3.0
1 Trunks and 1 chest 20/. 2 pr. Blankets £2	3. 0.0
1 pr. Blankets 20/. 1 Bedstead and Sacking bottom 15/.	1.15.0
1 Sett of Calico Curtains £4 1 Sett do. Unlined and Window Curts. £3	7. 0.0
1 pr. Window Curtains 5/. 1 Calico Bed Quilt lined with Chex 20/.	2. 5.0
1 Calico Bed Quilt lines with Chex 15/. 1 Ditto 20/.	1.15.0
1 Easternshore Counterpain 25/. 1 Virginia Cloth Do. 10/.	1.15.0
4 pr. Fine Sheets £8 4 pr. Course ditto £4.	12. 0.0
5 pr old ditto 2.10/. 6 fine Pillow Cases 15/	3. 5.0
3 old Pillows Cases 3/. 3 Virga. Cloth Window Curtains 3/9	0. 6.9
1 old umbrella and Tinder Box	0. 2.6
1 Black Walnut "Field Bedstead 45/. 1 Tin Lanthorn 2/6.	2. 7.6
1 Search 1/3. 1 Tea Kettle 12/6. 1 old Do. 1/6	0.16.3
2 Stone Wash Basons 1/6. 1 Wire Safe 40/	2. 1.6
1 Cooler 2/. 1 Iron Bound Piggin 2/.	0. 4.0
2 Hhds of Wine marked W.W.'s.	45. 0.0
3 Hhds of Diktto £45. 1 Pipe Maderia ditto £20.	65. 0.0
1 Box Carpenter's Tools 20/. 1 Groce Bottles 30/.	2.10.0
20 Galls. Peach Brandy 40/. 2 Dozn. Tin Candle Moulds 5/	2. 5.0
1 Dozn. Stone Butter Pots 15/. 1 Small Wire Safe 15/.	1.10.0
1 Copper Stew Pan 5/. 1 Claw Hammer 6d.	0. 5.6
1 Tin Milk Plate 1/. 4 Iron Pots 30/	1.11.0
1 Bell Mettal Skillett 10/. 1 Fish Kettle 20/	1.10.0
1 Grid Iron 12/6. 17 Pewter Dishes £5.2/	5.14.0
2 Dozn. Pewter Plates £2. 3 Water Plates 7/6.	2. 7.6
1 Frying Pan and 1 dripping Pan.	0.10.0

2 Spits 7/6. 6 Dish Covers 7/6.	0.15.0
1 large Copper Kettle	4. 0.0
3 flat Irons 5/. 1 Long Pine Table 5/	0.10.0
2 small Tables 3/9. 2 Copper Sauce Pans 5/	0. 8.9
1 Dutch Oven 10/. 1 pr. Kitchen Dogs Tongs & Shovel 10/	1. 0.0
1 Parcel old Tubs and Pales 5/. 1 Tin Cullender 1/3	0. 6.3
1 Sorrel Mare & Colt £15. 1 Bay Horse £20.	35. 0.0
1 Black Horse £5. 1 Chariot and Four Harnesses £50.	55. 0.0
1 Cart & Cart Harness £5. 1 Curry Comb & Brush 2/	5. 2.0
2 Broken Spades and 1 old Hoe	0. 5.0
1 Riding Chair and [Wheels] £12. 2 Cows £6	18. 0.0
2 Sows [torn] 5/	2.00
1 Silver [torn] Cross £4.12.4.	18. 5.4
1 Can £4 [torn]	5.19.3
[torn] with Spoons £3	16. 0.0
1 Beaker 45/. 12 Table Spoons & Soup do. £11.6.1	13.11.1
11 Tea Spoons & Tea Tongs 45/. 1 Punch Ladle 12/6	2.17.6
1 Negro Woman Marcia & her Children Silvia & Fancy	70. 0.0
1 do. Nanny & her Children Molly, Aberdeen & George	75. 0.0
1 Negro Woman Hannah 1 Tin Candle Box 1/3	25. 1.3
1 Negro Girl Sarah	30. 0.0
1 Negro Man Jack	35. 0.0
1 Negro boy Will	27.0.0
	810.16.8

York County, to wit,

We the Subscribers in obedience to an Order of York Court for that purpose have appraised in Current Money the Personal Estate of William Waters deceased agreeable to the foregoing.

Jerman Baker

Alexr. Craig

M. Davenport

Returned into York County Court the 21<sup>st</sup> day of August 1769 and ordered to be Recorded

Examd.

Teste.

Thos. Everard Cl. Cur.

## *Appraisement of the Estate of Christmas Jarvis deceased*

1 Horse 40/. 1 /Cow 35/. 1 /Heifer 20/	4.15.9
6 Hogs and 2 Pigs 30/. 1 D 10/	3.10.0
3 Iron Pots 8/. 2 Fluke Hoes & Old Iron 8/	0.16.0
4 Old Chairs 2/. 1 Man's Saddle 10/	0.12.0
1 pair Stealyards 2/6 3 Dishes & 2 Plates 6/	0. 8.6
1 old Chest 6 1 Table 2/6. 1 Hand Mill 7/6	6.10.0
1 Spinning Wheel 5/. 1 Table 1/3	0. 6.3
1 Pot-rack and Frying Pan 6/. 1 Pestle 2/	0. 8.0
2 Casks & Feathers 3/. Pease Beans & Basket 7/6	0.10.6
	11.16.9

Pursuant to an Order of the York Court Dated 18<sup>th</sup> April 1768 we the Subscribers being first (sworn) have Appraised the Estate of Christmas Jarvis dec as above.

Rob Smith

Charles Mennis  
(April) 27, 1768

John Patrick

Returned (into York County Court this) 16<sup>th</sup> Day of May 1768. Esc. Teste) Thos. Everard Cl.) Cur.

Source: York County Records, Wills & Inventories, XXI, 1760-1771 p. 414.

## *Inventory of Elinor Chisman*

In Obedience to an Order of York County dated February 16<sup>th</sup> 1767 ordereth that we the Subscribers should appraise the Estate of Elinor Chisman deced and we after being sworn before Mr. Thomas Chisman gent. That appraised the same in manner & form as followeth

To 1 negro man Bob £50. 1 Do. Will £ 47.10	97.10.0
1 Negro woman Moll £40. 1 boy Billy £35	75. 0.0
1 girl Fanny £25 1 old negro woman Cutty 0	25. 0.0
1 boy George	18. 0.0
18 hear of Sheep at 10/	9. 0.0
8 Cows 1 Steer £18 1 Steer ! Bull 3 Yearlings & 1 Yoke of Steers	26.25.0
3 Hogs 25/. 1 horse 4,11 7. 1 mare £5.10. 4 Saddle & bridle £3	15.10.0
1 Bed and furniture £10 2 pair holland Sheets £3	13. 0. 0
4 pillow Cases 2 towels & 1 table cloth 20/ 2 dozn & 2 knapkins 35/	2. 15.0
13 knapkins 1 table cloth 1 towell 25/. 1 trunk 8/. 1 chest 5/	1. 18.0
1 table 5/. 1 large chest 12/.3box2/6. 1 warming pan 12/6.	1. 7.0
Parcel of China Glass & Earthenware 15/ 4 Earthen pots	1. 12.61
1 pair sheets 1 pillow case & 2 towels 7/6 1 cloaths basket 5/	12.6
1 Pot with sugar 2 Ells ozns &c 2 wheat sieves 8/ a parcell of earthenware 32/6 1 smith's vice 30/	15.0
2 pots with lard 25/ . 1 pd Steelyards 10/ 2 vermin traps 5/	2. 0.0
a parcel of Iron ware 20/	1.7
a parcel of baskets 7/6	1.7
21 lb. Wool 22/. 1 Cog and Vinegar 6/. Reel Swift 2/6. 4 sieves 4/	1. 14.6
9 Pewter Dishes 50/. 1 doz hard plates 30/. 16 plates 15/£	4. 15.0
11 plates 12/6. 2 basons 4/. 11 Spoons 3/. 1 pottle & ½ pint pot 4/.	1. 3.0
A parcel of old pewter 12/. 2 Cases of knives & forks 6. 2 skillets 10/.	1. 8.0
1 Chafing Dish 5/ Spinning wheels & Cards 23/6. 4 lb. Yarn 8/	1. 16.6
8 lb. Cotton 2/8. a parcel of baskets 2/. 1 pd Scales & weights 10/.	0. 14.8
12 lb. Tallow 9/. Candles 2/3. Soap 2/3 beaswax & Soap fat /. Chest 6/	1. 1.0
7 Reaphooks 2/. a parcel of Tools 31/3. 1 pd of Steelyards 5/ leather 30/	3. 3.3
1 small Still 30/. 1 stew pan 7/6 sifting tray 5/	2. 2.6
1 Copper kettle 80/ 3 iron pots 31/ .3 frying pans 3/ 2	6.14.0
spits 20/ 2 Saws 10/ 1 flesh fork 1/. 1/2 bush' & peck [torn] 2/6 1 Skimmer 1/ 1 plough 40/	2. 4.6

1 flook hoe 3/ 1 Cart [torn]	1. 13.0
175 pounds of bacon [ ] 3 axes 10/1	
1 iron kettle	5.10.0
Parcel of old Casks 15/ 1 grind stone 7/6 2 pd of hand irons #3	4. 2.0
13 leather chairs 40/. 2 tables 5/. 3 old chairs 3/ tongs & shovel	2.10.6
1 bed & furniture £4. 1 Do £6. 1 do £3. 1 blanket	13.10.0
2 pot racks 15/ . 4 chests 1 trunk &c 25/. 1 Chest of Draws 25/	3. 5.0
1 dressing glass 20/. 4 jugs 7/6 2 mugs 4 pots with butter 12/	1.19.6
1 spice mortar tart pans & pepper box 12/. 1 silver tankard £5	5.12.0
8 table & 2 tea silver spoons £4. 2 dripping pans 7/6	4. 7.6
A parcel of wooden ware 27/6. earthen wares 2/6.4 calf skins 8/.	1.18.0
2 wedges 5/. A parcel of Lumber 10/. 1 candlebox 2/6.knives & forks 4/	1.1.6
2 pr of money scales 2/. 1 trunk &c 7/6. A parcel of books 17/6.	1. 7.0
1 pr sheets 1 table cloth 1 towel 3/0. pepper & spice 2/ 1 gun 20/	2.12.0
5 lb Cotton 1 bag 7/6 21 Poultry 9 Geese and 6 Turkeys 36/	2. 3.6
8 ½ doz. bottles 17/1 sack bag 3/. 1 bowl 1/3. box iron and heaters 2/6	1. 2.6
6 sides of leather	10.0.0
	375.18.5

John Patrick  
Harwood Burt  
Richd Sciater  
Thos Pescud

Returned into York County the 20' day of August 1770 and Ordered to be recorded

Examr

Teste

Thos Everard Cl. Cur.

Source: York County Records, Wills & Inventories, XXI, 1760–1771, pp. 502–503.

## *Copies of Advertisements*

### B. Bucktrout,

**CABINET MAKER,** from  
 London, on the main street near the Capitol in  
*Williamsburg*, makes all sorts of cabinet work, either plain  
 or ornamental, in the neatest and newest fashions. He  
 hopes to give satisfaction to all Gentlemen who shall please  
 to favour him with their commands.  
 N. B. Where likewise may be had the mathematical  
 GOUTY CHAIR.

WILLIAMSBURG, Jan. 8, 1767.

MR. ANTHONY HAY having lately  
 removed to the RAWLEIGH tavern, the subscriber  
 has taken his shop, where the business will be carried  
 on in all its branches. He hopes that those Gentle-  
 men who were Mr. Hay's customers will favour him  
 with their orders, which shall be executed in the best  
 and most expeditious manner. He likewise makes all  
 sorts of Chinese and Gothick PALING for gardens  
 and summer houses.

N. G. SPINET and HARPSICORDS made  
 and repaired.

BENJAMIN BUCKTROUT

### EDMUND DICKINSON, CABINET MAKER. WILLIAMSBURG,

**I**NPORMS the publick that he has lately opened the SHOP formerly  
 occupied by Mr. *Anthony Hay*, where may be had all Sorts of CABI-  
 NET WORK. Those Gentlemen who please to favour him with their  
 Orders may depend on their Work being well and punctually executed.  
 \* \* \* He has for SALE two Hundred and fifty ACRES of WOOD-  
 LAND, within seven Miles of *Peterburg*, which he will sell for Cash, or  
 short Credit.

WILLIAMSBURG, Jan. 6, 1767.

**T**HE Gentlemen who have bespoken  
 WORK of the subscriber may depend upon having it  
 made in the best manner by Mr. BENJAMIN BUCKTROUT,  
 to whom he has given up his business.—I return the  
 Gentlemen who have favoured me with their custom many  
 thanks, and am

Their most humble servant,  
 ANTHONY HAY.

WILLIAMSBURG, Feb. 18, 1769.

**T**HE partnership between *Bucktrout*  
 and *Kennedy* being dissolved, the  
 subscriber now carries on the CABI-  
 NET-MAKING business as usual, at  
 the shop formerly kept by Mr. *Hay*,  
 where he hopes for the encouragement  
 of his old customers and others.

BENJAMIN BUCKTROUT.

WILLIAMSBURG, July 28, 1774.

**G**EORGE HAMILTON, CARVER and  
 GILDER, just from *Britain*, and now in this City, hereby informs  
 the Publick that he intends carrying on his Business in all its Branches,  
 viz. Looking-Glass Frames in Burnish or Oil Gilding, Girandoles,  
 Ornaments and Decorations for Gentlemens Houses, Chimney Pieces,  
 Door and Window Cornices, Mouldings and Enrichments, Hall and  
 Staircase Lanthorns, Picture Frames black and gilded, Ladies Toilet  
 and Dressing Glasses; all the above after the new *Palmyrian* Taste, —  
 And Gentlemen wanting Designs of the above Articles may be furnished  
 either at their respective Houses in Town or Country, or at Mr. *Edmund*  
*Dickinson's*, Cabinet Maker; where old Frames may be re-gilded, and  
 Glasses new silvered, History and Portrait Paintings (though much de-  
 faced) cleaned and renewed to their former Lustre, also Chairs and  
 Chariots gilded.

## Copies of Advertisements

To be SOLD, on WEDNESDAY the 6th of MARCH  
pursuant to the last Will and Testament of Mr. Anthony  
Hay, deceased,

THAT noted and well accustomed Tavern in *Williamsburg* called the  
RALEIGH, which has every Convenience to it, and an exceeding  
fine Stable and Pasture adjoining. At the same Time will be sold the Stock  
of LIQUORS, a great Quantity of HOUSEHOLD and KITCHEN  
FURNITURE, some CHAIRS and HARNESS, CARTS and  
HORSES, CATTLE, SHEEP, &c. — Also a very good DWEL-  
LINGHOUSE on the back Street, where Mr. Hay formerly lived, with  
large Cabinet Maker's Shop and Timber Yard, and all necessary Out  
houses for a Family. — And on *Tuesday* the 7th of May will be sold, before  
the *Raleigh* Door, nineteen NEGROES belonging to the said Estate  
among them a very good Cabinet Maker, a good Coachman and Carter  
some fine Waiting Boys, good Cooks, Washers, &c. — Six Month  
Credit will be allowed for all Sums above five Pounds, the Purchaser  
giving Bond and Security; and for the *Raleigh*, the Time of Payment will  
be agreed on at the Day of Sale.

WILLIAM TERBELL,  
ROBERT NICOLSON, } Executors.


N. B. All Persons who have Demands against Mr. Hay's Estate are  
requested to make them speedily known, that Provision may be made for  
discharging them; and those indebted thereto are desired to make immediate  
Payment. It is hoped none of the Creditors will put the Estate to any un-  
necessary Charge, by Suits, when we assure them the best Means will be  
used to pay the Debts with all Speed, and when it is considered that Mr.  
Hay has left a large Family, whose tender Years entitle them to some In-  
dulgence.

To be SOLD at publick auction, on Friday  
the 4th of November next,



THE Lots and Houses  
of the late Mr. *William Waters*,  
deceased, in the city of *Williamsburg*,  
on the main street, and opposite Dr.  
*Carter's* large brick house. Credit  
will be allowed the purchaser until *April* next, on  
giving bond and security to

JOHN TAZEVELL, Executor.

 Mrs. *Waters* is entitled to dower in the above.

WILLIAMSBURG, *March* 1, 1769.

THE partnership between *Bucktrout*  
and *Kennedy*, THOUGH NOT YET DISSOLVED,  
will terminate as soon as the work which is already be-  
spoke can be finished, and matters brought to a proper  
settlement; from which time

WILLIAM KENNEDY

Proposes carrying on the business of CABINET-MA-  
KING, at the house where Mr. *Peckham* now lives.  
Any of those Gentlemen who have been customers to  
*Bucktrout* and *Kennedy*\*, and all others who please to  
employ him, may rely on his best endeavours to give  
satisfaction.

\* He has no intention to rob Mr. *Bucktrout* of his  
old customers, nor does he think he can as yet pro-  
perly call any his own.

W A N T E D

A CABINET or Chair-maker, who understands his Business. Any such may  
hear of Employment on applying to the Printer.

JAMES WILSON, Carver, from LONDON,

MAKES all Kinds of Ornaments in Stucco, human Figures and Flowers, &c. &c.  
Stucco Cornices in Plaster, carved or plain, after the best Manner; likewise Stone  
finishing on Walls; he likewise carves in Wood, cuts Seals in Gold or Silver; and is to  
be spoke with at Mr. *Anthony Hay's*, Cabinet Maker, in *Williamsburg*.

# *Final Evaluation Lesson*

## **INTRODUCTION**

One purpose of archaeological investigation and historical research is to move the study of history beyond the confines of dates and events and enable today's historians to look at the people themselves. Through looking at where historical characters lived, how they lived, the elements of their lifestyle, and their everyday concerns, we can connect to our own past, understand how others may view our present, and envision the legacy that we will leave behind.

## **OBJECTIVES**

As a result of this lesson, students will be able to:

1. Demonstrate an understanding of how others see them based on the artifacts and documentation of their lives.
2. Develop a sense of themselves regarding how they wish to be "seen" by others and the elements that are necessary to portray that image.
3. Compare their own image and its creation to the images we have of eighteenth-century individuals.

## **MATERIALS**

Portfolio-style envelope with string or flap enclosure (provided by teacher)

Paint and drawing tools (provided by teacher)

Graphics software (provided by teacher)

Plastic bags (provided by teacher)

An artifact (provided by student)

Newspaper clippings, awards, documents about the student (provided by student)

Inventory of personal effects (provided by student)

## **SETTING THE STAGE**

Students will develop a portfolio that will demonstrate how they would like to be seen by historians in the future. The premise for the portfolio can be a job application, career movement, admission to a college or university, the probate of their estate, or other situation for which a portfolio is appropriate. The goal is for the student to develop a persona, real or otherwise, that can be communicated through primary sources of the student's choosing.

## **STRATEGY**

1. Help students understand why they are making a portfolio by asking them to choose a reason why they need one. Inform them that their portfolio should include the following items:
  - A. A self-portrait done in paint, pencil, chalk, or graphics software rendered as they would like to be seen.
  - B. Reference letters from family, friends, fellow students, and teachers concerning a fictitious position.
  - C. Newspaper clippings, awards, trophies, etc.
  - D. An artifact in a plastic bag that the student believes represents him or her.
  - E. An inventory of their personal effects. These items can be real or fictional as you believe appropriate for your particular class.
2. Provide class time for the students to share their portfolios with the other students. Challenge listeners to evaluate the evidence presented and determine the presenter's station in life. (As an alternative, have students exchange portfolios and present each other's evidence.)



An architectural historian exposes brickwork to study eighteenth-century construction features.

# Take-Home Lesson

## INTRODUCTION

This lesson will help students see themselves as historians developing informed opinions by having them look at their own possessions with a historian's eye.

## OBJECTIVES

As a result of this lesson, students will be able to:

1. Look critically at an artifact and be able to describe it.
2. Evaluate the significance of an artifact.
3. Generate an informed opinion about the artifact's identity and use.
4. Generate an informed opinion about the owner of the artifact.

## STANDARDS OF LEARNING

This lesson meets the National Standards of Learning for historical analysis, historical comprehension, and chronological thinking.

## MATERIALS

Index cards (provided by teacher)

Brown paper bags, to be illustrated creatively with an archaeological theme

Coloring and writing implements (provided by teacher)

Four or five artifacts

## SETTING THE STAGE

Students are learning that archaeologists and historians do not always know the exact answer to a problem. They are also learning that through careful observation, investigation, and using a variety of research tools and sources, it is possible to develop an informed opinion about a historical or modern artifact. Informed opinions may change as research uncovers new evidence or as new techniques enable historians to look at old evidence in a different way.

## STRATEGY

1. Discuss with the students that artifacts are items made by people.
2. Generate a list (overhead, chalkboard, and easel) through class brainstorming of things in the classroom that could be considered artifacts.
3. Discuss which of these artifacts would interest an archaeologist excavating the school grounds 200 years from now. Be sure to discuss why some artifacts would be more important than others.
4. Explain to the class that their assignment is to conduct the same activity at home.
5. Instruct students to select four or five small objects that they believe an archaeologist would find informative 200 years from now.
6. Students will gather the artifacts and place them in a plastic bag. Instruct students to write a brief physical description of each artifact on a separate index card. In addition, ask them to draw a picture of a part of the object (to simulate finding only a piece of it), and identify, as specifically as possible, where in the house it was found. On the back of the card, students should write why they believe that the artifact tells something significant about them or their family.
7. Students will bring the cards (and artifacts, if parents allow) to class and present their archaeological research to the students. Each student might read the description of the artifact,

show the drawing, and solicit guesses from the class as to the object's identity and what it might tell someone about the person or family that owned it. After discussion about the artifact, the student may then show it to the class.

8. Discuss why the class made the guesses they did, especially if those guesses changed as additional information was presented.

## *Extension Lesson in Multimedia*

### INTRODUCTION

This topic lends itself well to multimedia production. Using an application such as HyperStudio, Digital Chisel, Power Point, or Kid Pix Studio Deluxe, students can demonstrate knowledge attained by integrating text, video, sound, animation, and graphics. The same activity can be accomplished using web authoring applications and posting the resulting project on a school server. The strategies are written for Hyper Studio, but can easily apply to the other programs. Allow about five weeks to complete the project once all the students have all the **materials collected and designs ready. A computer lab and more time periods will accelerate this process. However, it works extremely well in a classroom with limited computers.**

### OBJECTIVES

As a result of this lesson, students will be able to:

1. Show the relationship between various classes of society.
2. Understand the meaning of an informed opinion.
3. Demonstrate how primary sources provide valuable information in researching historical events and characters.

### MATERIALS

Sample flow chart (for teacher reference)

Appropriate authoring application

Appropriate computer hardware (computer, printer, scanner, digital camera, etc.)

3.5" diskette for each student

Library of colonial images on disk, Web sites, CD-ROM, or other database

Long piece of bulletin board/butcher paper

Highlighters

5"x 8" cards

Scans of the three houses from this guide

Copies of the three inventories: William Waters, Christmas Jarvis, and Elinor Chisman

### SETTING THE STAGE

The strategy assumes that the students have been given instruction in the operation of the chosen computer application. The following directions are for only one of many possibilities for design. Depending on the expertise of the students and teacher, this project can range from simple to complex. It can also be expanded over the course of a school year, or even modified by subsequent classes.

### STRATEGY

1. Navigators of the project open it and see the title card, credits card, and table of contents.
2. They choose which house/class they would like to explore.
3. Clicking on the intended house picture, they see a card showing the appropriate inventory. Clicking on an inventory item results in a recorded voice response to indicate a correct or incorrect item.
4. To begin, use a long sheet of butcher paper and markers to design a flow chart for the project. At the top, write the title of the project, such as "Exploring Eighteenth-century Inventories."
5. On the extreme left-hand side and middle of the sheet, draw a rectangle to represent the title card. The title card will have the title, author, and date information, such as "Exploring

Eighteenth-century Wills, by Mr. Smith's Fourth Grade Class, Johnson Elementary School, 2000." Graphics or drawings will add interest.

6. To the right, draw another rectangle to represent the credits card, then another rectangle for the table of contents card. The credits card should give credit to the company that wrote the application, for example, "Project designed and created using Hyper Studio, Roger Wagner Publishing Company, 1996." The table of contents card (TOC) can have a heading and pictures with labels of the three houses from this guide.
7. Draw an arrow to show the link from the title card to the credits card and then to the TOC.
8. Draw an arrow from each house on the TOC to another rectangle drawn to the right of the TOC and near the top of the paper, to the right and middle of the paper, and to the right and bottom of the paper.
9. On each new card will be a large picture of the house with a label. Painted grass, sky, or other background will add interest. Write "Inventory" at the bottom of these cards.
10. From each of these cards, draw another card to the right labeled "Inventory of William Waters," "Inventory of Christmas Jarvis," and "Inventory of Elinor Chisman." Draw a line to indicate a link from the word "Inventory" on the house card to the correct inventory card.
11. A variety of items will be listed on each inventory card. *Be sure that each inventory includes some items that are accurate and some that are not.* Next to each item will be a "YES" and a "NO." There will also be room for a couple of columns of items. When a user clicks on "YES," indicating that the "walnut chairs" did belong to William Waters, the response will be an audible "Correct, you got it, way to go," etc. There will be an appropriate audible response for clicking on "NO" as the incorrect choice.

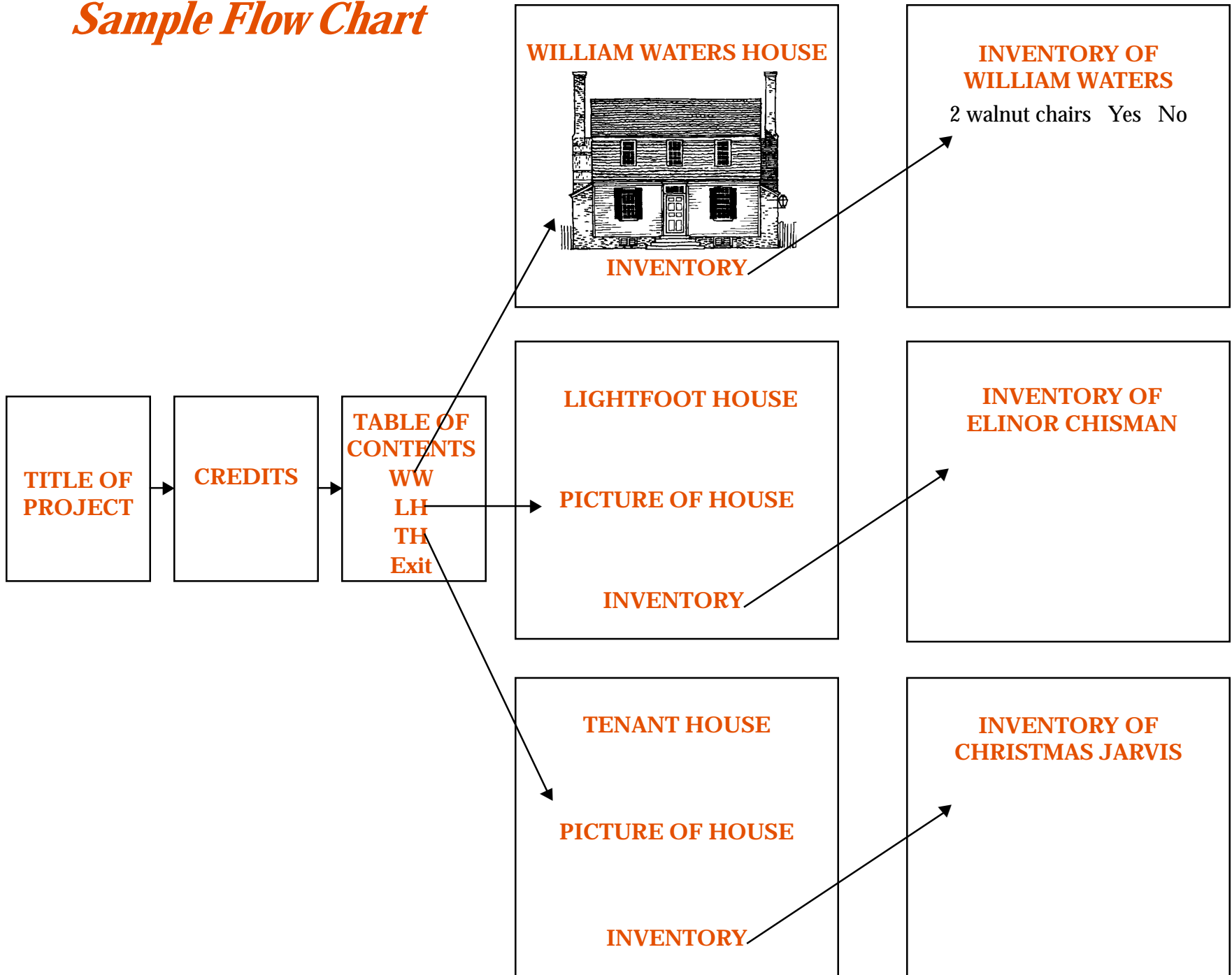
The mechanics of this multimedia stack are fairly straightforward. Each card will have a button to move to the next card in the sequence, the "YES" and "NO" will have an invisible button that simply plays the student's prerecorded response. The house cards and the inventory cards will have a button labeled TOC to allow users to begin again. The TOC card should also have a button labeled "EXIT" so that users can easily end their exploration. Each of these button actions is easily done; directions can be found in the documentation that accompanied the application.

This project is appropriate for small group work. The number of groups and the number of students in each group can vary to fit the particular class situation. For example, there can be a group that designs and creates the title card, the credits card, and the TOC card. They would design them on 5"x 8" cards, and, when approved, use the computer to create them and save to diskette. (You can also create a file on the hard drive to save all the work.) Another group can design and create the house cards, and three groups can design and create the inventory cards. Once all the cards are designed, created, and saved on diskette as stacks, the producer (a student or the teacher) will assemble all the elements into one folder on the computer and create the links that allow movement from card to card. As long as all cards are saved in the same folder, they will work smoothly. If additional cards are needed for longer inventories, have students create them and add the necessary links. Give each stack a different name.

As students explore the finished project, they will see places for additional information, graphics, or links that may make the project more exciting and/or more relevant to their interests. As they learn advanced techniques in Hyper Studio, they will want to revise their stacks to showcase their new talents. To accommodate and encourage this type of revision, make a copy of the original project and save it in another folder on the hard drive or on removable storage such as a Zip disk. This will ensure that you always have an archived original if problems develop.

Finally, be sure to share your project with parents, other teachers and their classes, administrators, and Colonial Williamsburg.

# Sample Flow Chart





“Journeyman Parson with Bare Existence,” maker unknown, England.

**W**e at Colonial Williamsburg would very much enjoy receiving copies of some of your students’ work from any of the lesson plans in this packet. If you would care to share examples of their work, please send them to:

Mary Stutz  
 Colonial Williamsburg Foundation  
 P.O. Box 1776  
 Williamsburg, VA 23187-1776

Special thanks for their help to: Carole Gunner, middle school teacher, Carlsbad, Calif.; Virginia Goodrich Harrington, elementary school teacher, Pasadena, Calif.; Glenna Raper, elementary school teacher, Davis, Okla.; Chris Sink, middle school teacher, Battleground, Wash.; Dale VanEck, Colonial Williamsburg Productions Associate, Williamsburg, Virginia; Tanya Wilson, assistant curator of exhibition buildings, Colonial Williamsburg Foundation, and Bonnie Worden, elementary school teacher, Centerville, Virginia.

This teacher’s guide has been underwritten by a grant from the DeWitt Wallace Fund for Colonial Williamsburg, established by the founder of *Reader’s Digest*.

