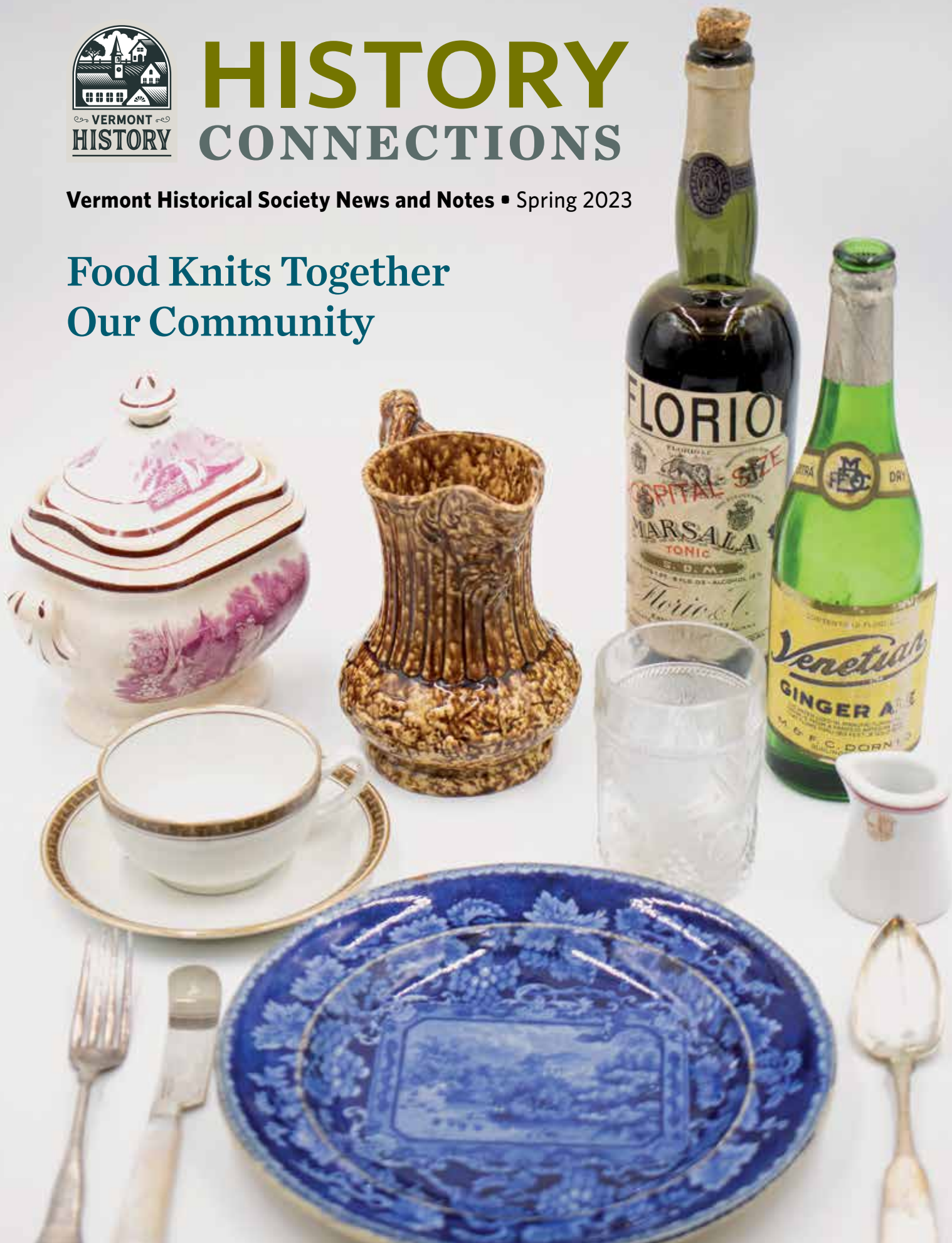




# HISTORY CONNECTIONS

Vermont Historical Society News and Notes ■ Spring 2023

## Food Knits Together Our Community





VERMONT  
HISTORY

VOLUME 17 - Number 2

**History Connections** is published by the Vermont Historical Society.

The Vermont Historical Society engages both Vermonters and “Vermonters at Heart” in the exploration of our state’s rich heritage. Our purpose is to reach a broad audience through our outstanding collections, statewide outreach, and dynamic programming. We believe that an understanding of the past changes lives and builds better communities.

Executive Director: Steve Perkins

### Vermont History Museum and Store

The Pavilion Building,  
next to the State House  
109 State Street, Montpelier, VT  
Tuesday – Saturday 10 am – 4 pm  
(802) 828-2291

Families: \$20; Adults: \$7  
Students, children, seniors: \$5  
Members & children under 6: Free  
Student school groups: Free

### Vermont History Center

60 Washington St. Suite 1, Barre, VT  
(802) 479-8500

Library hours :

Tuesday, Thursday, & Friday 9 am – 4 pm  
Wednesday 9 am – 8 pm  
Second Saturdays 9 am – 4 pm

Appointments are recommended.  
Please call or e-mail to schedule your visit.  
library@vermonthistory.org  
(802) 479-8509

www.vermonthistory.org  
info@vermonthistory.org

Design: Laughing Bear Associates  
Printing: Accura Printing  
Cover: Place setting of items from the Vermont Historical Society collection.  
Photo by Teresa Teixeira Greene.

## In The Galleries

### History Museum Special Exhibits

#### ***A New American Globe: James Wilson of Vermont***

James Wilson of Bradford created the first commercially available globes in America. Beginning in 1810, he produced and sold terrestrial and celestial globes for home and classroom use, advertising them as superior American-made products. Wilson’s path to globemaking was far from obvious, and he has been celebrated as a unique Vermont genius. How much of what we know about him is anecdotal and hearsay, and how much is based in close examination of quality archival sources? **On view through June 2023**

#### ***Vermonters at Work***

This exhibit tells the story of the inventiveness and energy that Vermonters have always put into their daily work life. The exhibit features antique tools and machinery, 19<sup>th</sup> century printed advertisements for Vermont farm inventions, early photos, and paintings of Vermonters at work on the landscape. These artifacts tell many stories about using the land well and making daily chores more efficient, and help the viewer understand what people needed to get the work done. It reminds us that while we’ve come a long way in the last century technologically, Vermont has always been a place brimming with invention, independence, and hard work. The exhibit is presented by the Waterbury Area MakerSphere, curated by Sarah-Lee Terrat. **On view through July 2023.**

### History Center Special Exhibits

#### ***Icons and Oddities***

Vermonters have been reusing, recycling, and repurposing the things in their lives for generations. In this newest iteration of our “Icons, Oddities, & Wonders” gallery at the Vermont History Center, learn about the transformation of objects – whether from frugality, creativity, or practicality. **Visit the gallery during Library open hours.**

### Calendar of Events

**April 5: History in the 252**  
Vermont State House, Montpelier

**April 8: Vermont History Day State Contest**  
University of Vermont Davis Center, Burlington

**April 19: *A New American Globe: James Wilson of Vermont***  
With Amanda Kay Gustin (virtual talk)

**April 23: Vermont Eats!: An Italian Experience in Barre**  
Pearl Street Pizza (located in Alimentari Roscini), Barre

**May 6: *Vermonters at Work* reception, 1-3pm,**  
Vermont History Museum, Montpelier

**May 19: 69<sup>th</sup> Annual League of Local Historical Societies & Museums Conference,** Vermont History Center, Barre

#### Events

Want to learn more about upcoming events and programs? Visit our calendar at [vermonthistory.org/calendar](http://vermonthistory.org/calendar) and follow us on social media!

Director's  
Note

by Steve Perkins

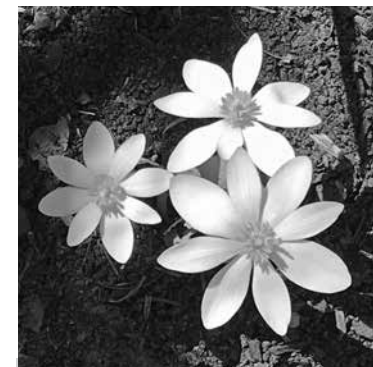
# History Through a Culinary Lens

Way back in the before times, before COVID changed our lives, the Vermont Historical Society planned a series of cultural events focused on food and understanding our communities, our neighbors, and our history through a delicious bite. Entitled VermontEATS!, the program took its cues from a similarly titled program mounted by our friends

at the Maine Historical Society. Our goal was to produce one or two food-based educational events in different parts of the state, exploring the different cultures and communities that contribute to Vermont’s story. Our sold-out spring 2020 event aimed to explore the Italian immigrant experience in Vermont, specifically in and around Barre, where our dinner was set. Unfortunately, the world had different plans and we all ended up quarantining at home instead of enjoying each other’s company!

After many starts and stops, I am happy to report we have reworked the long-delayed Italian immigrant program and will present it this April in beautiful downtown Barre. As we go to press, we have a few remaining tickets: contact us for availability as soon as possible.

In honor of the restarted VermontEATS! program, we decided to dedicate a number of stories in this issue of *History Connections* to the exploration of history through a culinary lens. I’m very happy to



**I’m grateful that we live in a state with beautiful seasons that change at just about the right time to keep us from getting bored.**

present the work of our Mario D. and Rose T. Lorenzini Fellow, student Louisa Braun, who took a deep look at the Italian immigrant experience last summer. She produced a number of great pieces, including the following article on grappa production and consumption in Barre.

Speaking of opportunities for local students, both the Lorenzini and Geiger fellowships have been generously funded for the coming the summer. Both fellowships are paid opportunities for high school students to explore the museum profession, get hands-on experience working with collections and archives, and present a project of their choosing via exhibit,

video, audio, and written formats. I encourage all students with an interest in history and community to apply for these programs — application information can be found on our website.

As I think about a Vermont spring, I’m grateful that we live in a state with beautiful seasons that change at just about the right time to keep us from getting bored. In some ways life at the Vermont Historical Society is seasonal, and I look forward to the opportunities for gathering, traveling, and exploring that the warm weather brings. Thank you all for your ongoing support of the Vermont Historical Society.

Steve Perkins, *Executive Director*

Photo courtesy Heidi Broner

# Barre's Homemade "Second Wine"

## Widespread stereotyping of immigrants made Barre's Italian community a target for prohibition enforcement



By Louisa Braun,  
Mario D. and Rose T. Lorenzini Fellow

Vermont is one of the states with the longest-running histories of alcohol prohibition, second only to Maine. In 1853, the state enacted a statewide prohibition, which remained on the books until 1902, when the legislature enacted a local option. That law allowed individual towns to vote annually on whether to begin issuing liquor licenses or remain dry by enforcing a total prohibition of alcohol. The City of Barre voted to remain largely "dry", with only six exceptions: 1903, 1904, 1907, 1916, 1917, and 1918. In 1919, Prohibition was established nationally with the 18th Amendment, nullifying Vermont's local option law.

Nationally, the Temperance movement was rife with anti-immigrant sentiment. The Industrial Revolution had brought a significant influx of European immigrants to the United States, and anti-immigrant messages spread across the country, characterizing immigrants as dirty, lazy, and drunk. The Protestant-led Temperance movement particularly targeted Catholic immigrants, whose religious services used wine. By 1914, almost one

Many widowed Italian and Scottish women opened boarding houses in their homes for granite workers and supplemented that meager income by selling alcohol.

quarter of Barre's population was Italian immigrants, and many opposed prohibition, in part because of the discrimination they faced because of its enforcement.

The Italian immigrant community in Barre made both wine and grappa at home to drink and sell, and imported and distributed alcohol from across state lines. The bottle pictured on the right is a part of the Vermont Historical Society collections and was once used by the family of

Celeste and Armida Bianchi, first generation Italian immigrants who resided in Barre. It was originally filled with marsala, a fortified wine made in Sicily, but was then reused by the family as a bottle for homemade grappa, which remains in the bottle to this day. Grappa is made by distilling the seeds, stalks, and stems of grapes left over from the winemaking process, and is sometimes called "second wine." Grappa was particularly popular during prohibition because it increased the quantity of alcohol one could make at home from wine grapes, and has a higher alcohol content than wine.

Many Italian immigrants in Barre had cut ties with the Catholic church and were largely atheistic, but the widespread stereotypes of immigrants were enough to make the Barre community targets for prohibition enforcement. Between 1895-1914, more than half the liquor cases brought to court in Barre were against Italian immigrants, who made up less than one quarter of the population. In 1910, Benjamin Gates, the State's Attorney for Washington County, brought detectives from Boston to infiltrate the Italian community in Barre, writing that "we desire to get evidence against places occupied primarily by Italians". The two detectives found little evidence of illegal liquor activity, and none against Gates' prime suspect.

Women were particularly discriminated against when it came to liquor licenses. Barre's granite industry meant that many stonecutters died at a young age of a lung disease called silicosis, prompting their widows to find other sources of income. Many of the Italian and Scottish women opened boarding houses in their homes for granite workers, and supplemented that meager income by selling alcohol. Licensure might have provided relief to these women and their families, but in Barre's six years of licensure, not a single woman was granted a liquor license, and many were arrested.

The discriminatory enforcement against Barre's immigrant community helped to fuel the already existing opposition to prohibition. The community wasn't particularly religious: in 1916, an Italian Baptist missionary named Antonio Mangano arrived in Barre and wrote that everywhere he went he was told, "You must not talk of religion here, for the Italians will hoot you out of town". While what religious objections existed in town were a factor, their opposition to prohibition was also

influenced by the predominant political views in their community, anarchism and socialism.

Barre was home to a significant anarchist community. Luigi Galleani, a prominent Italian anarchist, ran an influential anarchist newspaper called the *Cronaca Sovversiva*. In March 1908, when Barre voted to return to total prohibition, the *Cronaca* published a response, examining the flaws of the city's licensing policies, and stated that the return to total prohibition was a mistake made by "the naive who in the laws of privilege seek the solutions to problems that only freedom can face and solve." Anarchist ideas of freedom clashed with both prohibition and regulated licensure, and helped turn many Italians in Barre against both policies.

The Socialist faction of Barre's Italian immigrants was robust and powerful, with a dedicated Socialist Labor Party Hall, and a comprehensive mutual aid society, the Mutuo Soccorso. They argued that as long as there was profit to be made from alcohol, its production and consumption would not cease, and proposed that if one wanted a decrease in liquor consumption, the answer was not the prohibition of alcohol but instead the destruction of capitalism.

The legacy of Barre's Italian immigrant community lives on today through the events held at the still-standing Socialist Labor Party Hall, dinners hosted by the still-active Mutuo Soccorso, and the carved granite statues that fill the city's parks and cemeteries. Grappa is scarce, as outside of prohibition, most people prefer to drink first wine, not second, but Italian wines of many other varieties remain a staple in the Italian restaurants and grocery stores that dot downtown Barre.



Illustration (left) courtesy Ed Epstein



## America Eats: Vermont Writers' Project

Tomasi, Mari. "Vermont Italian Feeds,"  
Essay from Vermont America Eats,  
Library of Congress Collection, 1930s.



# An Italian Feed

**"The food looks good; it tastes better; Geniality expands."**

*During the Great Depression, novelist Mari Tomasi worked for the Federal Writers' Project interviewing Italian stoneworkers and community members in Barre. We reproduced one of her accounts here within History Connections, to illustrate food's ability to knit together a community.*

By Mari Tomasi

"How about an Italian feed tonight?" Government officials, professional, clerk, or truck driver, — daily someone within a 70-mile radius of Barre makes this suggestion in gustatory anticipation.

These dinners are strictly of economic origin. Since the [1880s], Barre, the largest granite center in the world, has attracted hundreds of skilled carvers from the granite and marble centers of northern Italy. Many, succumbing to occupational sickness, left young wives and growing families. A few widows turned for support to the art they knew best, cooking. They cooked at first for a neighbor, then for a neighbor's friend. Gratified palates publicized the food. Today some fifty homes in Barre make a business of providing Italian feeds.

The word feed no doubt calls to mind fodder, or provender for cattle; but that gourmet, the unrecorded Vermont Yankee who titles these dinners Italian feeds, must have been musing upon its pure derivation from

the Anglo Saxon *fedan*, meaning feast. For certainly Barre's Italian feeds are feasts.

A fragrant, piquant scent excites the nostrils as you enter Maria Stefani's neat, unpretentious little house. The dining room with its piano, or perhaps a victrola, is yours for the evening. Maria's daughter of high school age, or maybe the oldest daughter Elena who is a stenographer at the State Capitol six miles away, assists at the table.

Baskets of bread are the sole table adornments; long golden Italian loaves, sliced, and revealing generous centers of spongy white for those who like their bread soft; crisp rolls; and small crunchy buns shaped like starfishes, and which are best described as knobs of tender crust. These last for those who like to hear their bread crackle between their teeth.

The array of appetizers leaves the novitiate agape. Paper thin slices of prosciutto, a ham processed in pepper and spices. Large, red wafers of tasty salami. Pickled veal. Celery. Ripe olives, the dark succulent meats falling away easily from their pits. Then here is the favorite anti-pasto,

a savory achievement incorporating mushrooms, pearly onions, tuna, anchovies, broccoli — all permeated and tintured with a tangy red sauce.

Maria Stefani beamingly assures you that you may have spaghetti or ravioli, or both. The platter is weighted with a mountain of white spaghetti, quivering under a dusky tomato sauce, and capped with grated Parmesan cheese. Maria scoffs at the packed cheese already grated. "It's dry," she declares. "Its spirit is gone." She grates her own cheese, and sprinkles it fresh, moist, and full bodied on the spaghetti. Ravioli, most popular of Italian dishes, are diminutive derbies of pastry, with crowns stuffed with a well-seasoned meat paste. Like the spaghetti, these are boiled, drained, and served under rich sauce and Parmesan cheese.

The food looks good; it tastes better; Geniality expands. Stomachs gorge in leisurely contentment. Belts loosen. Maria's daughter, in horror lest glutton appetites fail to appreciate the joys yet to come, hints subtly to novices, "Will you have the salad with your meat? And will you have fried chicken, or chicken a la cassiatore?"

Maria Stefani is not licensed to sell alcohol. But these diners are her guests, she claims; and in hospitality, as well as to whet anew their surfeiting appetites, she pours them/gratis a class of sour, ruby red wine made last fall in Angelo Boni's press down the street. Or each may sip a cup of hot coffee potently spirited with grappa, that



transparent liquor distilled from Angelo Boni's grape mash.

Fried chicken is browned in spiced olive oil. A touch of the fork punctures the crisp coating; delectable juices drip from the tender inside. Chicken a la cacciatore (hunters' style) resembles a stew; the faint, but distinctively pert aroma of cooked wine rises from the meal, smothered though it is under a steaming sauce of tomatoes, peppers, onions and herbs.

At this stage of the feast the *ensalata* arrives, offering a sharp and pleasant contrast to the early rich dishes. Strenuously exercised gustatory nerves carry new and delightful impulses from tongue to brain. The *ensalata* is a light, aromatic salad of lettuce, endive, tomatoes, green peppers, onion, — all tossed in chilled vinegar (usually a white vinegar) and olive oil, and served from a bowl the sides of which have been rubbed to delicate fragrance with garlic. Contrary to common belief, the cook who prepares a true Italian feed uses that pungent bulb, garlic, with no lavish hand, but with light epicurean artistry; she allows only a delicate breath of it to imbue the food, thus teasing the appetite, and transforming a dull mouthful into a tasty smack.

Maria Stefani justifiably frowns at dessert. But, if you wish, she will serve you *spumoni*, an Italian ice cream. Then Maria nods her head towards the piano, her ear rings bobbing, "Enjoy yourselves, eh? The room is yours until midnight."

# Burlington's Venetian Ginger Ale

Throughout prohibition fizzy non-alcoholic beverages grew in popularity



M. & F.C. Dorn Company photos both courtesy Justin Bunnell

Above left: The M. & F.C. Dorn Company headquarters in Burlington. Above right, a glass bottle of the company's Venetian Ginger Ale.

By Andrew Liptak

While Vermont is now well-known for its breweries, the state has a complicated history when it comes to alcohol. It boasted one of the longest prohibitionary periods, even before the arrival of Prohibition in 1919, and out of that environment came a Burlington company that became well known for its drinks throughout Vermont and New England: M. & F.C. Dorn Company.

For centuries, alcohol was a staple of the European diets, one that followed colonists to North America. Those colonists drank a lot (three and a half gallons a year!), but with the advent of the Industrial Revolution in the 18th century, attitudes towards alcohol began to shift. Impaired workers operating machinery represented a threat to themselves and those around them, and Protestant and Quaker ministers preached about the moral vices that heavy drinking brought with it. The Temperance movement that followed in the 1800s, prompted some states to begin banning the production and sale of alcoholic drinks.

These efforts began as early as 1817 in Vermont, when a committee composed of various religious sects petitioned the state legislature to clamp down drinking and brewing. In the years that followed, the Temperance movement picked up steam and by 1853, the Vermont General Assembly passed a law prohibiting the sale and production of all alcoholic beverages throughout the state.

Those laws remained on the books for decades, but public favor veered in the opposite direction by the end of the century: various towns expressed a desire for a local option that would allow them to make the choice of remaining dry for themselves, and in 1903, the Legislature formally ended the practice.

Throughout the Temperance movement, people wanted beverages to drink, and non-alcoholic beverages like root beer, soda water, and ginger ales – often referred to as Temperance Drinks – grew in popularity throughout the country.

Enter Michael Dorn, who immigrated with his family to the U.S. from Switzerland in 1871. They initially settled in Pittsburgh, Pennsylvania before moving to Burlington a

decade later. According to his great-great grandchild, Justin Bunnell, he obtained a liquor license and opened the Dorn Café in Burlington in 1902. There, he experimented with a variety of drinks, and was particularly known for his cocktails. In particular, he noted that ginger was a good substitute: its fizzy body and color looked a bit like champagne, and its bold flavor meant that it could easily be mixed to flavor liquor.

Dorn was successful enough with those experiments to close his café and open the M. & F.C. Dorn Company in 1917, next to the Burlington Venetian Blind Company. The Venetian Blind Company had drilled a deep well with reportedly excellent quality water. The company used the water in their products, and even touted it in their advertisements: “Only the purest of ingredients are used in the manufacture of DORNS,” one ad reads, “including the famous Venetian Spring Water which flows from a depth of 187 feet of solid rock.”

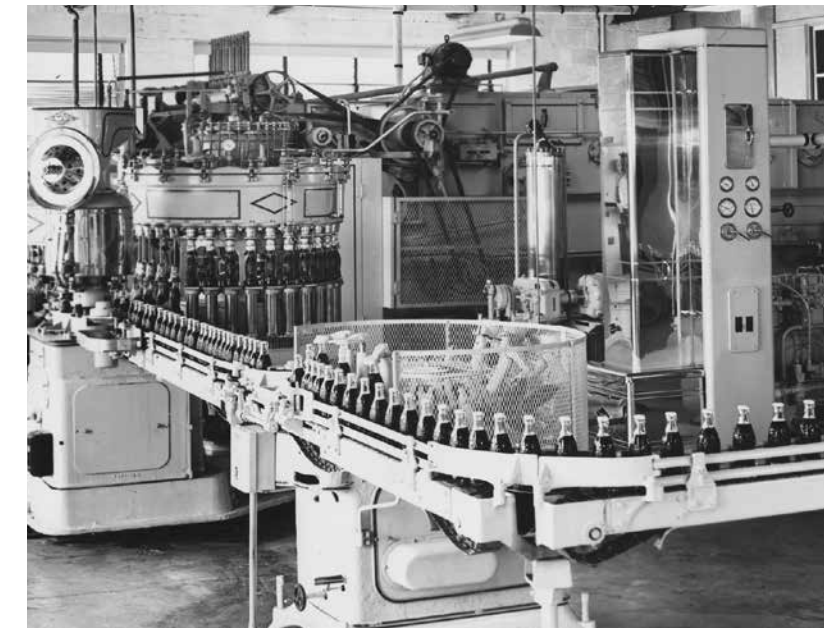
The company produced a range of beverages, named for the neighboring factory. In addition to its ginger ale, Bunnell said Dorn and his sons also created their own lines of root and birch beers, sparkling water, as well as orange and lemon-flavored drinks, distributing them throughout New England and New York. Producing a line of non-alcoholic drinks was fortuitous for the company. The same year Dorn and his sons opened their business, the U.S. Senate proposed the 18th Amendment to prohibit alcohol and it went into effect in January 1920.

The arrival of Prohibition was a boon for non-alcoholic beverage makers. In her book *Ambitious Brew: The Story of American Beer*, Maureen Ogle explained that an entire generation of people never touched alcohol, and as a result, “sales of Coca-Cola, ginger ale, root beer, and other soft drinks had tripled,” between 1911 and 1934. Breweries that couldn't legally produce alcohol shifted their product lines to produce non-alcoholic beverages or shifted gears to bottle beverages for other companies.

Dorn seems to have done well for himself in the years that followed and, according to Bunnell, family legend suggests he might have also been involved in some of the illicit, cross-border smuggling that took place in Vermont. However, Dorn scarcely saw the end of Prohibition: he died on January 7th, 1934, just a month after Prohibition ended.

His son Frank took over the company, and under his watch, the company began to drift away from producing

their own line of drinks in favor of bottling and distributing on behalf of other companies. With the end of Prohibition, breweries were once again free to begin producing and selling beer, and the Dorn company brought in the first shipment of Pabst beer into the state. Bunnell explained



The company's bottling operation.

that the company won a contract to bottle and distribute Coca-Cola for Vermont, as well as several other beers and beverages. When Frank died in a car crash in 1950, his brother Paul took over the company and continued to steer it in that direction. The company's original beverages fell by the wayside and the company was eventually sold in the 1980s; its operations moved elsewhere.

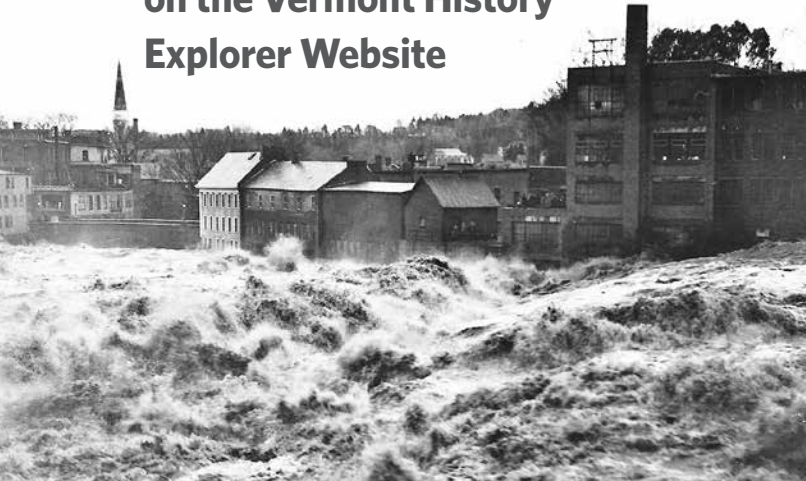
But that's not the end of the story.

In 2015, Bunnell discovered boxes of his family's recipes while helping his grandfather clear out his home. Inspired by his family's history, he began experimenting with the recipes, and, after years of trial and error, he launched a crowdfunding campaign in 2017 to start his own company, Venetian Beverages, a century after the founding of the original M. & F.C. Dorn Company.

In a fitting twist of fate, the building that once housed the M. & F.C. Dorn company on Pine Street has since been transformed into a small-business incubator, and is now home to Venetian Beverages, where it operates a soda lounge, continuing the century-old legacy in the place where it began.

# Stories for Schoolkids

## New Resources for Students on the Vermont History Explorer Website



The Black River during the 1927 Flood in Springfield, Vermont, taken on November 4th.

By Victoria Hughes

The Vermont Historical Society is committed to providing high-quality Vermont history content and resources to K-12 students, teachers, and parents. One of the ways we do this is through our award-winning Vermont History Explorer website ([vermonthistoryexplorer.org](http://vermonthistoryexplorer.org)), geared specifically toward elementary-aged students.

VHS staff are continually adding new content, activities, and resources to the website. We are currently prioritizing additions as part of a project called Vermont's Past for Vermont's Future: Recovery through Stories of Resilience, Diversity, and Community. This work is supported by an award from the American Rescue Plan Grants Program of the Institute of Museum and Library Services.

One of the new stories, under the category "Weather Stories," discusses the impact of Tropical Storm Irene on Vermont's landscape and people. Many adults clearly remember this historic storm in August 2011, but most children in elementary school were not yet born. Although the aftermath of the storm is history to these students, their young lives have been greatly affected by the COVID-19

pandemic. We hope these students find inspiration in Tropical Storm Irene's stories of resiliency and take comfort in learning how communities worked together to help each other out and recover after the devastating storm.

Other new content helps students learn about the lives of Black Vermonters in history. One article challenges students to consider, "How should Alexander Twilight be remembered?" Young historians can learn about Alexander Twilight, a remarkable educator at the Orleans County Grammar School in Brownington, now the Old Stone House Museum. Twilight is also famous for being the first Black man to graduate from college in the United States. He is also remembered as the first Black man to serve in the Vermont legislature. But his racial identity is ambiguous and his story is complex. Our goal is to provide age-appropriate and engaging content so all students can see themselves in Vermont history. We also appreciate the opportunity to collaborate with colleagues across the state, including William Hart at Middlebury College, Molly Veysey at The Old Stone House Museum and Historic Village, and David Schutz at the Vermont State House.

Another new section on the website addresses the theme of community history by focusing on ways dairy farming has changed over time. Students can read diary entries from Porter Perrin, a teenager who worked on a farm in 1874. Quotes from the diary of Luvia McLaren, written in 1911, provide another perspective about farm work. And "learn more" links to contemporary materials, including *The Most Costly Journey*, help students learn about the experience of immigrant farm workers today. Work on these articles has also helped build community on an institutional level, through a joint educator workshop with colleagues at Vermont Folklife and Shelburne Farms.

As we uncover and evaluate more stories about Vermont's rich past, we will continue to distill these stories in age-appropriate materials for Vermont's schoolchildren. Visit the Vermont History Explorer website to read the articles mentioned and explore other activities and primary sources. Check back often for more resources coming soon!

-----  
Support for the new additions was made possible in part by the Institute of Museum and Library Services ARPML-250487-OMLS-22. The views, findings, conclusions or recommendations expressed in this website do not necessarily represent those of the Institute of Museum and Library Services. Also supported in part by the Vermont Humanities.



Art from *Vermonters at Work* on display in the Local History Gallery at the Vermont History Museum in Montpelier.

## Vermonters at Work

By Sarah-Lee Terrat

In February, the Vermont History Museum welcomed a new exhibit into its Local History Gallery, *Vermonters at Work*. The exhibit is a collaboration between Jan Blomstrann, the retired co-founder and former owner of NRG Systems, and Sarah-Lee Terrat, a fine artist and designer from Waterbury.

In the early 2000's Jan was searching for a fine artist to create custom installation artwork in NRG's new LEEDS-certified headquarters in Hinesburg. The two met and began a decades-long professional relationship and friendship. Jan's appreciation for art grew as Sarah-Lee continued to create and procure art for her, and together, they amassed a collection of hundreds of pieces of artists' work from all over Vermont and New England.

While combing through art galleries, antique shops, and flea markets, Sarah-Lee was attracted to another kind of collection: artifacts and printed pieces from an earlier era of Yankee ingenuity, as well as the Vermont History Center Library's collection of nineteenth-century photos of Vermonters at work. As the historical collection of two and three-dimensional works grew, it found a home in a long hallway between the two buildings of NRG's growing headquarters.

Vermont has always been a place brimming with innovation, independence, and hard work. Each piece in this collection corroborates the story of inventiveness and energy that Vermonters have always put into their

daily routine. It includes examples of antique tools and machinery, advertisements for Vermont farm inventions printed in the nineteenth-century, and photographs and paintings of Vermonters at work on the landscape from throughout the state's history. These artifacts show us how Vermonters learned to carve out a living on our challenging landscape and often formidable climate.

The collection includes printed broad-sides advertising Vermont inventions that made daily chores more efficient. Some of these inventions (and the language used to describe them) seem rather absurd to us now, but they were at the time on the leading edge, remarkable and helpful contraptions that every farmer must have. These advertisements help us understand the complexity of the chores people needed to accomplish, all before the age of electricity and power tools. It is hard to imagine how much more work there was in any given day! It's a reminder of how far we've come to make daily lives more comfortable and efficient.

-----  
*Vermonters at Work* is presented by Jan Blomstrann, with support from Waterbury Area MakerSphere, and curated by Sarah-Lee Terrat. It is on view at the Vermont History Museum in Montpelier through July 2023.



Jan Blomstrann (l), Sarah-Lee Terrat (r)



Nonprofit Org.  
U.S. Postage  
PAID  
Barre, VT  
Permit #32

**Vermont Historical Society**  
60 Washington St. Suite 1  
Barre, Vermont 05641-4209

Bookave 5

# Preserve the Past to Inform our Future



Consider an IRA Rollover gift today. For more information, visit:  
<https://vermonthistory.org/charitable-ira>