

# *Roedde House Museum: Windows to the Past*

*A unit of study that makes History come alive*

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Revised, 2011, by Jenny Yule, Holly McMillan, Adonna Rudolph.



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# Overview of Windows to the Past

## Rationale for the Program and Explanation of Components

### WHAT IS *WINDOWS TO THE PAST*?

This curriculum started with the idea of making history come alive for students by focusing on an historic building. The particular building was Roedde House Museum in Vancouver's West End. This was the home of a middle class immigrant family built in 1893. It is now a museum furnished and maintained as it was in the late Victorian era when the Roedde family owned it.

The ideas, strategies and many of the resource materials created for this curriculum adapt easily to historic buildings in other locations throughout the province. In every community, there are historic sites: houses, forts, ranches, schools, heritage villages and pioneer settlements. The intention is that this curriculum can be applied to any community and adapted to reflect the history of that region. The history presented is community and domestic history. It reflects the lives of our ancestors and, through direct lines of heritage, connects us to our past. The facts and details are always dependent upon local circumstances. The general principles are universal.

*Windows to the Past* is an approach to social studies for the elementary school classroom based on the study of local and personal history. The central premise is that the exploration of our own lives and the lives of those in our local community makes history come alive. For students and teachers alike, it is an exciting and dynamic blend of hands-on-activities and thoughtful academic study which creates rich background knowledge and understanding of the subject. It presents a series of adaptable lesson ideas grouped together within four units of study and provides a basis for the social studies program in your classroom. It is a way to meet the objectives of the provincial curriculum through activities that engage the hearts and minds of learners. The ideas are classroom-tested and have proven their worth over time.

The importance of local history is central to the whole curriculum. History connects us to our own roots and helps us to understand who we are. Learning from history helps us to make decisions about issues that affect us today. Active citizenship, the exercise of a vote in a democratic society and the understanding of current affairs depend so much on being able to see the present as a consequence of the past. Where we have been determines where we are. Knowledge of the history of our local area is important because the local context helps us understand the wider arena of national politics and historical events. Why is there a war memorial outside the train station? Which war?

Who went to it and why? Questions like these lead students from the local history to international events. The impact of historical events on the lives of everyday people connects us to our ancestors. When we can see historical events and our family stories through the eyes of those who lived in our community before us, then we can begin to feel some of the impact of those events and times.

## WHAT IS IN THE PROGRAM?

*Windows to the Past* is organized around four units of study:

- **Exploring Roedde House Museum**
- **Learning from Objects**
- **Learning from Architecture**
- **Exploring Family History.**

Each unit is integrated with the others but may also stand-alone. There are many activities from which teachers may choose involving reading, researching, writing, art, oral presentations and hands-on exploration. However, **key activities** have been identified in each unit that could form the basis of a shorter unit of study to help students understand middle class family life at the end of the 19th century and early 20<sup>th</sup> century.

The curriculum presents ideas organized into lessons within units of study. It is open-ended and endlessly adaptable to local circumstances, and the time frames suggested are only guidelines.

## RESOURCES

Resource materials that capture students' imaginations are part of the design including the use of a kit, complete with books, artifacts and games. The sorts of artifacts that have a place in the kit are explored in the unit *Learning From Objects*. Older treasures that you might have can be added and included as part of the study of artifacts. When a tour date is booked, the Roedde House Museum office will arrange delivery of the box to the school about two weeks prior to the site visit and have it picked up about two weeks after.

## ADAPTATIONS

The curriculum is designed to be open-ended and we encourage teachers to adapt and expand the activities, emphasizing those aspects most suited to your class school and experience. Teachers with older students will find the information easily adaptable. Schools whose enrolment includes ESL population will find these materials validate those students' experiences and help recognize that, except for Aboriginal people, we are all immigrants.

## INTEGRATING WINDOWS TO THE PAST AND HERITAGE FAIRS

The Canada's History Society's Heritage Fairs program encourages students to explore Canadian heritage in a dynamic, hands-on learning environment. Students use the medium of their choice to tell stories about Canadian heroes, legends, milestones, and achievements - and present the results of their research at a public exhibition.

For more information contact:

Online: <http://www.canadashistory.ca/Education/Heritage-Fairs>

## HOW LONG DOES THE PROGRAM TAKE?

This is an integrated curriculum. Many provincial outcomes are reached when this program is fully utilized. *Windows to the Past* could be five weeks long, but the wealth of ideas will easily fill a much longer time. You can pick and choose activities from each unit that you wish to pursue with your class and carry them out concurrently, or pursue the units sequentially. Combined with the visit to Roedde House Museum, the key activities will give students a taste of learning about the past through interaction with objects, architecture, family members and historical resources.

The amount of time spent also depends on whether work is carried out only during the periods scheduled for social studies, or whether art and language arts lessons can be used as well. In order to give opportunities for all learners to express their knowledge, activities were chosen that feature drawings, presentations, interviews and written assignments. The use of several periods a week seems logical. The enthusiasm of the class will also be a factor. Some classes will become so enthralled that the activities expand and grow as the ideas flow.

## How to book a School visit and Have Use of the Artifacts Kit

When a school visit is booked, the Roedde House Museum office will arrange delivery of the Artifacts Kit to the school about two weeks prior to the site visit and have it picked up about two weeks after.

To book a school visit to Roedde House Museum with your class:

- Fill in the following form on the museum's site:  
<http://www.roeddehouse.org/website/index.php/en/school-program/book-a-class-visit>
- phone Roedde House Museum at 604-684-7040
- or contact the museum by email at [info@roeddehouse.org](mailto:info@roeddehouse.org)

You may not be planning a school visit right away but may want to be a part of the Roedde House Museum school database so that you will be kept informed via email of any new education initiatives, relevant cultural events and updates to the school programs: <http://www.roeddehouse.org/website/index.php/en/school-program/book-a-class-visit>

## Acknowledgements

Windows to the Past. Coauthors: Katherine Lawrence, Vickie Jensen, Jan Wells.  
Revised, 2011, by Jenny Yule, Holly McMillan, Adonna Rudolph

Windows to the Past. Coauthors: Katherine Lawrence, Vickie Jensen, Jan Wells.  
Revised, 2006.

Windows to the Past: The Roedde House Curriculum. Katherine Reeder and Vickie Jensen, 198?

### A note about the authors

Katherine Lawrence and Jan Wells are retired educators. Both have spent years in the classroom and also supported colleagues while serving as consultants at the Vancouver School Board. As writers of many educational resources for teachers and students, they collaborated on the 2006 revision of the Roedde House curriculum to bring it in line with other educational initiatives in the field. Katherine is a great grandchild of Matilda and Gustav Roedde, and thus brings a unique perspective to the project.

Vickie Jensen is a photographer and author. She has written widely on both BC coastal marine history and Aboriginal culture.

### Acknowledgements for the 2006 revision:

For their contributions to the development, piloting and editing of the final document, the authors and the Roedde House Preservation Society would like to thank:

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## Exploring Roedde House Museum

### The Field Trip Experience: the Tour of Roedde House Museum

We begin our study of immigration to British Columbia with a tour of Roedde House Museum, the home of a middle class immigrant family built in 1893. Tell students that they will be touring a home that is now a museum set-up exactly as it was over 100 years ago. They will get to see how the family lived in those days, which objects were used in their daily lives and some idea of what everyday life was like.

#### The Field Trip Experience

When touring Roedde House Museum a class is split usually into three groups that rotate through three activities. Stress to students that everyone will experience every activity.

Before students tour Roedde House Museum, explain that it is an unusual museum in that its artifacts are quite accessible to the public. Displays are not roped off. Few things are behind lock and key.

Students will be expected to be respectful of the objects in the museum.

**There will be limited opportunities to handle objects while at Roedde House Museum. It is a visual not a tactile experience.**

Students may be unfamiliar with docents, so you will need to explain that a docent is a volunteer resource person whose job is to provide information and safeguard objects in the museum. Docents will give instructions and ask questions. Students should be ready to respond politely. Behaviour that is respectful of the docents is expected at all times.

Confirmation and reminder sheets will be sent to you from Roedde House Museum when you have booked your tour, and also a Letter of Welcome to Parents who accompany the students.

Parking at Roedde House Museum and in the West End is very limited. Parents driving cars should know that they can drop students off at the rear of Roedde House Museum and then go to the pay parking at the nearby Sheraton Landmark Hotel, 1400 Robson Street, about a block away. See the Letter of Welcome in the Appendix for further

details.

There are three parts to the class visit:

1. The inside tour of Roedde House Museum (60 minutes)
2. Either a hands-on examination and discussion of artifacts and an opportunity to play games in Barclay Manor basement or walking tour of Barclay Heritage Square looking at other houses built in a similar time period and comparing architectural features in other West End buildings (20 minutes)
- 3 Sketching and discussion of the exterior of Roedde House Museum and its architectural features. (20 minutes)



### The Roedde House Museum Video

Watch the video entitled *Windows to the Past*, which is in the school kit, before visiting Roedde House Museum. The video, which was made in 1990, introduces two elderly women who were little girls in the early 1900s. Their memories give us a wonderful glimpse into this bygone era. Their story reinforces the notion of oral history and the importance of capturing the recollections of elders.

Watching the video provides students with a visual sense of the time period in which the house was built. Establish the purpose for viewing the video and for touring Roedde House Museum, which is to get a sense of life in Vancouver in the early 1900s. Seeing artifacts in context and hearing the stories of Gwen Varcoe and Kay Haugh, granddaughters of Gustav and Matilda Roedde, will reinforce this sense of living history. Many of their memories involve artifacts that the students will see on their visit. The video shows some historical objects that students will already know about, e.g. photographs, washboards, canning jars and eggbeaters, so students can look for artifacts (both familiar and unfamiliar) in the video.

Read and discuss *Life at Roedde House* by Gwen Varcoe which is found in the Appendix.

## ACTIVITY 1: Touring Roedde House Museum

During the tour, students will get some sense of what family life and entertainment were like at the beginning of the 20th century in Vancouver. After the visit they can contrast this with their experience of contemporary family life and debate whether family life has improved with the times.

### Objectives

- Viewing and enjoying a tour of the late 19<sup>th</sup> century historic house.
- Discussing and contrasting the life of a young immigrant family, as well as leisure, play and entertainment then and now.
- Seeing family treasures first hand.

When the class actually tours Roedde House Museum, look for the various artifacts that have become familiar through exploration of the Artifacts Box and which may have been spotted in the video. Students can look for olden-day versions of today's technology: e.g., irons, underwear, canning jars, lights, and gramophone. Have students take note of labour-saving devices on the Roedde House Museum tour for discussion afterwards. Encourage them to ask questions of the docents when there are artifacts whose function they do not understand.

You may want to set an assignment for follow-up where the students pay particular attention to an object that intrigues them and later research that artifact's development, design and uses.

## ACTIVITY 2:

### Discovering the Games and Artifacts Box or Walking Tour of Barclay Heritage Square (if time and weather permit)

#### Objectives for Games and Artifacts Box

- Opportunity to play games from the turn of the 19<sup>th</sup> into the 20<sup>th</sup> century.
- Explore household items that were used at that time.

#### Objectives for the Walk of Barclay Heritage Square

- Visualize the square as it was at the turn of the 19<sup>th</sup> into the 20<sup>th</sup> century.
- Explain the process of Roedde House Museum becoming a museum and the creation of Barclay Heritage Square.

#### The Other Buildings of Barclay Square

In 1966, the Vancouver Parks Board began acquiring the properties in Barclay Square for the purpose of developing a neighbourhood park. Roedde House Museum was purchased that year. The Vancouver Historical Society, who prompted the Community Arts Council to commission a Roedde House Museum study, noted the derelict state of the house at that time. This study recommended that the other houses on the block also be retained, and reported that Roedde House Museum was rapidly deteriorating due to weathering. Roedde House Museum was designated a heritage building in 1976. Three years later, funding was requested from the city to stop the deterioration. Funding was approved in 1980 and 1981, and the exterior of the house was completely restored. The city also received a grant from the BC Heritage Trust Fund that went towards restoration. The Roedde House Preservation Society was incorporated in late December 1984 as a non-profit organization to operate Roedde House Museum as a museum.

It's hard to imagine the area as it was back at the turn of the



century. In 1894, St. Paul's Hospital opened at what was then the end of the trail at Comox and Burrard. Beyond St. Paul's, a trail ran south to Beach Avenue, and another ran west to English Bay, where a summer camp was located. At this time, Vancouver's elite began building homes on the southern slopes of the West End, establishing Burnaby, Harwood and Pacific Streets as the most fashionable district in the city during the first decade of 20<sup>th</sup> century.

In the years during the Great War and immediately after, commercial development occurred along Robson, Davie and Denman Streets, which effectively ended the West End's prestige as a family-oriented residential area. Wealthy West Enders began to leave after 1910, preferring the new CPR-sponsored Shaughnessy development. Their old West End homes were sold and converted into rooming houses. Apartments began springing up about 1912. Thus began a trend in building that continues today. The ten square blocks of the West End are now one of the most densely populated neighbourhoods in North America.

**Roedde House Museum** is the historical focal point of Barclay Heritage Square. **Barclay Manor** (1447 Barclay) was the first house built on the block in 1890. (Roedde House Museum was the second.) Vancouver city accountant Charles Tetly was the owner, although by 1908 it had become the West End Private Hospital and a three-story addition was built at the rear. Then it served as a Catholic working girls' residence. By the 1920s it had become a well-known boarding house, the Barclay Manor. The addition was demolished and the building is now a neighbourhood Senior's Centre. **The Weeks' House** (1459 Barclay) was built in 1896, three years after Roedde House Museum. Vancouver pioneer George W. Weeks and his family lived there for thirty years. He was the original manager of the Hudson's Bay Company when they opened their first store on Cordova Street in 1887.

The three identical houses at **883, 889, and 891 Broughton** were constructed in 1903. Vancouver's first mayor, Malcolm MacLean, owned 883 Broughton, but he died before moving in to it. The three houses along Haro Street, 1424, 1426/1430 and 1436 were built in 1900, 1901, and 1905 respectively. By 1962, all of the houses on this block had become rooming houses. The six houses on the corner of Broughton and Haro have been completely restored and are now run by the city of Vancouver as family housing. *(Excerpted from Roedde House Museum History booklet)*

It should be pointed out to students that the gazebo is not historic and is a much more recent addition. The plantings around the gazebo are typical of the earlier era, however.

## ACTIVITY 3: Drawing Roedde House Museum

This activity involves making an accurate drawing of one section of Roedde House Museum. Students choose a feature that interests them, such as the cupola, the porch or one of the elevations, and using paper, pencil and clipboard, they make a sketch.

### Objectives

- to identify the features of a Queen Anne Revival style of house
- to study a particular style of architecture by sketching it
- to be exposed to more of the history of the West End and early Vancouver



### Background Information

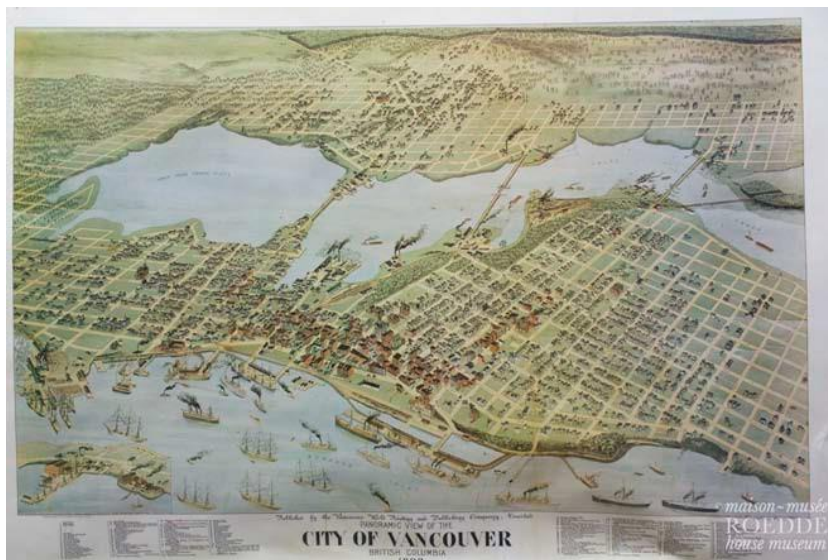
These snippets of history can be offered to students on a handout or discussed in class before the visit.

- "The Queen Anne Revival style, which began appearing around 1890, was notable for its complex roof layouts with projecting front gabled wings, frequently matched with a gabled veranda on one side. Patterned shingles, dormer windows, bay windows, and classical veranda features were some of the most common elements of Queen Anne Revival houses." (contained in an unpublished manuscript by Reg Johanssen entitled *Roedde House Museum, Flapship of Barclay Square*)
- Fashionable life in the West End: "West End society conducted itself in the most formal British manner; afternoons were reserved by hostesses for receiving at home, calling cards were presented, and gentlemen, when courting, were expected to endure long afternoons of croquet, badminton and lemonade. Chinese houseboys clipped hedges and monkey puzzle trees, and stone walls completed the street scene. Off the manicured properties, the roads were dusty or muddy, and the sidewalks were often still planked." - Michael Kluckner, author

of *Vancouver, the Way It Was*.

- The Roeddes, however, were not British and therefore conducted themselves a little differently. When they entertained, they served coffee instead of tea, and wine instead of whiskey. They were not members of the wealthy industrial elite and led a quiet home life, except when entertaining was part of doing business.

The Roeddes did have a Chinese houseboy named Hung for a time, then acquired a maid who helped Mrs. Roedde with the cooking and cleaning. The parlour was generally reserved for entertaining and practicing the piano. In the evenings after supper, strong freshly ground coffee was served on the veranda off the dining room on the west side of the house. Mr. Roedde kept three St. Bernard dogs in the back of the house. His son, Gus Jr., kept pigeons in the attic. And the comings and goings of daughters, sons, guests and granddaughters made the Roedde House a comfortable and lively home.



## Follow-up Activities

The Field Trip experience illustrates the story of a middle-class European immigrant family of the end of the 19<sup>th</sup> century. It puts life into the study of history and enables those students who learn visually to make sense of what they have been learning through reading and discussion.

- **Watch the Roedde House Museum video.**
- Read and discuss *Notes on Roedde House* by Katherine Reeder (see Appendix).
- Drawings of the house are completed and large scale paintings done in an art lesson. Your students may wish to enter their drawings into the Roedde House Museum postcard competition. On completion of the drawings, teachers should send them to Roedde House Museum and the winners for each year will be announced in early June. The winning drawings are made into postcards that are available for sale at Roedde House Museum. The winning students will receive a certificate and gift package from Roedde House Preservation Society.
- Artifacts Box can be revisited and the use of the objects discussed in the light of what was learned at the house. It is possible to revisit objects by going to the Roedde House Museum homepage; click on COLLECTIONS to see a database of photographs of the objects.
- Student reflections can be written - "What I Learned at the Roedde House Museum".

### Other suggestions include:

Hold a discussion about labour-saving devices. Realize that the words **progress** and **new** are words loaded with positive connotations. Set the scene of Roedde House Museum just at the end of the 19<sup>th</sup> century in terms of the technological revolution of labour-saving devices and the presumption that new is always better.

See how many examples of technology in transition students can recall after viewing the video:

- What about food preparation? (coffee grinding, cooking on a wood stove, baking bread, preparation of big daily meals, beating up ingredients with pre-electric eggbeaters)
- Food preservation? (canning jars, berries picked fresh/no frozen products)
- Clothing? (sewn by hand and early machine; washed by hand; ironed by flat irons)
- Printing? (hand-set lead type on huge presses)
- Transportation? (horse-drawn carriages, walking, electric streetcars and early cars)
- Entertainment?
- Education?

## Learning from Objects

### The key activity in this section is Activity 4: Exploring the Artifacts Box

Activities 1,2 and 3 are designed to help students develop visual observation skills. Doing at least one of these activities prior to examining the artifacts in the box, Activity 4, benefits students.



### Introduction

The artifacts in the box are typical articles that would have been found in a middle class European immigrant family home in the early 20<sup>th</sup> century.

### Why use authentic historical objects in the classroom?

- Objects spark curiosity
- Provide information in a format other than writing
- Helps promote and develop observation, reflection and deduction skills
- Engages children who have not yet acquired the classroom language

Understanding artifacts increases our comprehension of the world. This unit presents a series of lessons designed to offer opportunities for exploration, hypothesis testing, analysis and the development of understanding derived from primary sources in the form of photographs, art works and, most specifically, artifacts.

Everyone can use objects. Often, children for whom English is a second language or children with learning difficulties will relate well to activities involving objects. Differences between learners which are emphasized by reading and writing are diminished by hands-on explorations. Teachers can find ways to ensure that all the children in the class can succeed in learning from objects.



Looking, handling and exploring are the first steps in analyzing any artifact. An object that has a long history, a connection to the lives of those who have handled the object before, used it in their daily lives or treasured it as something special. Furthermore, the use of simple labour-saving devices changes the way we live. Simple machines create more

leisure time. Students can think about the relationship between work and leisure a hundred years ago in comparison to today. Students will begin to develop an appreciation for museums and the importance of the conservation of heritage objects in our culture. The lessons will give the opportunity for students to develop skills in accurate drawing and precise linguistic description opportunities to become aware of and discuss conc



## The Window to the Past Artifacts Box

The Window to the Past Artifacts Box/School Kit is available for teachers to borrow from the Roedde House Museum. Several kits have been assembled which are loaned to the schools on a rotating basis. Objects in the kit may be handled in the classroom and compared with objects observed in the museum. When a tour date is booked, the Roedde House Museum office will arrange delivery of the box to the school about two weeks prior to the site visit and have it picked up about two weeks after.

In the case of Window to the Past, the objects are related to domestic life and children's games at the beginning of the 20th century. The objects in these activities and in the Artifacts Box are not necessarily rare -- in fact most of them were common in the early 1900s. They are intended to provide an intriguing bridge between contemporary life and earlier times.

## CONTENTS OF ARTIFACTS BOX

## HOUSEHOLD ARTIFACTS SCHOOL/WORK

- Box of buttons
- Button Hook
- Canning Jar
- Carte de Visite
- Clothes Pegs
- Coal
- Darning Egg
- Eggbeater
- Family Photos (7)
- Jar Opener
- Shoe Stretcher
- Sock
- Sock Stretcher
- Spice Cans – Cigarette Box
- Tintype Photos
- Vicrola Records
- WWI-related Artifact

WWI-related photos (5)

### SCHOOL WORK

Ink

Ink Pad

MacLean's Handwriting Method

Pen

Printing Type

Public School Reader

### TOYS

Jacks

Marbles

Snap Cards

### BOOKS/PRINTED MATERIAL

1898 Reprinted Map

Architectural Plans & Schematic Elevations

Windows to the Past Revised 2011

Guide to Researching Heritage Buildings

Laminated Letter

More than a House (book on Roedde House Museum by Janet Bingham)

*Vancouver's Past*

Video: *Windows to the Past*

The worksheet, BLM 1, *Learning from Objects* for use with the key Activity 4: Exploring the Artifacts Box has been developed to help students examine the contents of the box and learn from the objects inside.

Some teachers like to begin with a preliminary look at the contents of the box, fill in the worksheet and discuss about what has been discovered. Then the lessons that focus on accurate descriptive vocabulary and drawing with detail are taught. Criteria are set, the box is revisited and the worksheet is done again, with students choosing different objects.

Other teachers focus on the skills needed to handle the objects, to describe them and draw them accurately. They set criteria for the completion of the worksheet, and only then do they open the box.

Prior to opening the Artifacts Box, discuss ~~briefly~~ the importance of handling artifacts with care and being responsible for their safety. Each kit contains a pair of white gloves. This gives an opportunity to discuss the conservation of historical artifacts.

**When you are ready to return the box, please ensure that the inventory sheet is tallied and any missing or broken items noted. Please return the kit on the scheduled date so that the next class receives it on time to start their unit.**

## ACTIVITY 1: Draw an Artifact from Roedde House Museum

### Objectives

- to encourage students to focus on details and reproduce an object with precision and accuracy
- to train students' eyes and minds to pay attention to what they really see and then draw with that information in mind



### Materials

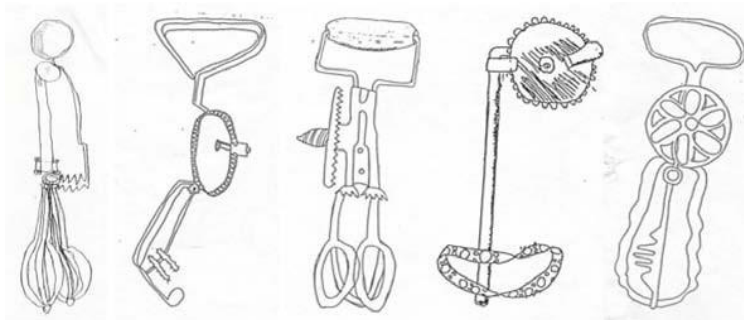
- paper for two drawings
- pencils or pens
- familiar, simple mechanical or other object chosen from the Artifacts Box to draw

### How to Do It

1 Students choose one from a selection of two or three simple mechanical objects that you have available for study in the Artifacts Box, such as a can opener, a pencil sharpener or an eggbeater. After a quick look, hide the object and ask the students to draw it from memory. Each student should attempt his/her own drawing, trying to include as much detail as possible.

2 Collect the first drawings and produce the object for study, paying special attention to how the various parts work together, to their size, proportion, texture and design.

3 Students draw the object again on a second piece of paper, only this time the object should be available for visual reference. Encourage inclusion of another object that gives a sense of scale (e.g., an egg with an eggbeater) and discuss why that would be useful. As students do their second drawing, you may wish to emphasize the importance of drawing with accurate proportion, texture and careful detail. Students will also benefit from seeing various examples of technical drawing that a librarian or art teacher might provide.



## ACTIVITY 2: Descriptive Vocabulary

### Objectives

- to transfer accurate observation skills used in drawing objects to precise verbal descriptions
- to classify details that are similar and different within a category of objects
- to expand descriptive vocabulary

### Materials

- a red sweater or jacket
- enough pencils for each member of the class to have one to describe (Note: this activity could also be done with rulers, crayons, erasers, potatoes or any objects similar but not identical, available in sufficient numbers for students to have one each.)
- paper and pencils for writing descriptions

### How to Do It

1. Show the jacket or sweater. Explain that if it is the only sweater among the jackets in the cloakroom, it is easily identified because it is one-of-a-kind. If it is the only red sweater among other sweaters, it is still easily identified by colour. But what if it is one red sweater among many red sweaters? How can it be described so as to be distinctive?

2. Model good descriptive vocabulary with students.

- Ask students for various words that mean red (e.g., crimson, fire-engine red, scarlet, blood red, cherry, persimmon, coral, rose, ruby, vermilion, claret, strawberry, burgundy).
- What words describe the intensity or tone of red? (pale, faded, electric, bright, vivid, brick, primary, etc.)
- Ask for words that could describe the condition of the sweater (dirty, brand new, used, freshly laundered, old, unravelling, shrunk, mended).
- How about words for texture? (fuzzy, scratchy, soft, itchy, harsh, rough, pilled, fluffy, silky, leathery, smooth)
- What words could describe special features? (embroidered, decorated, appliqué, letter-sweater or team sweater, hooded, cardigan, V-neck)
- What's the problem with descriptive words such as cool, awesome, geeky, etc.? (Those words give opinions which may be meaningful only within a particular group and for a particular time.)
- Brainstorm other colour words with students, bringing in swatches of material or colour samples to demonstrate the range of colour and tone.

3. Organize students into groups of four or five. Give each student a pencil (or other similar object) to observe and describe in writing with precise words.

4. When the descriptions are completed, students mix their pencils on the desktop and one description is read out. If the description is accurate, the group members should be able to identify the pencil described.

(Note this could also be a drawing activity since the emphasis is on accurate, observed detail.)

## ACTIVITY 3: Twenty Questions

### Objectives

- to formulate questions which require more than simple “yes” or “no” answers
- to formulate questions which yield significant information

### Materials

Enough familiar classroom objects (stapler, paper clip, ruler, eraser, lunch box, juice box, quarter or dime, book, etc.) or artifacts from the box to provide at least one to each group

### How to Do It

1 With the whole group, discuss how to formulate questions that generate broad information versus those that yield only specifics. For example, if the class is trying to identify an unknown object (such as a set of measuring spoons), questions such as “Is this used by everybody?” or “Did every house have one of these?” or “Is this used in just one room of the house?” might help them more than if they just took a series of guesses -- “Is it a ruler?” “Is it a weapon?”

2 Explain that yes/no questions can be very helpful when students think about “the big picture.” Ask questions that generalize or classify, such as “Is this animal, vegetable or mineral?”

The questions below provide a model:

- Questions about function: e.g., “Does this object provide information in some way?” “Is this object any kind of a machine?” “Does this object require knowledge of reading?” “Would a teacher use this article more than a student?”
- Questions about physical characteristics (colour, size, texture, smell, sound, weight, materials, structure and value): e.g., “Can this object fit in your hand?” (versus “Is this object small?”) “Is this object primarily made out of metal (or paper or wood)?”
- Questions about value: e.g., “Is this object common enough that everybody in class has one?” “Does this object cost more than five dollars?”

3 Model the activity by having one student select an object that you and the rest of the class try to identify through questioning. One student keeps score on the board. The purpose is to gradually reduce the number of questions needed to figure out the answer.

4 Students try the activity, working in pairs seated back to back. Student A is given an ordinary object familiar to both. Student B must try to identify the object by asking up to 20 questions. After a successful identification or 20 questions, change roles and try another object.

## Activity 4: Exploring the Artifacts Box- Key Activity

### Objectives

- to stimulate interest in earlier times by exploring artifacts
- to figure out what objects were used for and how they functioned
- to understand that we can infer from artifacts how people lived
- to develop vocabulary for terms such as artifact, heritage, collection, preservation, conservation, original, fake, copy, fashion, style, function, design, taste and value.

### Materials

- Artifacts Box, with space for group work around each artifact
- pencils
- BLM 1, Learning from Objects

### How to Do It

1 Set the stage by arousing curiosity and generating enthusiasm about artifacts. You may tell of discoveries made about ancient civilizations based on artifacts found in tombs, etc. Let students know that they too can make discoveries about not-so-ancient civilizations, too, because we have a box of our own artifacts to explore!

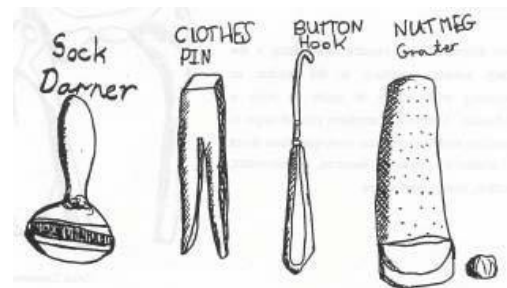
2 Explain that all of the artifacts in the box have been chosen to coincide with the early 20<sup>th</sup> century time period of Roedde House. If students have not previously worked with the Artifacts Box, discuss care in handling.

3 Discuss the general questions on the “Learning from Objects” sheets. Discuss the criteria for filling out the worksheet. Detailed, accurate descriptions will be expected. Point form notes may be appropriate.

4 Take out the items and encourage pairs of students or small groups to observe the objects carefully and then fill out the “Learning from Objects” investigation sheets.

5 After analysis of their artifact, students present their findings to the class, either orally or visually. Alternatively, the groups may trade artifacts for analysis.

6 Students might also try to come up with the contemporary version of the artifact, if there is one.





## Learning from Architecture

**The key activity in this section is Activity 2: An Architectural Walk**

At the heart of this curriculum lies the visit to the Roedde House Museum. The building itself, its architectural features and details are the focus of the tour. The lessons in this section are classroom based and increase student interest and awareness when visiting the house.

**Questions for consideration for the preservation of historic buildings:**

- ☐ How does a house built in 1893 differ from homes today?
- ☐ What materials were used?
- ☐ What rooms were provided and for what purposes?
- ☐ How can learning about the house help us understand the lives of the people at that time?
- ☐ Why was the house designed this way?
- ☐ What constraints in terms of raw materials, technologies, fashion and personal taste did the architect take into consideration?

Most students will have little, if any, understanding of what architecture is or what architects do. This series of lesson plans encourages them to think of the decisions that must be made prior to the actual start of construction and the personal, technological and economic constraints that determine the design. They draw their own home from memory and from observation, which helps them to focus on the details of buildings. A focus on the architecture of the Roedde House Museum is part of the field trip activities. A concluding Architectural Walk in their own neighbourhood expands their architectural vocabulary.

You might check first to see if any students have parents or relatives who are architects and who might be willing to speak to the class about their job.

## ACTIVITY 1: Draw Your Home

### Draw in Class

Ask students to do a detailed sketch of their home in class. Remind them to think of the number of stories in the building, what the roofline is like, the placement of doors and windows, the materials from which the building is constructed and any decorative details.

### Draw Again at Home

Ask students to do a detailed, accurate drawing of their home, with the building in front of them for constant visual reference. Graph paper might help with accurate placement of windows, doors, etc. Encourage them to measure to help place and space doors, windows, etc. accurately. Pay close attention to the roofline and chimney, styles of windows, decorative details. Where possible, detail the building materials in your sketch.

If the building has siding, it is possible to get an estimate of the height by measuring the pitch (height) of one board or shingle and then counting the number of boards.

### Compare

Compare the first memory sketch with the more sophisticated drawing. Which provides the most information? Post all the drawings and look at the various styles of housing. How many students live in apartment buildings? How many live in single residences? Do any live in multi-purpose buildings (e.g., store plus residence)? Are various styles represented?

### Extension

*Art Lesson:* Using the accurate drawing of their homes for reference, students draw their homes in pencil on a sheet of painting paper. The drawings will need to be "scaled up" providing some interesting mathematics questions.

When the drawings are completed, the students paint their homes with water colour or tempera.

When the paintings are dry, outline the buildings with black ink. For an interesting experience, provide pens with nibs to be dipped into the ink, such as children used at school up until the 1960s.

## ACTIVITY 2: A Neighbourhood Walk – Key Activity

Take the class for a neighbourhood walk around a block or two, asking students to take time to observe various types of windows, doors and entrances, rooflines, number of stories, placement of rooms (as much as you can tell from the outside), etc.

Buildings, like clothing, have style and fashion. And like clothing, many new houses are based on stock plans with a few variations, so a kind of common look gets perpetuated.

### Materials:

Clip boards, pencils, and paper for sketching

### Ideas to consider:

Is there a common style in this neighbourhood?

How do new houses differ from older houses?

Are there a common number of stories for houses or buildings?

Are most or all of the houses for single families or are they multiple-dwelling units?

Are any buildings multi-use (home plus business)?

Halfway through the walk, stop at a particular house you have chosen in advance, have the students make sketches of the house or details of the structure. If possible, you have met the owners and know a bit of the history of the house. Talk to the class about how this house has changed over time. Ask them to tell you what they notice about the house. Have students discuss and compare what they have noticed on the walk.

Back in the classroom revisit the question about what determines the style in which a house is built? (Fashion, budget, land-formation, weather, building materials, personal taste, etc.)

One good resource is *British Columbia Houses: A guide to the styles of domestic architecture in British Columbia* by Graeme Chalmers and Frances Moorcroft.

### ACTIVITY 3: Architectural Features of Roedde House

Use the BLM 2: *South Elevation of Roedde House (with labels)* and BLM 3 : *South Elevation of Roedde House (without labels)* to identify the special architectural features of Roedde House, to learn more architectural vocabulary and better to understand what they will observe when they visit Roedde House.

Introduce students to the pertinent vocabulary noted on the drawings. This could be done by looking at the labels, then turning the sheets over and trying to remember as many words as possible. This will help the students look with a more educated eye at the houses in Barclay Heritage Square and also their own neighbourhood.

## ACTIVITY 4: Preserving Historic Buildings

### Objectives:

- ☐ to understand the arguments in favour of saving historic buildings
- ☐ to understand the arguments against preserving historic buildings
- ☐ to be able to evaluate assumptions fairly, such as "new is always better"
- ☐ to be aware of some of the complex issues in preserving historic buildings

### Materials

- ☐ Use *A Guide to Researching Historic Buildings in Vancouver, City of Vancouver Archives* (1982). This free book is included in the school kit, and pages 37-39 list some of the legislation pertinent to preserving heritage buildings.
- ☐ The BLM 4 *Discussion Web Instructions for Building Criteria* (see Appendix)

Use the BLM 4 Discussion Web and the sheet entitled Instruction for Building Criteria, ask students to develop compelling arguments for both sides of an issue, in this case, "Should old buildings in Vancouver be saved?"

Provide students with the question under consideration. e.g., "Should old buildings in Vancouver be saved?" Students think about the position they want to take. For every yes statement the student must also provide a no. Students jot down their reasons for each position on a T-chart or other graphic organizer. (Individual response time, 3-5 minutes)

### **Pair-Share**

Working in partners, students discuss the question in terms of the evidence that can be found to support the yes/no columns. Key words are recorded and the partners try to reach a consensus as to which position they support. (5 minutes)

### **Group Decision Making**

The class forms into groups of four and discusses the various yes/no ideas that have been generated. Each group must reach a consensus.

One person from each group presents the group's conclusion and reason(s) for that

conclusion. Be sure to include the minority viewpoint if consensus was not reached.

Each group presents its viewpoint. Teacher or another student keeps track of the reasons for each of the arguments.



## Exploring Family History

There are two key activities in this unit **Activity 3: Your family tree** and **Activity 7: Understanding Immigration**, which provide a clear understanding of the immigrant experience.

### Introduction

#### *Why study family history?*

#### 1. Identity of Culture and Society:

- ☐ Students develop sense of time as measured over generations
- ☐ See how lives of family are influenced by events in society and history
- ☐ Learn immigration stories
- ☐ Promote understanding of the diversity of cultures within their school which enhances greater understanding and tolerance.

#### 2. Skills and Process of Social Studies:

- ☐ Promotes student development of the process and skills of collecting, researching and presenting primary (and secondary) information.
- ☐ *Letter Home* activity develops questioning skills for interviewing and letter writing. This is a remarkable activity and leads to many teachable moments in which ideas about life, past and present are discussed



## ACTIVITY 1: Looking at the Roedde Family Tree

This activity uses the Roedde Family Tree, family stories of the Roeddes and the video. It may take place before or after the visit to the house and during the time period in which students are researching their own families. It helps to build the background knowledge about the house that will make the visit go well. If done after the visit, it may mean more to the students, as they are able to recognize names and relate them to what they saw.

### Objectives

- ☐ to analyze and understand a complex family tree
- ☐ to make the Roedde Family Tree come alive by reading anecdotes and family history
- to learn about Roedde family treasures and stories (such as the Easter egg, the Christmas tree fire, the kabuuf, Bill's gun, the newel lamp, the gramophone)

### Materials

- ☐ Roedde family tree (see appendix) and family photos
- background history of Roedde family – "Notes on My Great Grandparents" (see Appendix)
- ☐ DVD Windows to the Past

### How to Do It

1. Post Roedde family photos along with the Family Tree for everyone to view. Working in small groups, each with a copy of the Roedde family tree and the documents Notes on my Great Grandparents (see Appendix), students find the individuals on the Roedde family tree and read excerpts about them.
2. Introduce the four Roedde family members that students meet in the Roedde House Museum DVD (Gwen Varcoe, Kay Haugh, Katherine Reeder and Kathleen Bezair). Find them on the Roedde family tree and figure out how they are related to each other.
3. Watch the DVD. Students listen for more family stories or memoirs in the film and discuss these afterwards. Relate these stories to the ones shared in Notes on my Great Grandparents.



*In this picture, you see Gwen Cather (Varcoe) standing, and Kathleen Cather (Haugh) sitting*

## ACTIVITY 2: Fictional Family Tree

Before trying to diagram their own family relationships, the class needs to learn some of the conventions commonly used by genealogists. This activity is designed to teach the class some key concepts.

### Objectives

- ☐ to learn how to diagram an accurate family history
- ☐ to develop vocabulary for family trees: siblings, maternal/paternal, spouse, maiden name, ego

### Concepts

Use a simplistic family tree drawing on paper or on the blackboard.

Ask students what they think a family “tree” depicts (parents the trunk, previous generations the roots, children as the branches or fruit). Note that trying to fit a complex, multi-generational family into one tree symbol is difficult. As a class they will explore ways to create an accurate diagram of their family


A simple family tree records the following information:

- First and last names of people (wife’s maiden name)
  - ☐ Unions, including marriage and remarriage
  - ☐ Dissolved unions: break-ups, divorce or death
  - ☐ Children born to the union (gender, name and birth order)
  - ☐ Children adopted or added by another marriage/union


A more complex family tree could include any of the additional information:

- ☐ Middle names
- ☐ Dates of marriages or births
- ☐ Places of birth
- ☐ Events such as emigration
- ☐ Date and circumstance of death (war, disease etc)
- ☐ Professions


Symbols distinguish males and females. Some common symbols that we already know are male/female biological pictograms and those used on restroom doors. Explain that family tree diagrams generally use a triangle to represent all males and a circle to represent females.

Male:  female: 



Ask the students to practice drawing these symbols.

*Ego*: “Ego” means yourself and shows who diagrammed the family tree. Some diagrams use a square for ego (  );

Others use the appropriate triangle or circle with a star inside. The class can decide what they want to use.





 = ego

or

 = ego = 

*Unions / Marriages / Divorces*: How do you “draw” a marriage or union? (We use the term union since not all babies are born to a married couple.) Get suggestions for a union symbol from students. Family tree diagrams use = to indicate union/marriage.

Ask students to diagram a male and female marrying, a male and male marrying and a female and female marrying.

 =  or  = 

Now ask students how they would draw that marriage ending in a divorce or breakup. Explain that a dissolved union is generally shown as a diagonal slash through the equals sign: ≠

*Death*: Note that the letter “d” is not used for divorce because it might be confused with death, which is sometimes written as “d” followed by the date: d. 1932. Other ways of indicating death are to put a cross (†) inside the circle or triangle or by putting an X through the symbol. There is no right way; just decide on which you will use and stick to it.

*Children or siblings*: Ensure that everyone knows the term “sibling.” Ask if each student is, or is not, a sibling. If so, how many siblings do they have? How do we diagram siblings? How will we draw brothers? (as triangles) Sisters? (as circles) Ask students to diagram themselves and their siblings (if any). They should draw themselves as (ego) and the appropriate number of triangles and circles.

How could we show on a diagram that a couple have had a child or children?

Show how a vertical line is used to indicate “descent” in a family tree diagram. (Note that this is an appropriate term because children come from, or descend from, their parents.)

A horizontal line is used to indicate siblings or more than one child.

Ask students if they feel siblings should be listed in any particular order and why.

(Generally a family tree shows siblings in order of birth, but ego – the person doing the diagram – can also be put at the centre.

Try these families!

Describe each of these “sample families” out loud; then have students diagram them.

This could also be done as a small group or individual activity using pencil and paper.

Check the results to ensure everyone understands the proper use of the symbols:

- ☐ A man and a woman marry and eventually have three children: a boy, then a girl, then another girl.
- ☐ A woman and woman marry and have two daughters. Those daughters grow up and marry and each has two daughters.
- ☐ A man and woman marry, but she dies. He marries another woman and they have one daughter.
- ☐ A man and a man marry and have one son. Then they divorce. Each remarries and has a son.
- ☐ A man and woman live together and have three boys. They break-up and the woman remarries another man who has three daughters.
- ☐ A man and a woman marry and have no children so they adopt a boy and a girl. (Obviously this situation needs a special symbol. Adoption is shown by a dotted line. What does this family tree look like?)

## ACTIVITY 3: Your Family Tree – Key Activity

### Objectives

- ☐ to construct your family tree

### Materials

- ☐ big sheets of paper for drafts of family tree
- good paper or cardboard for presentation of the final copy of the family tree
- ☐ BLM5: Finding out about Family sheets for each student

### How to Do It

1. Much of the work in this assignment takes place out of school as students talk to family members. BLM 5, Finding out About Family, provides questions to start the process. Discuss various ways to get information for an accurate family tree. There are also books such as *In Search of Your Roots* by Angus Baxter that can provide information about genealogical searches. Internet resources can help, but most sites cost money.
2. Students interview family members for information, using BLM 5, Finding out About Family.. Have each student choose whom to interview for family tree information. If there is time, they might want to interview someone on both sides of the family, but one side of the family tree is fine. Have students look over the information sheets to see if they have any questions. Encourage students to bring to class family photos to include with their family tree.
3. Once the family tree interviews are completed, students need to begin transferring the data to a family tree diagram. Model this activity, using appropriate vocabulary, by transferring data from your own information sheet to a family tree diagram on the blackboard.
4. When students begin their own family tree diagrams, they could work in pairs, checking each other's work and giving support. This is quite a complex activity and it helps to check things out! Students may also find it helpful to work on the diagrams at home, thus giving parents the opportunity to provide further input and see how the interview information is being used.

### Student Reflection

When the family tree diagrams are complete, have the students reflect on their family

tree in their journals.

Did you discover anything especially interesting about anyone in your family?

What is one new thing that you learned about your family?

### **Oral Presentation**

Students display their family trees and discuss them with the class, telling what they learned about their family in the process of diagramming it.

### **Option**

Instead of doing a family tree diagram, the interview information could be used for doing a family timeline as suggested in ACTIVITY 6: Family or Personal Timeline. Both activities detail aspects of family history.

## ACTIVITY 4: Letter Home

In this activity, the students begin to discover the past through the eyes of an “eye-witness” to the past. They consider categories such as home life, school, travel, games and toys, holidays, chores or jobs, friendships and family relationships, and develop questions that will be asked in a friendly letter. The older person replies and the letters are shared with the class. Ideally, a grandparent receives the letter, but other relatives or family friends can also be approached. Occasionally, teachers may need to seek volunteers from within the school community for students with no grandparents.

Parents should be informed about the details of this assignment, as they can play a part in ensuring that the child receives a reply and that the older person understands the nature of the assignment. It is very helpful if the older person includes details and stories in the letter. You will find guidelines for writing the letter in the BLM 5: Finding out about Family.



Make sure that the letters are written and mailed early enough for a reply before the end of the unit. Letters will come in one or two at a time and can be shared as they arrive.

### Suggestions for questions

Create a question sheet to go home by brainstorming questions on chart paper under category headings such as: school

days, home life, friends and free time activities, special celebrations and holidays. Develop questions for the different categories. For example questions about school may be about class size, how far they went to get to school, punishments, the courses they took, clothes they wore,

1. Talk about ways to write a friendly letter and how to ask questions that will encourage people to reply.
2. Teach a formal lesson on the correct way to write a letter. The picture book The Jolly Postman by Janet and Allan Ahlberg contains examples of different types of letters.
3. Students write a friendly letter to their grandparent or older friend, choosing appropriate questions from the brainstorming list. They draft and then complete a final edited copy

4. After receiving a letter in return, students will share the reply with the class.  
Sharing letters fosters students' awareness of the changes that have taken place in daily life within two generations.
5. Through class discussion they can begin to identify with the lives of older people and to appreciate the similarities to and differences from their own lives.

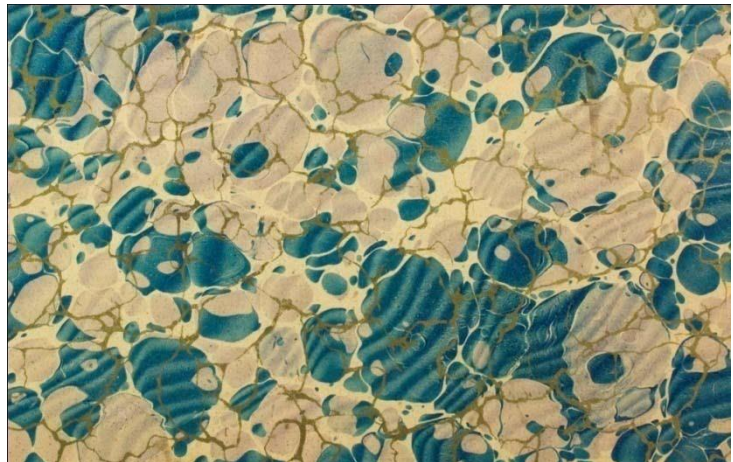
## ACTIVITY 5: Learning to Marble

In this activity the students will learn the technique of marbling on paper. Gustav Roedde was Vancouver's first bookbinder, and this activity connects the students with his profession, and prepares them for some of the things they will see at Roedde House Museum. If possible, show examples of old books that have marbled covers. Note that real marble has subtle lines of colour flowing throughout the rock. If you can bring in a piece of marble to show the class it helps to explain the concept. Marbling is a technique that creates those same swirls of colour, only on paper. Note that these marbled papers used to be the special end papers of a book.

Explain that one way to learn a profession is by apprenticing or working alongside a master or experienced professional, generally for a number of years.

### Objectives

- ☐ to understand the technique of marbling
- ☐ to become more aware of the complexity and beauty of accidental effects



### Materials

- ☐ Kit and supplies available from:
  - OPUS <http://www.opusframing.com/>
  - MAIWA <http://www.maiwa.com>
- ☐ shallow pan (or several)
- ☐ paper
- ☐ newspapers
- ☐ turpentine or cleanser for cleanup
- ☐ tongue depressors
- ☐ old shirts or paint smocks to cover school clothes
- ☐ lots of drying room

## How to Do It

If possible, invite an experienced craftsperson to the class for a demonstration. Opus Framing and Art Supplies workshops in marbling and also sells a marbling kit which includes everything you need.

<http://www.opusframing.com/>

[http://www.opusframing.com/sites/default/files/how\\_to/marbling\\_pebeo.pdf](http://www.opusframing.com/sites/default/files/how_to/marbling_pebeo.pdf)

[http://www.opusframing.com/sites/default/files/how\\_to/Marbling\\_On\\_Paper.pdf](http://www.opusframing.com/sites/default/files/how_to/Marbling_On_Paper.pdf)

If no one else is available, perform the demonstration yourself. Explain that technique is important and also organization in the classroom, otherwise there will be a mess and lots of clean up!

Examples of marbling:



## ACTIVITY 6: Family or Personal Timeline

### OBJECTIVES

- ☐ To develop questioning skills to elicit information.
- ☐ To discover the major events of their own family history plus important events in local and Canadian history.

In addition to, or as an alternative activity, students make a personal or family timeline. This activity uses the research information from an interview. Before students interview a family member make sure that they have an understanding of timelines. Building on the questions developed for Activity 3 Family Tree, discuss sample questions with them and draw up a list of questions to ask family members regarding events in their family history (marriages, births, deaths moves, etc). Using BLM 10 will support students doing this activity.

Note that some people may have stories of family history but may not be able to provide an accurate date. Discuss approximating history.

It may be helpful for teachers to model their own family or individual timeline so students can see the difference.

### ACTIVITY 6a. Students Personal Timeline

- ☐ Students will create a timeline from their birth date to the present, recording significant events in their own lives.
- ☐ On the opposite side of the timeline, students will note significant events in Canadian and British Columbian history for the same time period.

### ACTIVITY 6b. Family Timeline

- ☐ Building on their skills developed with their personal timeline, students can create a timeline for more than one generation of their family.

- ☐ On the opposite side of the timeline, students will note significant events in Canadian and British Columbian history for the same time period.

### Questions to Consider

- ☐ What did I learn about my family from this activity?
- ☐ What was happening in Vancouver/British Columbia/ Canada at significant times on my timeline?
- ☐ Give reasons why your family came to British Columbia and or Canada.
- ☐ Who came first?

### Note:

A possible way to complete this activity is to use the questions to consider as a Journal topic.

### Sample student timeline.

- ☐ 2000 June 16<sup>th</sup> - born Halifax Nova Scotia
- ☐ 2003 August - move to Edmonton Alberta
- ☐ 2003 September - start in a new Daycare at University of Alberta.
- ☐ 2006 July - move to Vancouver, BC
- ☐ 2006 September - start school in Vancouver at Laura Secord in grade one French Immersion.
- ☐ 2006 October - join cubs and soccer,
- ☐ 2006 November - score first goal in soccer.
- 2007 - Ms Smith's grade 2 class
- ☐ 2007 - come in second in the Terry Fox run at Laura Secord
- ☐ 2008 September - break arm playing soccer
- ☐ 2008 Christmas - go skiing to Sun Peaks

### Helpful resources:

1. <http://www.scholastic.com>
2. <http://www.eduplace.com/graphicorganizer/pdf/timeline.pdf>
3. <http://oklahomahomeschool.com/pdf%20documents/timeline2.pdf>
4. <http://www.tlsbooks.com/timeline.pdf>

## ACTIVITY 7- Understanding Immigration – Key Activity

A number of activities, discussions, readings can be used to build background knowledge on this topic. Students talk about their own family experience of immigration and become more understanding of the stories of others.

### Objectives and Activities

Teach the vocabulary, **emigration**, **migration**, and **immigration** in order for students to begin to know and understand these terms. (Meanings of these terms could be posted on large pieces of board in the classroom.)

Explore the reasons why people might choose to leave their country using resources such as the grade level Social Studies text, build background knowledge for students.

Early European immigration to Canada began with the fur trade, the harsh living conditions in Scotland and later Ireland led to many immigrants coming from those countries. The discovery of gold in British Columbia in the early 1850's led to a wave of immigration to BC.

### Immigrant Experience - Central Questions for Exploration

- ☐ What does emigrate mean? Immigrate? Migrate?
- ☐ How are they alike and different?
- ☐ Can you be both an emigrant and an immigrant?

Encourage students to ask a parent or grandparent how or why their own family decided to immigrate to BC and or Canada. Students can take turns to present their findings to the class.

Brainstorm with class **Why do people emigrate?**



Students' ideas may be based on their own personal experience or gained from talking with their immediate family. Ideally this brainstorming will bring up some of the following issues.

- ☐ Politics, persecution, war
- ☐ Economic hardship in the home country
- ☐ Hope for a better life]
- ☐ Quest for adventure
- ☐ Better jobs or standard of living
- ☐ Educational opportunities for children

If immigrants are seeking a better life, is that what they find? Interview students who have come to Canada most recently. What is it like to come to a new country? What things do they miss from their old country? Note 5 problems, 5 good things, and 5 funny things.

Students can work in small groups to discuss being a newcomer in any situation. Do they recall moving to a new neighbourhood and what it felt like? Have they ever been to a different country, with customs and a language they didn't understand?

### **Class Activity**

Create a collective timeline of family immigration dates of everyone in the class. Be sure to indicate the presence of First Nations.

- Collect data as to where students' families come from and record it on a large timeline that will be posted around the perimeter of the classroom.
- ☐ In addition data may be recorded visually on a large map of the world with pins and strings to show country of origin. Or simply mark with a pin the country of origin.

Or have students make small flags of the various countries or provinces they come from and string them with Canadian flags in the classroom.

## **Appendix**

**BLM 1:** Learning from Objects, Questions about Construction, Questions about Design

**BLM 2:** South Elevation of Roedde House Museum (with labels)

**BLM 3:** South Elevation of Roedde House Museum (without labels)

**BLM 4:** Discussion Web

**BLM 5:** Finding out about Family

**BLM 6:** Letter Home

*Notes on My Great Grandparents, Gustav and Matilda Roedde* by Katherine Reeder

*Life at Roedde House* by Gwen Varcoe

Roedde Family Tree

*Notes on Roedde House* by Katherine Reeder

Letter of Welcome to Roedde House Museum

## BLM1

### Learning from Objects

#### Questions about Physical Features

What does it look like, feel like, smell like, sound like?

What colour, shape, and size is it?

What is it made of?

Is the object complete or is it part of something larger?

Has the object ever been changed?

Are there signs of wear?

## Questions about Construction

How has the object been made? By hand? By machine? In a mould? In pieces?

Has it been glued or glazed or soldered?

Has it got extra bits -- rivets, a handle, fasteners?

## Questions about Function

What was the purpose for which the object was made?

How has the object been used?

Has the use changed? Is it still useful? Why or why not? If not, why has it gone out of use?

## Questions about Design

Does the object do its job efficiently?

Is it pleasing to look at?

How is it decorated? Why is it decorated?

## Questions about Value

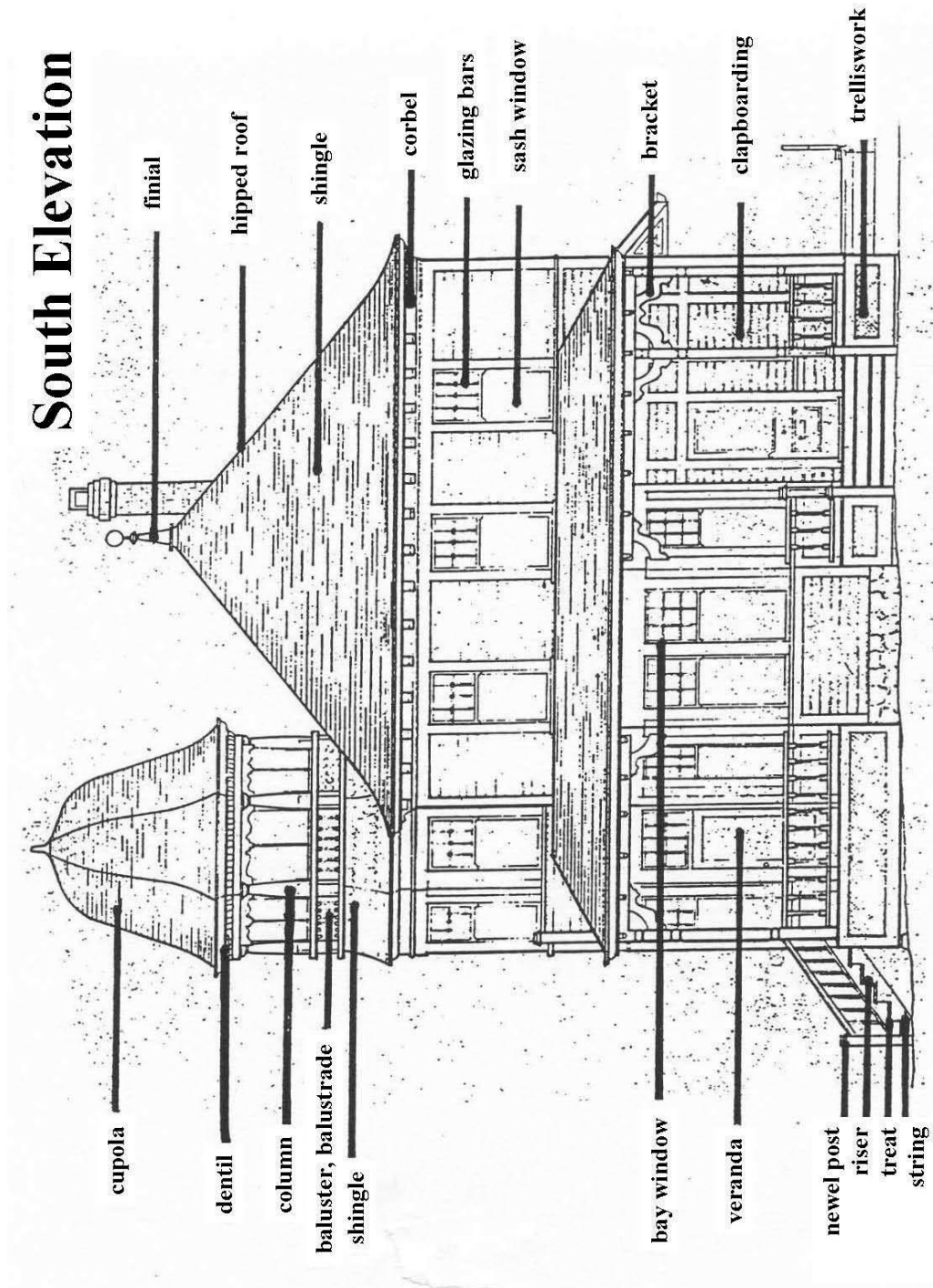
Why would people think this object was valuable?

Do you think it was expensive when it was first made?

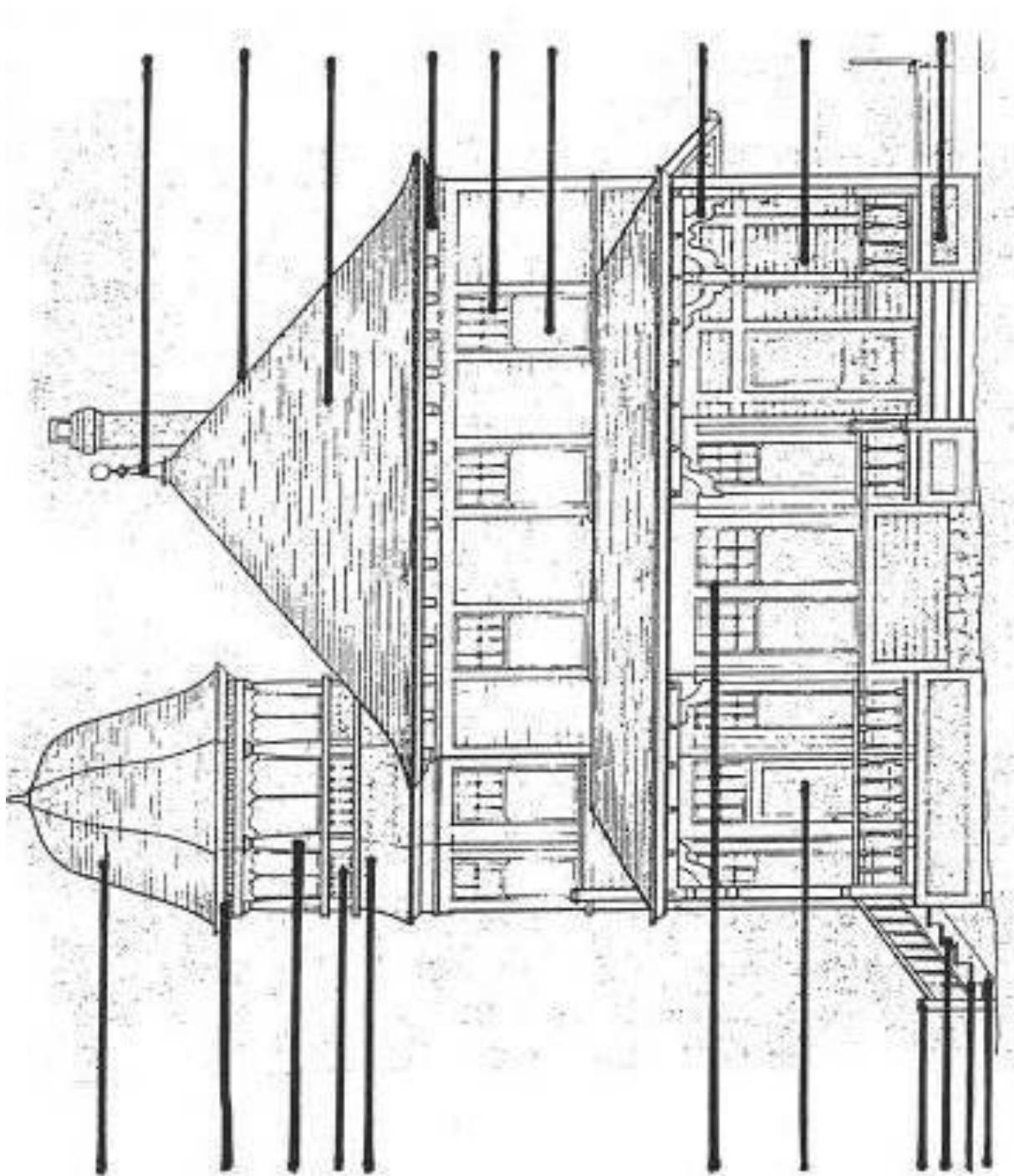
Would people pay a lot of money for it today?

Besides money, in what other ways might this object be valuable?

## BLM2: The South Elevation of Roedde House Museum (with labels)



### BLM 3: South Elevation of Roedde House Museum (without labels)



## BLM 4 Discussion Web - INSTRUCTIONS FOR BUILDING CRITERIA

• **Before beginning the strategy**, Discussion Web, take time to build the criteria for a good discussion with your students.

• **You could begin the session the following way:**

“Today, we’re going to use a strategy called Discussion Web. You’ve all had discussions with your friends, family and teachers. Think about a time when you had a good discussion. What was happening?” Elicit ideas from the students and record them on the board or chart paper. All responses should be recorded at this time. Refinement of their ideas can come later as students become more skilled.

• **The following points might come forward:**

• People listened to me. (Ask them how they know that the other person(s) was listening)

• There was a high level of interest from everyone:

- passionate concern
- everyone could relate to the topic
- everyone participated
- conflict sometimes helped to stimulate discussion
- each person’s ideas/opinions were accepted
- no put-downs
- one person’s ideas triggered other responses
- you could hold your idea while listening to other responses or you might modify your thinking based upon new information
- the discussion evolved, moved into areas that no one had thought about
- the exploration of the topic was in-depth

• **The key things to include are:**

• Involvement of everyone as students interact with each other

thoughtful listening

responses that are respectful of others’ ideas (paraphrasing, asking clarifying questions)

• In-depth responses: participants validate their opinions

Multiple points-of view - Participants are open to changing their mind

## BLM 5: FINDING OUT ABOUT FAMILY

*Note to parents and guardians: For many people, information about unions, marriages, divorce, adoption or other family matters is personal and private. Feel free to skip any of these questions if they seem inappropriate.*

### **My Parents:**

My parent's full names are

My parents have \_\_\_\_\_ children, so I have \_\_\_\_\_ brothers and sisters.

List them by name, starting with the oldest. Be sure to include yourself!

You may want to note any children who were adopted or who are no longer living.

*Note to parents and guardians: For many people, information about unions, marriages, divorce, adoption or other family matters is personal and private. Feel free to skip any of these questions if they seem inappropriate.*

## **Blended Families**

Have either or both of your parents had previous partners?

If there were children from that union, they would be your half-brothers and sisters. List them by name, starting with the oldest.

If the partner already had children, these would be your stepbrothers and sisters. List them by name, starting with the oldest.

## **My grandparents, aunts and uncles**

*Note to parents: For many people, information about unions, marriages, divorce, adoption or other family matters is personal and private. Feel free to skip any of these questions if they seem inappropriate.*

What were the first and last names of your grandparents?

Did either grandparent re-marry after the death of a spouse or after a divorce? Whom did they re-marry?

How many brothers and sisters do your parents have? Are they all alive? List them by name, starting with the oldest. These are your aunts and uncles.

Each of your aunts and uncles may have partners and had children; these would be your cousins. List them by name, starting with the oldest.

Have any of your cousins partners and children. List them by name, starting with the oldest.

What information is there about earlier generations?

## BLM 6: Letter Home

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

**Format:** Size: 8.5' x 11' paper

**Style:** Handwritten or typed on the computer

**Letter Format:** Heading - located on the right hand side of paper

- punctuated with commas at the end of lines
- includes Student Address: \* Street
- \* City, Province, Postal Code
- \* Date

*Salutation* - Dear \_\_\_\_\_,

- located at left border
- punctuated with a comma

*Introductory Paragraph*

- Opening sentence is a greeting
- Two to five sentences catching up on news
- Purpose / tell why you are writing

*Body Paragraphs*

- use brainstormed questions on Family Heritage Activity sheet for ideas
- Six questions minimum
- Two paragraphs minimum
- Five sentences per paragraph minimum

*Concluding Paragraph*

- Two or three sentences restating why you are writing and why it is important that you receive a response quickly
- Thank them for their time
- Say you are looking forward to their answering letter

*Closing and Signature*

- located at the right hand side of the paper
- Yours truly, / sincerely,
- Your signature

## Criteria

Draft /1

Heading /1

Salutation /1

Introduction /1

Body (2 parts) /1

Conclusion /1

Closing /1

COPS /1

Total /15

## **Notes on My Great Grandparents, Gustav and Matilda Roedde**

by Katherine Reeder, transcribed from  
talk to students at Selkirk Elementary

Gustav Roedde was born in Grossbodungen in northern Germany, back when it was called the Republic of Germany. He was born in 1860, so can you figure out how old he would be today if he were still living?

My great grandmother, whose name was Matilda Cassebohm, came from an island called Heligoland. This island was between three countries -- Great Britain, Germany and Denmark, so sometimes it belonged to England, sometimes to Denmark, and sometimes it belonged to Germany. When my great grandmother was born, it belonged to England, so she was a British subject. She could speak both English and German. My great grandparents only met and married in Cleveland, Ohio, after they had both left their homelands. Gustav Roedde had apprenticed as a bookbinder but couldn't find work in Cleveland so they moved to San Francisco. He got a job there as a marbler. Their children, Anna and Emma, were born there. And then they moved to Canada because it was supposed to be the land of opportunity. He was also a man who loved the outdoors, loved trees. They first went to Victoria because in those days Victoria was the biggest city in British Columbia. Now it isn't, but a hundred years ago it was. He worked for the Queen's Printer there and then set up a paper box factory, but after a few years he and his young family moved to Vancouver.

He arrived in 1867, just shortly after the Great Fire when the city burned to the ground. It was also the year in which the city was first incorporated as a city. There was no printer in Vancouver so he opened his own business. It was a good time to start one. The very first CPR train had just arrived in Vancouver that year, as well, so business was booming. Matilda Roedde was very tiny -- about four foot eleven, which is about one hundred and forty-nine centimetres. Some features of the house, such as the low kitchen sink, were built especially for her. In those days, women did not work out of the house, so she spent her day cooking and looking after her six children and her husband. There were no supermarkets, so she shopped at the meat market and the bakery and the green grocer. Everything took longer. Washing clothes had to be done by hand with a washboard, not a machine, so her life was very different from your mom's. Matilda had what was called a "day boy," who was actually a man, and who came in to help her with things like laundry, peeling vegetables, the washing and dusting. At lunch time, Grandpa Roedde came home with all the staff from his company and Matilda would serve up to twelve people a full meal with meat and potatoes and fresh bread and pie every day.

## LIFE AT ROEDDE HOUSE

by Gwen Varcoe

### EMIGRATION STORIES

Grandfather Gustav was a young newcomer to Canada, born in Nordhausen in Germany, orphaned at fourteen, and apprenticed to a bookbinder and printer, his godfather, I believe. His parents had been fairly well off, but he saw none of the money. He had his trade and he was a fine craftsman. After about four years of apprenticeship he left Germany and sailed for America.

In Cleveland, Grandfather Gustav met my grandmother, Matilda Marie Johanne Cassebohm. They married and went to San Francisco where my mother Emma, was born. That was in the early 1880s. Here he practiced his trade until the idea of a union became objectionable to his way of thinking. He could see that not every man was as good as the next; he himself was a perfectionist and felt that shoddy workmanship should not merit equal pay. So, with his wife and his two young daughters, Emma and Kathleen, he sailed up to Victoria. There, he couldn't get work in his own trade, so he started up a box factory and made containers. But he kept his eyes and ears open, and when he heard that Vancouver was growing and needed a printer, he moved to the mainland. He became the first in his trade here. His first shop was over a butcher store on Water Street in Gastown. Then there was another move a block west and then finally the building at 616 Homer Street, which I remember. Eventually, that property was expropriated by the federal government and is now the site of Vancouver's post office.

Barclay Street days would not be complete without a picture of little Grandma Matilda. She was little and fitted nicely under my outstretched arm when I had finished growing. She had been born in Heligoland, a tiny island in the North Sea, owned by Britain, but close to the coast of Germany. Her grandfather owned a small fishing fleet. Her own father owned a bakery. Because the island was so small, there were no cows or horses on it. The prospects for his four children seemed limited, so her father made a trip to America to survey the situation. He returned full of enthusiasm, and plans for emigrating were begun in earnest. Unfortunately he was killed in an accident. This did not deter my great-grandmother Kate, and after much saving and scrimping, they crossed the water to the land of opportunity.

They made their way to Cleveland. I never did know why Cleveland was their choice. It seems that Grandmother Matilda's two brothers got jobs, and Matilda and big sister Kate finished their schooling. Grandmother was eleven when they made this move. As there was little money, when she was sixteen she went to work for a tailor. Her job was to make the buttonholes for men's vests, all by hand. This was a skill she taught me, but I could never do it as beautifully as she did. Her two brothers, Heinrich and Adolph, had joined a Gymnasium where they spent many evenings after work. A young fellow who spoke German turned up one evening. His name was Gustav Adolph Heinrich Roedde; oddly enough he had the same Christian names that they did. When Halloween came around, they invited him over to their house after the gym. They said their sister Tilley (Matilda) was making pumpkin pies. The old adage about the way to the man's heart is through his stomach seemed to have worked in this case. Grandfather never looked back.

## **BUILDING ROEDDE HOUSE**

Grandfather Gustav was just thirty years old when Roedde house was built. He hired a friend, the architect Rattenbury, to build it in the relatively new area of the city to be called the West End. When Grandfather finally built the house for his Tilley, it was not all plain sailing. There were arguments. Grandmother, who had spent so many cold winters in Cleveland, wanted a basement to help warm the house. But, Mr. Rattenbury, an Englishman, said it was not necessary because ours was a mild coastal climate. Grandfather tried to remain neutral, although he was probably inclined to let the architect decide. In the end Mr. Rattenbury got his way, but he said he would build Grandma a tower where she could see English Bay and Burrard Inlet. To us, this was a real "sleeping beauty" tower and we loved to play up there. I really doubt that she had much time for climbing two flights of stairs and looking out at the sea. Grandma had six children, one of whom died in childhood, and another who was adopted.

## **MY LIFE AT ROEDDE HOUSE**

It was February 12, 1910 that I made my appearance in a small hospital two doors west of my grandparents' house at 1415 Barclay Street. The exterior of that hospital is now restored and it is Barclay Manor. Both these buildings are now designated as heritage houses. It was a quiet residential area then, close enough to Stanley Park for Saturday morning bike rides and Englishers skating on Lost Lagoon.

Grandmother's house, as I remember it, was the focal point of our childhood. My mother (Emma Matilda), my sister Kathleen and I lived there with our grandparents during the First World War, when our father Arthur Bud Cather was away fighting in Malta. He was a sub-lieutenant in the Royal Canadian Naval Volunteer reserve. It was from this house that I started school at Lord Roberts in September 1916. My teacher was Ethel Bryant, who became famous as Ethel Wilson; author of several important novels, among them Hetty Dorval and The Swamp Angel. I adored her. She was beautiful, tall, blonde, and blue-eyed, with a soft voice. Indeed she was my idol. Twelve years later I, too, became a teacher.

School days were happy ones, and life at Grandmother's was never dull. Grandfather came home for lunch every day and brought with him several of the office staff. Mother and grandma waited on us all, as time was limited. We had to get back to school, and grandfather tolerated no dawdling by his employees. If we were lucky, Kathleen and I got a ride back to school in his new Model T Ford.

I remember my sister and I were regularly sent out to pick raspberries for supper. Grandfather told us to pick them clean -- this meant all ripe berries, no pink ones, and we were not to miss any that were ripe. The job was then inspected. Though not generous in praise, we had satisfaction of his approval and his rewards were ample. Many a chocolate bar came our way -- far too many as future dentistry proved.

It seemed the house was always full of people, of talk and smells. I can remember around three o'clock when we got home from school; the bread was coming out of the oven. And the apple coffeecake was sitting on the kitchen table, bursting with raisins and cinnamon. Grandma stood in front of the big cook stove with an apron covering her whole dress, her cheeks pink. "I'm making cocoa," she would say to us. "Hang up your coats."

## **SUMMERS AT HORSESHOE BAY**

Although I loved school, the happiest memories of all were the long summers spent at Horseshoe Bay. Our family property was on the west side of the Bay that is now Sewell's Marina. As a charter member of the Royal Vancouver Yacht Club, grandpa had a power boat named The Adoraine. It was while cruising Howe Sound that he had sailed into this beautiful horseshoe shaped bay -- I don't know whether that was the name on the chart. Back when he first saw it, only one house existed there; it was a shack owned

by Col. Albert Whyte. Grandmother and grandfather fell in love with this lovely bay and immediately made plans to buy land. That must have been in 1911 or early 1912.

They bought a two-and-a-half acre tract, heavily wooded, nestled against the mountain and included part of Clam Island and the beach. In those days, the owner could purchase foreshore rights. By the time I remember it, the government road bordered the other side. By the summer of 1912, they had cleared enough land for a fairly big house and, of course, for a wharf, where the Adoraine was moored. That house was quite unique. As I remember hearing it, the building was a portable one that had been made in Winnipeg and was towed up on a barge. There were three bedrooms, a large kitchen, a living room and a big veranda running along two sides of the house. There was no basement, but there was a wide front step where we often sat enjoying the view of the whole bay. Across the water on the knolls and lower reaches of Black Mountain, in the spring we would sometimes see bears frolicking with their cubs. As more of the land was cleared, my uncles added a tennis court. It was a dirt court, and every spring, many backbreaking hours were spent pulling out the salal and bracken, raking stones and rolling it. My uncles had put up a huge teeter-totter suitable for adults and a wonderful high swing. Under the lovely tall evergreens, the well was located. Here, the butter and milk were stored in butter boxes on pulleys. It was a cool grassy area and a favourite place on a hot day. I remember so well the day I learned to tie a bow on my running shoes. It was right there by the well, after countless tries. Then I ran up the hill to our cottage yelling to my mother, "I did it, I did it!"

In the centre of that open space a giant old cedar had been left standing. Its uneven contours were open on one side to the heart of the tree and provided a big enough space for small girls to enter. This was our stage and centre for the performing arts. Many of grandfather's beloved operas were presented there in loud voice and strange tones. Lack of an audience didn't seem to bother us a bit. Of course, we were just interpreting the music we had heard as we listened to grandfather's records on the gramophone with the big horn. We had learned to sit quietly in his den while the music of the masters blasted forth.

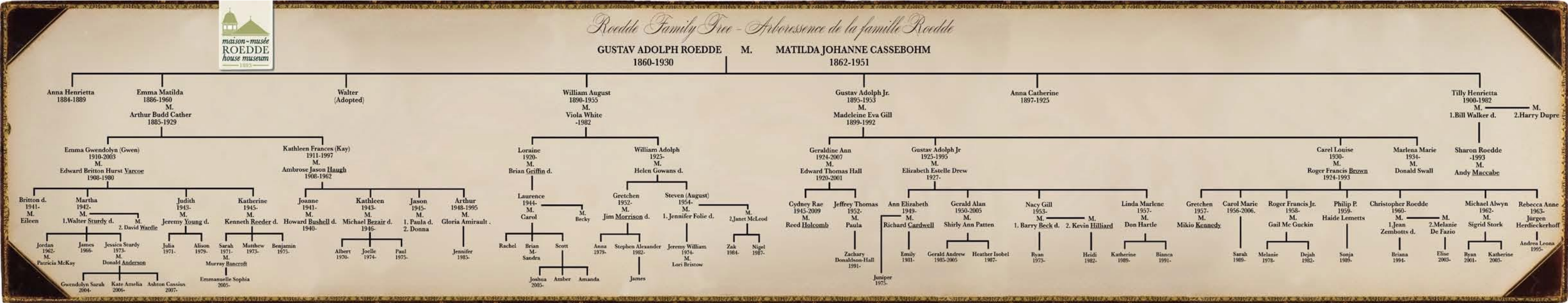
Not every kind of music appealed to my grandfather. When the young people and aunts and uncles came up to Horseshoe Bay from town on weekends in the Adoraine and wanted to sing and dance to the current version of rock and roll, he put his foot down. He wasn't listening to any of that awful jazz. So, he provided a dance floor up at the back of the property where it was out of earshot. By the time my sister and I came along, this building had become our summer cottage. It was a pretty place with wide stairway at

one end, and an ornamental banister made of the curved trunk of a cedar tree. Our dad had built a dry stonewall along the whole front of the veranda, where we often ate lunch.

Daddy had also added a bedroom at the far end of the veranda for Kathleen and me. It was screened all around so you felt as if you were out of doors. He had made us beds as well. I remember rising early in the morning and running down the hill to the beach before anyone was up. It was so beautiful and so still. It seemed as if the whole world was mine.

As I think of it now, Grandfather Gustav was quite a remarkable man. Only lately have I come to appreciate and admire him. He had made all this possible. He was not a tall man but he had a presence, which I recognized even then. His voice was strong and commanding. When he gave an order, you soon learned to carry it out, to the letter. As a child we were in awe of him, though I loved him dearly. He had a beautiful moustache and a twinkle in his eye.

Roedde FamilyTree





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## NOTES ON ROEDDE HOUSE

by Katherine Reeder, transcribed from talk to students at Selkirk Elementary

The cupola is one of the most interesting features of the house. My grandmother's sister, Anna got to sleep in the cupola with the windows all the way around. One night, however, my great-grandfather saw her out on the roof, walking in her sleep. After that she was no longer allowed to sleep in the cupola.

The cupola goes all the way down the house, and in the dining room there is a special part of the room that is the base of the cupola. That's where the Christmas tree always was. German people love Christmas trees and it was customary for the man of the family to be responsible for decorating the tree on Christmas Eve, as a surprise for his family. In those days, real candles were put on the tree. One year, on January 12, 1913, the tree caught on fire and the dining room started to burn. The family all got buckets and tried to put the fire out. Fire hall #6 responded. When you visit Roedde House, you can still see a bit of burnt wood up by the window frame.

Matilda and Gustav's oldest (living) daughter Emma married Arthur Cather in 1909. They went to live in another part of the city and had two daughters themselves. Then in 1914 Canada became involved in World War I. Arthur was the captain of a navy ship and went over to Europe to fight in the war. Because Emma, my grandmother, had two little girls, she moved back into Roedde House with her mother and father and her younger brothers and sisters who were still living at home. That is how my mother and aunt came to live at Roedde House from 1914 to 1919.

My mom, Gwen Varcoe, was there from the time she was four years old until she was eight or nine. She remembers some of the details of the house very well, such as the stained glass window in the stairway, because when she was naughty she had to stand in the corner with her nose against this window until she was allowed to come down.

Another thing about the stairway was the first post of the stairway, which is called the newel post. It has a very beautiful statue of Aurora, the goddess of dawn. The statue has a light bulb in her hand and was my mother's very favourite thing in the house.

Today the kitchen in Roedde House is set up very much like a kitchen of the 1890s. You'll see an hand-cranking egg beater, not an electric mixer. Most things were done by hand, even grinding the coffee. When I was a child, the broom cupboard was always called the kabuff. When I was supposed to get the broom to sweep the floor, my mom would say, "Get it from the kabuff." It wasn't until I first visited Roedde House with my mother that she took me into the kitchen and said, "This is the kabuff." In German, it means the "cupboard under the stairs"! In my own house we always called the broom closet the kabuff, even though it was not under the stairs, so it was fun for me to see where this word that had always been part of my life had come from.

As you go through the house, you will see the parlour. That was a very formal room where guests were entertained. It wasn't used like your living room; it was used just for formal occasions. In those days, there were no movies to go to, no video games, no television, so people had to entertain one another. That was done in the parlour where people took turns playing the piano, told jokes, did magic tricks, played games such as charades, recited poetry and talked.

In the bedroom you will notice that women and girls wore long dresses and special shoes. There were only wooden sidewalks, and often they were muddy, so men wore boots and women wore boots. They had to hook their boots together with buttons, so there's a button shoe and an instrument called a buttonhook.

G.A. Roedde's special room is the archives room at the back of the house. There he listened to his beloved opera music that he played very loudly on his wind-up gramophone. He also had several very large Saint Bernard dogs, which were kept, in that room. In that room you will see one of the family treasures -- one of the hand-made Easter eggs that Gustav made for his daughters and granddaughters (now in the museum room cases upstairs). He used real goose and duck eggs and cut them in half and covered them with fabric. The older girls got a small bottle of perfume inside their eggs; the younger girls got tiny china dolls in theirs.

The Roedde family lived in the house from 1893 until 1924, and then built another house. Another family who lived in it for a while bought the house on Barclay Square. Eventually it became a rooming house, where many people rented rooms and ate their



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meals together. It wasn't taken care of in the same way it was as a family house, so it became run down. In this state, it would have been easy for the house to be torn down, but fortunately the City of Vancouver was persuaded to buy the house, fix it up and turn it into the museum you can visit today. Now Roedde House is the only fully restored (interior and exterior) Class A Heritage designated house in Vancouver (1893) and today you can visit it as a museum.

## Letter of Welcome to Roedde House Museum

Dear Parent,

*Welcome to Roedde House Museum!*

Thank you for volunteering to be part of this Roedde House Museum field trip. We are located at 1415 Barclay Street (at Broughton), two blocks south of Robson Street in Vancouver's West End. Roedde House Museum is one of nine late 19th/ early 20th century homes at Barclay Heritage Square, some 2.23 acres bounded by Barclay, Haro, Broughton, and Nicola Streets.



The easiest way to reach us is to head west on Robson Street, turn left on Broughton and go south for two blocks. If you are dropping students in front of the house, turn onto Barclay and you will see our distinctive house at the corner.

The West End is the most densely populated neighbourhood in Canada and parking is extremely limited. Should you be helping the teacher with a group in the tour, the best place to park your car is at the Pay Parking (covered lot) of the Landmark Hotel, 1400 Robson (via the laneway behind hotel). Roedde House does have four parking spots on the north side of our building, but those are sometimes in use before you arrive.

Enquiries can be made at the Roedde House Museum to see if space is available nearby.

Roedde House Museum is an 1893 Class A Heritage Home and can be very drafty and cool. Your children will be taking part in a 3-Component Program that requires 20 minutes outdoors for an architectural drawing, as well as the interior Roedde House tour, plus walking back and forth to a room at Barclay Manor (house to west of Roedde).

Make sure your child leaves for school on the day wearing more than just a sweatshirt or a T-shirt. (Yes, they do arrive that way in pouring rain more often than we can count!)



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A warm coat, which can stand up to rain or cold is a necessity. If they are bringing backpacks and lunches, those are left at Barclay Manor while they are on the tour.

Please double check pick-up times, and be prompt. Thanks for helping out!

Leave the school at\_\_\_\_\_.

Leave Roedde House at\_\_\_\_\_.

If you need more information, contact Roedde House Museum at 604-684-7040. We have limited office hours (closed weekends, Mondays, Tuesdays), so please leave a message.

Note: Roedde House Museum welcomes parent volunteers to assist the teacher, but we must ask you not to bring any younger siblings when you attend as a teacher's volunteer helper.