



## HISTORY KEEPERS

Investigating the Past  
to Preserve for  
the Future





## Credits

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### Thank you:

Truro National Environmental Education Development staff and visiting students

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## What is this book & how to use it

recommended for ages 10 and up

Does being a detective interest you? Does solving mysteries sound exciting? People who work in historic preservation solve mysteries related to our history.

The activities in this workbook introduce you to the concept of cultural resources... those historically important landscapes, structures, archeological sites, people and museum objects that tell the story of people in the past. It's your job to uncover the clues so the story can be as complete as possible.

It is recommended that you read the Introduction and complete the activities in Unit 1-Cultural Resources at home, then choose additional Units with activities that interest you. Activities in Units 2-7 can be done alone or in combination with others while visiting the park.

Units 2-5 use the Fort Hill Area as their case study location, Unit 6 requires a visit to the museum at the Salt Pond Visitor Center, Rte. 6, Eastham. Unit 7 activities-"Wayside Exhibits" can be started anywhere in the park and then completed at home. Have fun as you follow clues to uncover the history of Cape Cod National Seashore and preservation goals of the National Park Service.

***Be sure to print the units and activities and bring them with you for your detective work, copies are not available in the park.***





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What are Cultural Resources?

What is the National Register of Historic Places?

Cultural Resource Student Activities at Cape Cod National Seashore



**Unit 1** Cultural Resources Summary: Be the Chief of Cultural Resources and identify cultural resources at Cape Cod National Seashore.



**Unit 2** Cultural Landscape: Be a historic landscape architect and survey Fort Hill Rural Historic District.



**Unit 3** Historic Structure: Be a historic architect and investigate the Captain Penniman House.



**Unit 4** Archeological site: Be an archeologist and uncover clues to people who used Indian Rock at Skiff Hill.



**Unit 5** Ethnographic Resources: Be an ethnographer and discover how people feel about the Fort Hill vista.



**Unit 6** Museum Resources: Be a curator and explore the Salt Pond Visitor Center Museum.



**Unit 7** Wayside Exhibits at National Parks: Be a historian and design a wayside exhibit.

**Glossary**

**Appendix A** I want a Job! Professional Qualifications

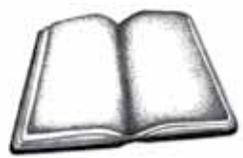




## Symbol Key



OBSERVE



RESEARCH



FIELDWORK



ACTIVITY



THINK



INVESTIGATE



WRITING



FURTHER INVESTIGATION



## Introduction to Cultural Resources

### Introduction to Cultural Resources by Bill Burke, Park Historian , Cape Cod National Seashore

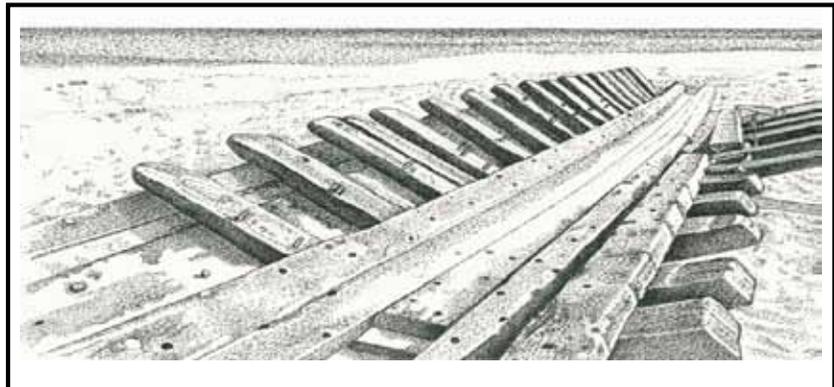
As the Park Historian for Cape Cod National Seashore, I am always amazed at how easy it is to get excited about what I do. I think everyone can relate to history on a personal level because history and cultural resources are all about people. And people, whether in the past or present, are fun to watch, listen to, read about, praise criticize, look up to or simply to wonder about! Whether famous or not, learning about people is what historians do. Sure, there are specialties to study like architecture, landscapes and museum objects, but they are all important for one thing: what they tell us about the people who created, used or lived in them. When faced with tough decisions about how to take care of the past here at Cape Cod National Seashore, I sometimes try to relate the situation to my own family's history. If this were my parents' house, what would be the best way to preserve it? What about the family heirlooms in my family – what is the best way to take care of them, and what things would I save for the future? What are the important stories I need to tell my children so they remember their heritage? Whether it is the swing set from my own childhood backyard, the magical places I travelled to as a kid, the memories I have of my grandparents – I relate back to those things to help ground me in figuring out how best to preserve similar things and places that belonged to Cape Codders. And the character of Cape Cod, like all other distinctive regions of this world, is full of exciting, unique, colorful things that collectively portray the story of living life by the sea.

So I hope you find this workbook fun to use – and to realize as a human being, you are highly qualified to study people of the past and present. Short of inventing a time machine, all we have to learn about the past is the intriguing collection of cultural resources around us, and our imagination.



Bill Burke, Historian  
Cape Cod National Seashore

Shipwreck bones exposed  
January 2008 near Newcomb  
Hollow Beach, Wellfleet-  
broken apart by waves , no  
longer present



## Introduction to Cultural Resources

### What are Cultural Resources within National Parks?

The National Park Service has identified the following 5 categories of cultural resources:



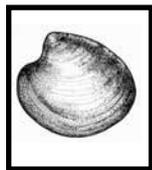
**Cultural Landscapes:** A cultural landscape is a geographic area, including both natural and cultural resources, associated with a historic event, or person, as well as any wildlife or domestic animals that have historic associations with the landscapes. The National Park Service recognizes four cultural landscape categories: historic designed landscapes, historic vernacular landscapes, historic sites, and ethnographic landscapes. These categories are helpful in distinguishing the values that make landscapes cultural resources and in determining how they should be treated, managed, and interpreted.



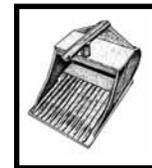
**Buildings and Structures:** Constructed works created to serve some human activity (usually immovable by nature or design – buildings, bridges, earthworks, roads, rock, cairns, etc. – prehistoric or historic). Without them we are restricted to temperate climates, the distances we can walk, and the loads we can carry.



**Archeological Resources:** artifacts from past human activity and records documenting the remains of past human activity, which may include shattered pieces of glass bottles and graphs illustrating layers of soil where a house once stood. What matters most about an archeological resource is its potential to describe and explain human behavior.



**Ethnographic Resources:** Sites, structures, objects, landscapes, or natural features of traditional importance to a contemporary cultural group. They are basic expressions of human culture, which may include traditions such as languages, religious beliefs, burial practices, recreation or education practices.



**Museum Resources:** Material objects that possess scientific, historical, cultural or aesthetic values (usually movable by nature or design). They are invaluable samples and fragments of the world through time.



## Introduction to Cultural Resources

How do we preserve and protect our cultural resources?

- By research to find information on the history of use, related cultural traditions, and construction techniques in order to understand how to properly preserve the resource.
- By planning to think about the value of the resources before public use and to decide how to take care of them.
- By stewardship to protect the resources for the next generation.

The Secretary of the Interior's Standards were written to make sure everyone responsible for cultural resources has the same guidelines. Four ways to care for cultural resources are:

- **Preservation:** it's most important to keep all historic materials in conservation, maintenance and repair. It shows a building's history over time, through each occupant, and the respectful changes and alterations that are made.
- **Rehabilitation:** keep and repair historic materials, with flexibility for replacing some materials if they can't be saved. Both Preservation and Rehabilitation focus on saving the materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.
- **Restoration:** focuses on keeping materials from the most significant time in a property's history, while permitting the removal of materials from other periods.
- **Reconstruction:** a chance to re-create a non-surviving site, landscape, building, structure, or object in all new materials.



## Introduction to Cultural Resources

### Who cares for cultural resources in the national parks?

Caring for cultural resources is a team effort usually under the direction of the Chief of Cultural Resources Management. Many people including historians, historic architects, archeologists, ethnographers, curators and other preservation specialists may be included in planning, monitoring, research and documentation. Also specific trade specialists such as carpenters, painters, masons would coordinate and carry out any preservation work according to plans developed by the team. The public becomes involved as interested caretakers; some are members of park support groups such as The Friends of Cape Cod National Seashore

### What is the NATIONAL REGISTER OF HISTORIC PLACES?

The National Register of Historic Places is the official list of the Nation's historic places worthy of preservation. This list is kept by the National Park Service. All national park's are responsible for cultural resources within their boundaries that tell important stories in American history. However not all cultural resources are on the list. Historic properties are judged "eligible" for the National Register of Historic Places based on the National Register Criteria for Evaluation. These criteria were developed to agree with the Secretary of the Interior's Standards and Guideline for Archeology and Historic Preservation. Listing properties in the National Register is an important step in a nationwide preservation process. Nominations may be submitted by private individuals, State Historic Preservation Offices, Federal preservation offices, local governments and Indian tribes. The final evaluation and listing of properties in the National Register is the responsibility of the Keeper of the National Register.

Penniman House  
circa 1880



## Introduction to Cultural Resources

### Criteria for Evaluating Significance

A property must also be more than 50 years old. It must maintain enough of the original qualities that make it significant. These qualities of integrity include:

- location
- design
- setting
- materials
- workmanship
- feeling
- association



National parks are required to manage their cultural resources so that historic integrity of those resources is retained. The property must also meet one of the four criteria listed in the table below.

This table lists four criteria that must be met to be eligible to be on the National Register of Historic Places.

Criteria for the National Register of Historic Places	
A	Association with historic events or activities such as the battlefield at Gettysburg from the Civil War or Whaling.
B	Association with an important person in history such as George Washington's home at Mt. Vernon.
C	Distinctive design or physical character such as Central Park in New York City or an architectural style like the Captain Penniman House.
D	Potential to Provide important information about prehistory or history such as Mesa Verde cliff dwellings of Native Americans

Cape Cod National Seashore has properties already on the list of National Register of Historic Places. How many on the Cape Cod National Seashore's list are eligible at this time? Other properties are eligible but are not on the list as they have yet to be officially nominated. Research and documentation is required to fill out the nomination. The documentation must prove that the property meets the National Register of Historic Places criteria

To learn more about preserving historic structures and the National Register of Historic Places try UNIT 3 in this workbook!



## Introduction to Cultural Resources

How do visitors learn about cultural resources?

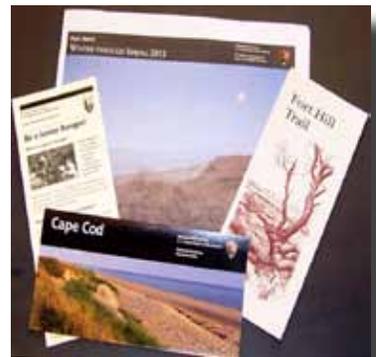
When people visit a national park they can learn about cultural resources through wayside exhibits, publications, ranger guided tours, museum exhibits, living history, or by demonstrations of a particular cultural practice special to a park such as surfcasting or shell fishing at Cape Cod National Seashore. You can learn by completing the activities in this book.



ranger activity



wayside exhibit



brochures



museum objects

What is your favorite way to learn about a historic area you visit? Write your answer.



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## **Introduction to Cultural Resources**

### **Notes Page**

Take your own notes, draw sketches to remind yourself of ideas you think are important.



# Cultural Resources



## UNIT 1—CULTURAL RESOURCES OVERVIEW CAPE COD NATIONAL SEASHORE

It's your job! Be a Chief of Cultural Resources and preserve our nation's history.

This unit has two activities:

1. Identifying five types of cultural resources.
2. Determining resource preservation needs.

These activities could be done at any location, but you may want to go to Fort Hill to work on them. Time: 40 minutes

Career profile:

What does a Chief of Cultural Resources do?

- Oversees the preservation, research, and exhibition of cultural resources.
- Sets goals and develops strategies to meet those goals.
- Prepares budgets and obtains funding.
- Hires and manages staff.
- Coordinates with other organizations who also work toward preserving cultural resources.

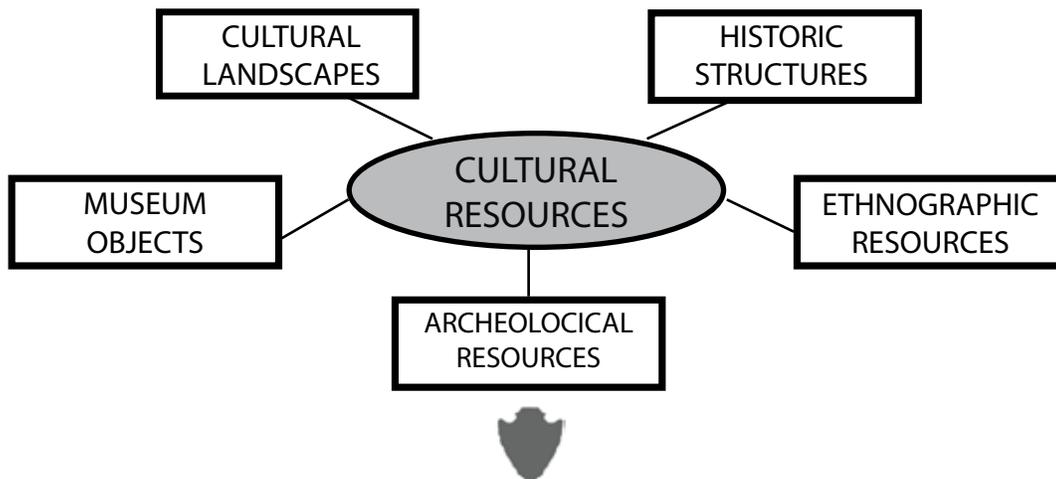


Bill Burke, Branch Chief of  
Cultural Resources,  
Cape Cod National Seashore

What is a cultural resource?

Simply put, cultural resources are the evidence of human history. They are often tangible, like buildings, tools, and documents, but they can be intangible as well. Intangible things can not be touched like ideas, stories. We place the highest value on cultural resources that are irreplaceable and that are meaningful to many people.

As the diagram below shows, cultural resources can be categorized into five types—cultural landscapes, historic structures, ethnographic resources, archeological resources, and museum objects. Each is explored in a unit of this book.



# Cultural Resources



## ACTIVITY 1 - CULTURAL RESOURCES IDENTIFYING CULTURAL RESOURCES

The Fort Hill District of Cape Cod National Seashore is a great place for studying cultural resources. It has yielded five types of cultural resources: cultural landscapes, historic structures, ethnographic resources, an archeological site, and many museum objects. A trail with several loops winds through the district. There are three parking lots to access the trail from.

You have been appointed Chief of Cultural Resources at Cape Cod National Seashore. Your job is to identify and describe cultural resources associated with Fort Hill.

*Look at the map of the Fort Hill Trail on the next page. Each of the five images around the map corresponds with one of the five cultural resource types listed on the table below. On the table, write a caption that you think describes the image.*

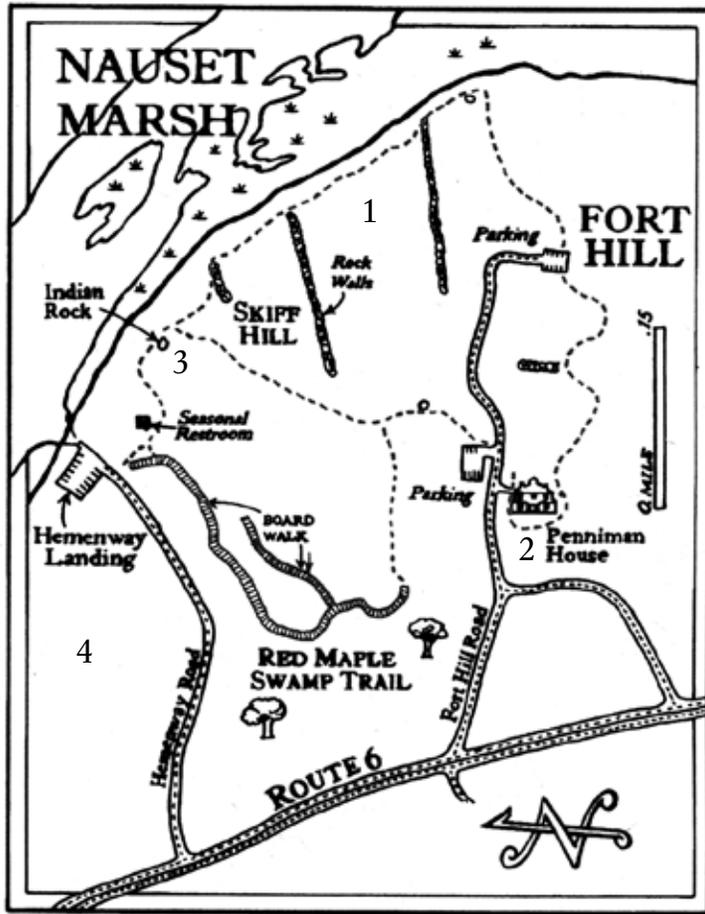
TYPE OF CULTURAL RESOURCE	WRITE A CAPTION FOR THE IMAGE
1. Cultural Landscapes: geographic areas where the landscape has been shaped by the traditional activities of people.	
2. Historic Structures: things that people have constructed out of many parts—houses, bridges, factories, etc.—to help them live or work.	
3. Archeological Resources: physical evidence of human activity left in place from pre-history—ruins, debris piles, sharpening stones, cave art, etc.	
4. Ethnographic Resources: stories and activities associating a group of people with a place for more than two generations.	
5. Museum Objects: collected items that help describe the lives and environments of past or present cultures.	

The resources you identified above are historically significant. But Fort Hill also has features that are not historic. They were built more recently, in most cases to accommodate visitors.



# Cultural Resources

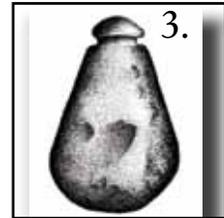
Below: Fort Hill Trail Map with images of five cultural resources.



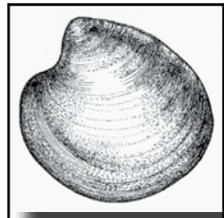
1. Cultural Landscapes



2. Historic Structures



3. Archeological Resources



4. Ethnographic Resources



5. Museum Objects (at Salt Pond Visitor Center)

*Study the map, circle at least three map features that are probably not historic.*



# Cultural Resources



## ACTIVITY 2 - DETERMINING RESOURCE PRESERVATION NEEDS

In Activity 1, you identified and described five cultural resources at Fort Hill. Now it's your job to come up with a plan to preserve them for research and for display. One action for each has been listed. Write a different action for each.

Cultural Resources	Resource Type
<ol style="list-style-type: none"> <li>1. Mow or burn vegetation to keep the fields open and to expose the network of rock walls.</li> <li>2.</li> </ol>	
<ol style="list-style-type: none"> <li>1. Use traditional building methods and materials to keep the resource in historic condition.</li> <li>2.</li> </ol>	
<ol style="list-style-type: none"> <li>1. Make archeological site accessible to the public while preserving it for future study.</li> <li>2.</li> </ol>	
<ol style="list-style-type: none"> <li>1. Write down the stories of Native Americans and other ethnographic groups who have a traditional connection to the area.</li> <li>2.</li> </ol>	
<ol style="list-style-type: none"> <li>1. Create an interesting, secure place to display important artifacts from the area.</li> <li>2.</li> </ol>	

In your opinion, which of the cultural resources at Fort Hill should have the highest priority for preservation? Why? \_\_\_\_\_





# Cultural Resources

As Chief of Cultural Resources, you must hire a staff of experts to help in preserving, researching, and exhibiting cultural resources at Cape Cod National Seashore.

Draw a line from the staff expert to the task they would perform. The first one has been done for you. Hint: the duties of each of these experts are outlined in the units of this workbook.

ARCHEOLOGIST

Care for a museum's collection of historic objects. ( Units 6 & 12 )

HISTORIC LANDSCAPE ARCHITECT

Studies the ties between people, place and tradition. ( Units 4 & 10 )

ETHNOGRAPHER

Discover sites and artifacts used by past people. ( Units 5 & 11 )

CURATOR

Evaluates the historic integrity of a structure and its site. ( Units 3 & 9 )

ARCHITECTURAL HISTORIAN

Rehabilitates historic landscapes for study and enjoyment. ( Units 2 & 8 )

If you were to be a staff expert instead of the chief, which job would you most enjoy doing?

Caring for things

Designing things

Studying things

Discovering things

Evaluating things

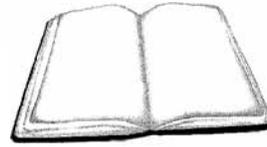
Rehabilitating things



# Cultural Resources



EXPLORE FURTHER:



See if you can find a historic site near your home that preserves all five types of cultural resources:

- A Cultural Landscape
- Historic Structure(s)
- Ethnographic Resource(s)
- An Archeological Site
- Museum Objects

Come up with a preservation plan for each resource. Decide which plan you think should be the highest priority.

RESOURCES:

[www.nps.gov/history](http://www.nps.gov/history) The National Park Service's "Discover History" website.

[www.nps.gov/caco](http://www.nps.gov/caco) The official home page for Cape Cod National Seashore.





# Cultural Resources

## Notes Page

Take your own notes, draw sketches to remind yourself of ideas you think are important.



# Cultural Landscapes



## Unit 2: Cultural Landscapes of Cape Cod National Seashore

**It's your job!** Be a Historic Landscape Architect and determine if Fort Hill should be preserved as a Rural Historic Landscape.

*In this unit you will be searching for clues to a landscape's past. Start this unit at the lower parking lot of Fort Hill, located on the left, just past the Captain Penniman House. The Fort Hill Trail starts at the far end of the lot.*

*Time: 70 minutes*

### Career Profile:

What does a Historic Landscape Architect do?

- Surveys and records culturally significant landscapes.
- Rehabilitates historic landscapes for study and enjoyment.
- Designs landscapes that balance historic preservation with new uses.
- Creates safe, healthy, educational, and aesthetically pleasing parks.
- Facilitates stewardship of outdoors spaces and land.



Emily Donaldson  
Landscape Architect

What is a Rural Historic Landscape?

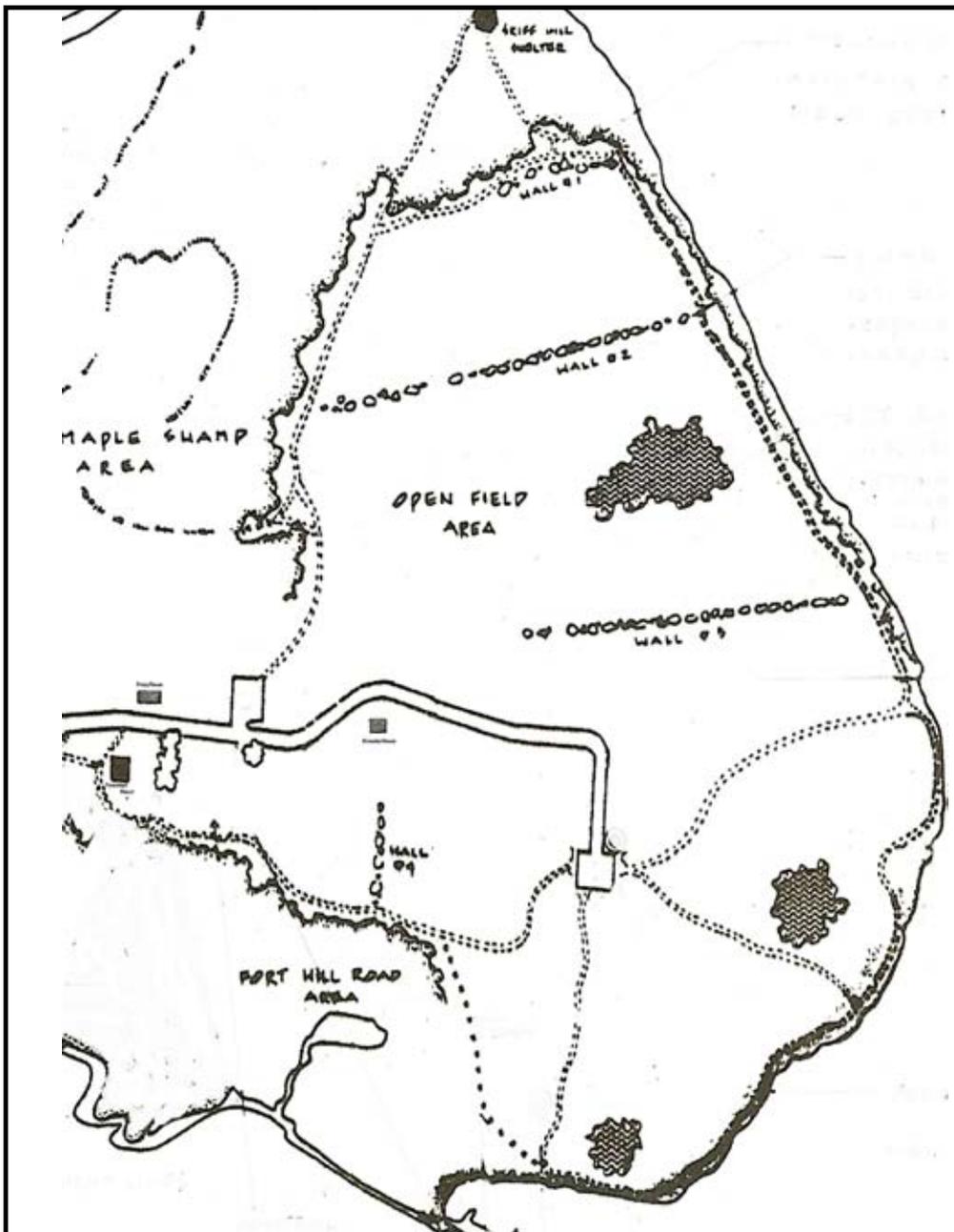
Rural Historic Landscapes are geographical areas that have been modified by historically important human activity. These landscapes reflect the day-to-day activities of people engaged in traditional work such as mining, fishing, and farming. Often, the landscape developed in response to both the forces of nature and the need of people to make a living.



# Cultural Landscapes

To determine whether an area is worthy of being preserved as a Rural Historic Landscape, the Historic Landscape Architect looks for clues to both the significance of the area (how important its story is) and the integrity of its components (how close they are to their historic condition). Activity 1 can be completed by walking the first 100 yards of the trail, from the parking lot near the Penniman House to the first fork in the trail. Look for the 2 “X” marks on the map.

*Use this map to help you complete Activity 1 on the next few pages.*



1. Look for historic buildings
2. Cultural Traditions-look at decorations around historic houses, farming evidence
3. Small -scale Elements- property markers, old foundations
4. Transportation Networks- trails, roads, ocean routes, railways
5. Natural Features-meadow, swamp, forest, marsh, ocean
6. Boundaries- extent of cultural landscape
7. Archeological Sites- Skiff Hill, see unit 4



# Cultural Landscapes



## ACTIVITY 1 - SEARCHING FOR CLUES TO A LANDSCAPE'S PAST

You are the Historic Landscape Architect hired to determine if Fort Hill should be preserved as a Rural Historic Landscape. Many human activities have shaped the landscape at Fort Hill. The questions you must ask—and answer—are:

- Have the activities have been significant in the history of Cape Cod?
- Has the landscape shaped by those historic activities remained mostly intact?

To answer these questions, you will survey Fort Hill systematically by looking at each of seven landscape characteristics.

*Complete the following seven exercises to help you decide on the significance and integrity of the different characteristics. Use the map on the following page to guide you from #1 to #7. Start at the west side corner of the parking lot, by the paved road. Record each decision on the table at the end of the activity with a yes or a no.*

- 1. HISTORIC BUILDINGS:** Two qualities that make a building historically important are its age and its architectural style. A building's shape is a great clue in determining its age and style.

*Use your pencil to trace the outline of each house on the photos below. Then, use your judgment to decide if the houses are historically significant and if they have historic integrity. Record your answers on the table at the end.*



Seth Knowles farmhouse, built circa 1790. Colonial style. This property is privately owned. Please view from a distance.



Sylvanus Knowles farmhouse, now known as the Avery House, built about 1864. Greek Revival style. Sits directly across the road from Penniman House and is privately owned.



Captain Edward Penniman House, c. 1868 ; excellent example of French 2nd Empire style; the only whaling captains house in Eastham; landscape setting is intact.



# Cultural Landscapes



**2. CULTURAL TRADITIONS:** For centuries, some of the most important traditional activities on Cape Cod have been farming, fishing, and family life.

*From the edge of the parking lot, at the trail sign by the edge of the road, look around carefully and see if you can find these bits of evidence showing that farming, fishing and family life have been important at Fort Hill. Circle the ones you find.*

- |   |                                      |  |                                      |
|---|--------------------------------------|--|--------------------------------------|
| <input type="checkbox"/> Weathervane    | <input type="checkbox"/> Basketball  | <input type="checkbox"/> Whale fins        | <input type="checkbox"/> Whale bones |
| <input type="checkbox"/> Farm equipment | <input type="checkbox"/> Swing       | <input type="checkbox"/> Specialized flags |                                      |
| <input type="checkbox"/> Cleared fields | <input type="checkbox"/> Fruit trees | <input type="checkbox"/> Other _____       |                                      |

Would you say that the traditional activities of Cape Cod have significantly shaped the Fort Hill landscape? Does the evidence have historic integrity? *Record your answers on the table at the end.*

**3. SMALL-SCALE ELEMENTS:** Small-scale elements include things like footbridges, gates, markers, and old foundations. Often, they are the oldest and/or only evidence left of historic activity.

*Walk up the Fort Hill Trail through the field from the lower parking lot until you find an upright stone with a "T" on it.*



The "T" stone is a boundary marker. The "T" is for Reverend Treat ( 1648-1717 ), the first confirmed white settler to live permanently at Fort Hill. He was a farmer and was Eastham's minister for 45 years.

From looking at the stone and reading the above fact, would you say that the T-stone is historically significant and that it has retained its historic integrity? *Record your on the table at the end and write your reasoning below.*



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**Bonus:** From your position in front of the T-stone, can you view another small-scale element—the foundation of an old barn?



# Cultural Landscapes

4. **TRANSPORTATION NETWORKS:** Transportation networks wear patterns into the landscape. They show us how people traveled, communicated, and traded.



*Walk to the top of the rise. List three transportation networks that would have been used in the 1800s. Hints: White sails, loud whistle, rickety-clanky wheels.*

Would you say the transportation networks on and to Fort Hill are significant to its history? Do they have historic integrity? *Record your answers on the table at the end and write your reasoning below*

5. **NATURAL FEATURES:** Natural features are the elements of the landscape are those that have not been altered by human activity. They include the geography, soils, water formations, weather, vegetation and wildlife. Humans often shape landscapes in response to these natural conditions.

*Walk up to the fork in the path. The natural features below can be seen from where you stand. Your job is to draw a line from the feature to a likely human response to it:*

NATURAL FEATURE

HUMAN RESPONSE

SALT MARSH  
(In the distance to the east)

Plow it to plant corn, turnips, and asparagus

SCRUB MEADOW  
(Immediately to the east)

Use the peat and the wood as fuel

WILD CHERRY TREES  
(Beside the path)

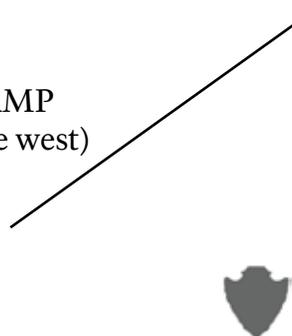
Hunt whales and travel up and down the coast

RED MAPLE SWAMP  
(Immediately to the west)

Create a boat landing at its edge

OCEAN  
(In the distance)

Make yummy jam and nice furniture



## Cultural Landscapes

Would you say that human response to natural conditions has significantly shaped the Fort Hill landscape? Do the natural features have historic integrity (are the features similar to how they were during their time of use)? *Record your answers on the table at the end*

**6. INDENTIFIABLE BOUNDARIES:** Identifiable boundaries help the Historic Landscape Architect determine the extent of a cultural landscape. They also help separate activities within a landscape.

*Continue up the trail to the area just before it transitions from wide to narrow, gravel to sand. Check off which boundaries you can see:*

\_\_\_ A. Forest-to-field

D. \_\_\_ Residential-to-undeveloped

\_\_\_ B. Land-to-sea

E. \_\_\_ Roadway

\_\_\_ C. Human-made stone wall  
(*look carefully*)

**7. ARCHEOLOGICAL SITES:** Archeological sites are clues to human activity before written history.

*Stay at the fork in the path. Notice the sign for the “Sharpening Rock” (also known as “Indian Rock”) archeological site. You are not going to walk that far in this activity. If you get a chance to complete Unit 5, you can assess the significance and integrity of that landscape feature then.*



*Take a look at the 1930 aerial photograph of Fort Hill on the next page. Find the boundaries listed above on the photograph. Put an “A” on a forest-to-field boundary, a “B” on a land-to-sea boundary, and so on. Bonus: Can you find your current position on the photograph? If so, put an “X” there. (Draw the parking lots and road to the upper lot.)*

Would you say that the boundaries you can see today provide us with significant information about the history of Fort Hill? Would you say the boundaries have historic integrity? *Record your answers on the table at the end.*



# Cultural Landscapes

**Aerial photo of Fort Hill taken in the 1940's:** *Draw the parking lot at the top of Fort Hill and the road that leads to it on the image. Next draw the hiking trail using a dashed line to make the image represent Fort Hill as you observe it today.*



**SUMMARY:** Now that you have worked through this unit, fill in the table below.  
Yes or No?

*Do the following landscape characteristics have significance and integrity?*

Landscape Characteristic:	Significance	Integrity
Historic Buildings		
Cultural Traditions (that changed the land)		
Small-Scale Elements (foot-bridges, mill stones, gates etc.)		
Historic Transportation Networks		
Natural Features		
Archeological Sites		
Identifiable Boundaries		



# Cultural Landscapes

Based on your survey of Fort Hill, would you recommend that it be preserved as a Rural Historic Landscape

YES

NO

**FACT:** The stone walls at Fort Hill are evidence of two important characteristics of Cape Cod farming from the late 1700s through the 1800s:

1. Families no longer shared community fields. Instead, farmers would section off pieces of land for each of their adult children.
2. Cape Cod soil is glacial till, full of sand and rocks. Farmers cleared the rocks off the land and used them to build walls to divide the fields.



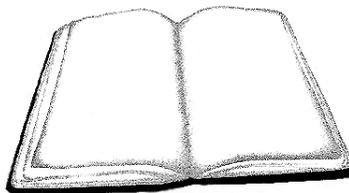
## EXPLORE FURTHER:

Find out if there is a cultural landscape in or near your community. It could be a rural historic property or a designed historic landscape such as a park or garden. Explore it to find out its historic importance.

## RESOURCES:

[www.nps.gov/caco](http://www.nps.gov/caco)

[www.nps.gov/history](http://www.nps.gov/history)





# Cultural Landscapes

## Notes Page

Take your own notes, draw sketches to remind yourself of ideas you think are important.



# Historic Structures



## Unit 3: Historic Structures at Cape Cod National Seashore

**It's your job!** Be an Architectural Historian and determine if the Captain Penniman House is eligible to be listed on the National Register of Historic Places.

*This unit has five activities:*

1. *Assessing the exterior's integrity.*
2. *Determining architectural style.*
3. *Assessing the interior's integrity.*
4. *Estimating age from outbuildings*
5. *Making a determination.*

*Start this unit by the whalebone gate in front of the Captain Penniman House. To view the interior, call Salt Pond Visitor Center ahead of time at 508-255-3421.*

*Total time: 70 minutes.*

### **Career Profile:**

What does an Architectural Historian do?

- Studies a structure's exterior and interior design and construction.
- Evaluates the historic integrity of a structure and its site.
- Inspects outbuildings.
- Determines whether a structure is eligible to be listed on the National Register of Historic Places.



Katie Miller  
Architectural Historian



# Historic Structures

What is the National Register of Historic Places?

The National Register of Historic Places (also called the “National Register”) is our nation’s official list of historic places deemed worthy of preservation. A property is eligible to be listed on the National Register if it:

1. Retains its integrity (still looks much the way it did in the past)
2. Is old enough (generally at least 50 years old)
3. Has significance in at least one of the following four ways:
a. Is tied to historic events or activities, such as Monroe Elementary School (now Brown v. Board of Education National Historic Site), KS.
b. Is associated with an important person in history, such as George Washington’s Mount Vernon Home in Virginia.
c. Has distinctive design or physical character, such as New York City’s Guggenheim Museum, designed by architect Frank Lloyd Wright.
d. Provides, or could provide, important information about our past, such as the Ancestral Puebloan cliff dwellings at Mesa Verde, CO.

In this unit, you will be looking for clues to determine if the Captain Penniman House meets the National Register’s integrity requirement (Criteria 1), its age requirement (Criteria 2) and one of its significance requirements (specifically, Criteria 3c)



## ACTIVITY 1- ASSESSING THE EXTERIOR’S INTEGRITY

To be listed on the National Register, a structure must have integrity and it must remain mostly unchanged from how it looked in the past. In regards to the exterior, this requirement applies to both the structure and the surrounding grounds. The Architectural Historian looks for clues from old photographs and from building features and materials to see how much the property has or has not changed over time.



## Historic Structures



As an Architectural Historian, you've been asked to compare the Captain Penniman House site as it is now with a photograph of it from around 1880. Stand in a spot that gives you a view of the property similar to the one in the photo.

*Circle all the features in the photo that you can still see.*



The Captain Penniman House was built in the ornate Second French Empire Style.

Visually, how much would you say the property has changed over time?

A lot

Some

A little

Not at all



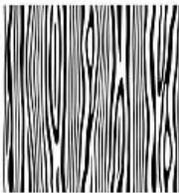
# Historic Structures

Building features and materials tell a lot about how true a property is to its original construction. The more original features and materials there are, the more historic integrity the site has.

*As an Architectural Historian you have been asked to locate features made from original materials on and around the Captain Penniman House. Draw lines to match each material with its location and purpose. The first one has been done for you.*

<u>material</u>	<u>location</u>	<u>purpose</u>
wood clapboards	entrance to yard	as drain pipes
granite blocks	foundation at base of house	as a foundation
copper pipes	beneath the house	as symbol of a profession
stained glass	sides of house	as crank for old doorbell
porcelain knob	sticks up from roof	as siding to protect house
field stones	running from roof to ground	for decoration & privacy
whalebone	in bay window	to create terracing and soil retaining walls
bricks	stacked in yard as walls	as chimneys

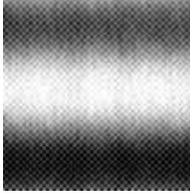
*Here's a challenge. See if you can find anything on or around the exterior of the house made from any of the modern building materials listed below (there is at least one).*



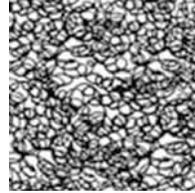
Plywood



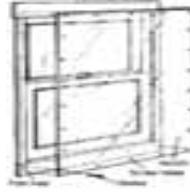
Trex



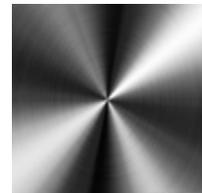
Aluminum



Styrofoam



Plexiglass



Stainless Steel

Based on your observations, which of these statements would you agree with most?

- The features and materials look mostly original.
- The features and materials are mostly modern repairs or replacements.
- There is a pretty even mix of old and new



# Historic Structures



## ACTIVITY 2 - DETERMINING ARCHITECTURAL STYLE



The Captain Penniman House was built in 1868 in the French Second Empire architectural style. This style includes a mansard roof, quoinss and dentils. Label the features in the photo with terms on the table below. Write the correct term in the blanks next to the highlighted features.

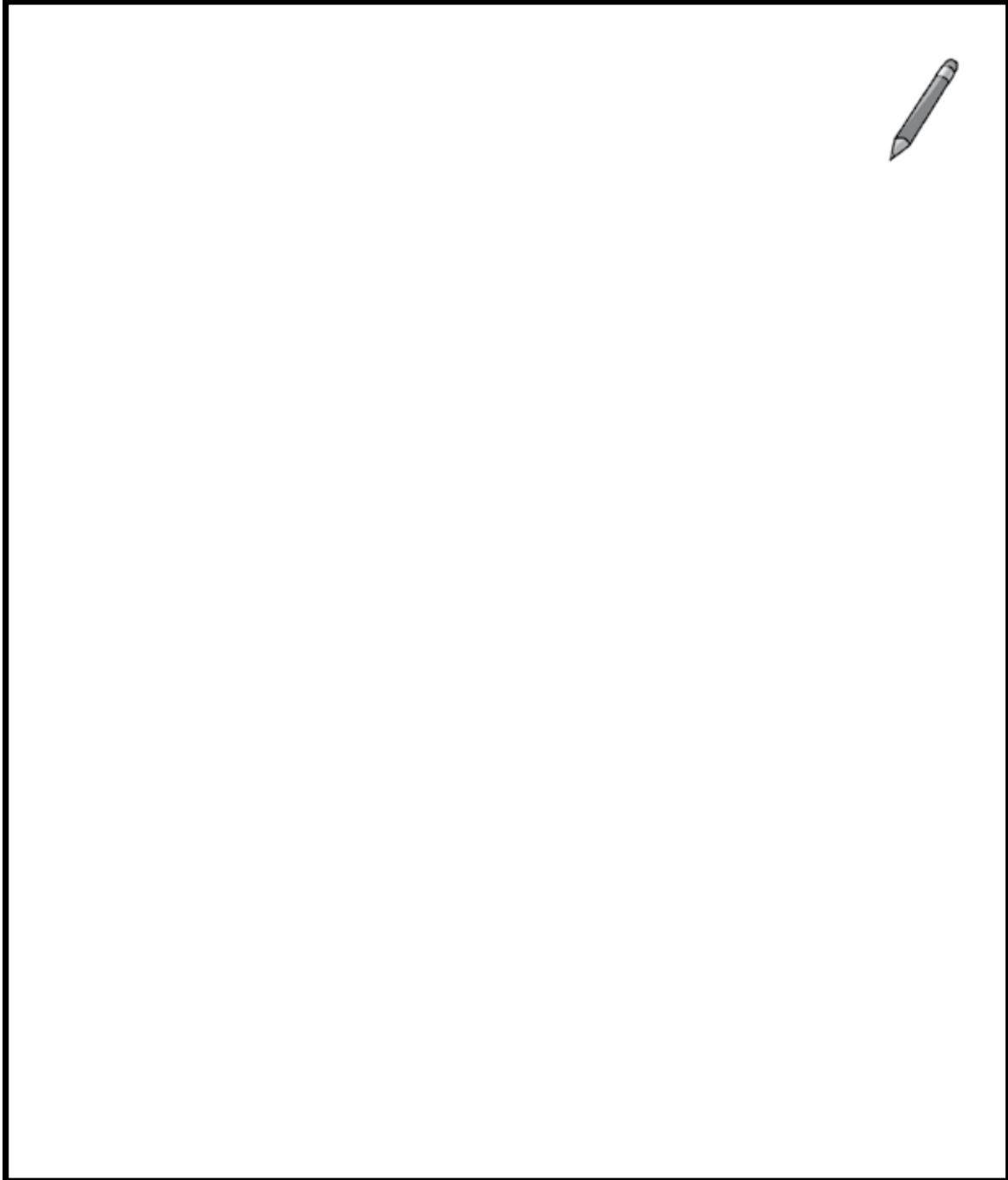


FEATURE	DESCRIPTION
Mansard Roof	Two-part roof where the lower part is steeper than the upper part
Dormers	Upper-story windows that project outward from the mansard roof
Dentil	Decorative trim cut to look like “teeth”
Lightning Rod	Metal rod that “grounds” a lightning bolt to prevent damage
Cupola	Small structure that projects upward on a roof, also called an observatory
Quoin	Stone, brick, or wood blocks that line the corners of the building
Bay Window	Set of windows that stick out at angles from the side of the house
Portico	Covered porch entrance
Balustrade	Railing with spindles (posts) called balusters
Corinthian Column	Column with a base, column, and decorative top design
Foundation	Base that the house sits on (no matching photo insert)



# Historic Structures

*Sketch the Penniman House with its geometric shapes: squares, rectangles, triangles, 1/2 circles, rounded details*



# Historic Structures



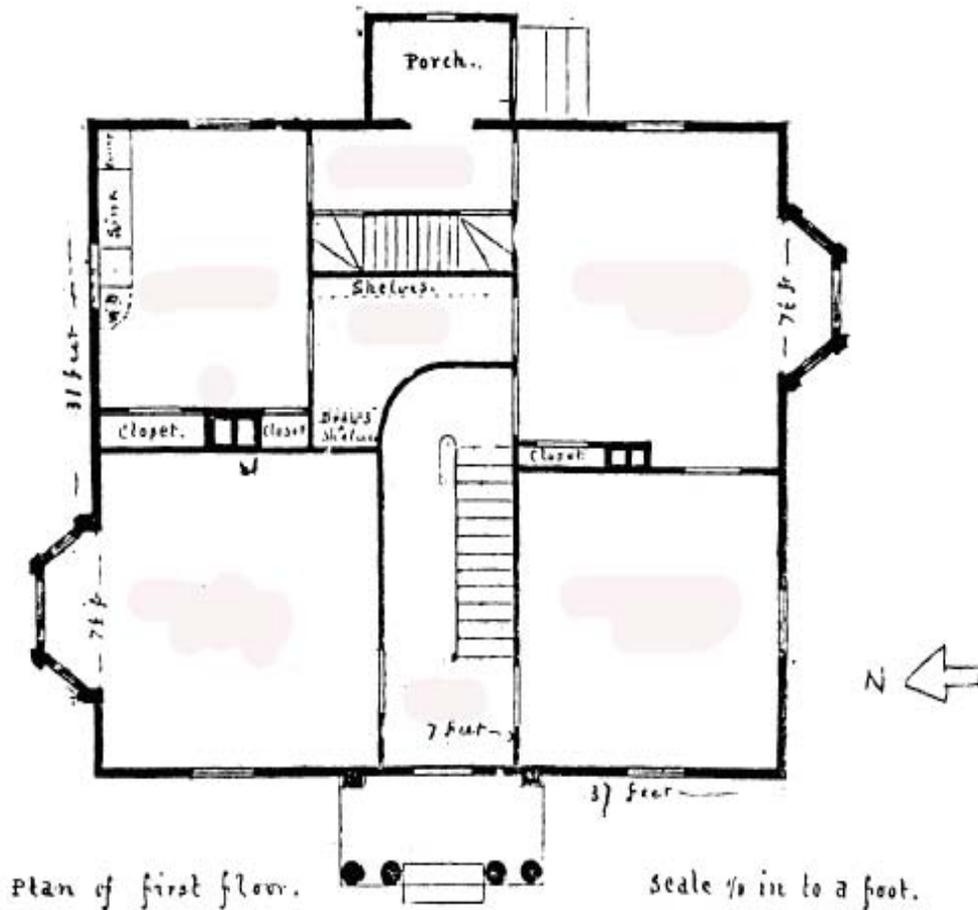
## ACTIVITY 3 - ASSESSING THE INTERIOR'S INTEGRITY

Architectural Historians investigate the interiors of structures to see if they are in their original condition or if they have been remodeled. They look for clues as they follow the floor plan through a house:

- Have structural elements (walls, windows, doors, etc.) been altered?
- Have finishes (wall coverings, flooring, trim, etc.) been replaced?
- Have systems (plumbing, lighting, heating, etc.) been updated?

The more changes that have been made to the interior, the less historic integrity the structure has.

*Use the floor plan below to investigate the first floor of the Captain Penniman House. For each room you visit, write on the plan what type of room it is and circle the window locations. Also make a note on the plan if you find any visible remodeling changes. Do not enter any roped-off rooms.*

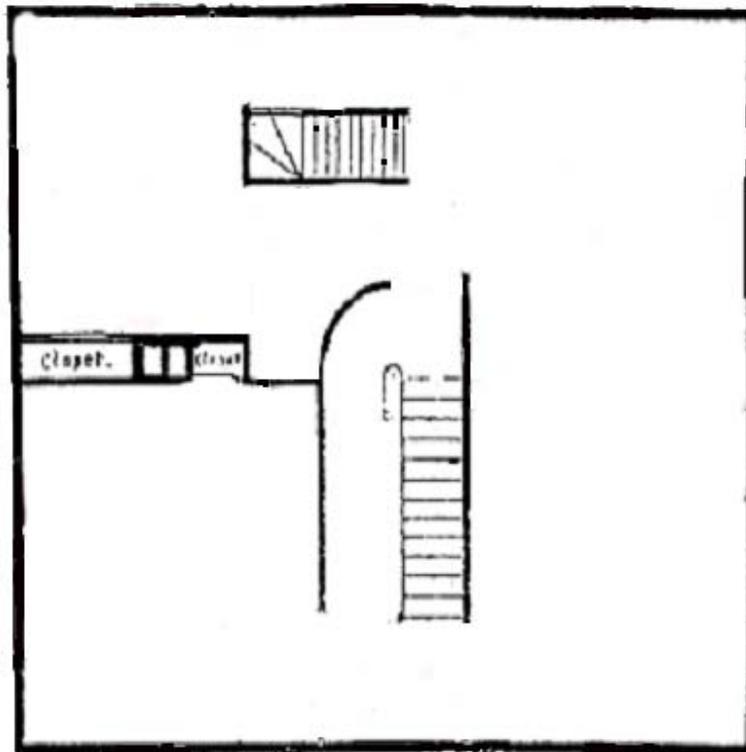


## Historic Structures



Architectural Historians sometimes do more than read floor plans—they draw them too. Below is a partial plan of the second floor. It shows the exterior walls and the stairwells. Working your way around the upstairs, add the interior walls, doors and windows to the plan.

*Again, write on the plan what each room is and make a note if you find any visible interior remodeling changes. Do not enter any roped-off rooms. Bonus: Put an X on your plan on the spot of the first in-home toilet in Eastham, MA.*



Based on your observations of the interior, which of these statements would you agree with most?

- The interior seems like it hasn't been changed much since the house was built.
- The interior looks like it has been remodeled significantly.
- Some parts of the interior look like they've been remodeled and others do not.



# Historic Structures



## ACTIVITY 3 (Part II) - ASSESSING THE INTERIOR'S INTEGRITY FROM THE OUTSIDE

Sometimes Architectural Historians are unable to gain entry to the buildings they are studying. If you are not able to enter the Captain Penniman House, you can still get a sense of its historic integrity on the inside by observing the exterior features of the house and matching them with the original floor plans. If the exterior shape of the house has been changed (luckily-it has not been changed), then maybe the interior walls, windows and spaces of the interior have also been changed.

*Walk around the house and match windows, exterior doors, and porches to their location on the original floor plans on the previous 2 pages, you will have to complete the activity about the second floor to complete this activity.*

- *Circle each feature whose position on the plan matches its position on the house.*

*Circle one:* If the exterior shape of the house still matches the original floor plan, does that mean the interior of the house has remained unchanged? Yes No Maybe

Explain: \_\_\_\_\_

\_\_\_\_\_



Can you think of two other ways you could gather information as to the integrity of the interior of the house without going inside?

1. \_\_\_\_\_

2. \_\_\_\_\_



# Historic Structures



## ACTIVITY 4 - ESTIMATING AGE FROM OUTBUILDINGS

An outbuilding is a structure that is part of a property but is not the main structure. Your school grounds might have outbuildings—bus garages, a shed, maybe even an old outhouse! At the Captain Penniman House, the outbuilding is the barn.

Architectural Historians learn a lot about the true age of a site by looking at its outbuildings. Outbuildings are less likely to be remodeled, so they are more likely to have their original style and materials. Also, the exterior walls of outbuildings are often left uncovered on the inside, so you can easily see how the building was constructed. The type of wood, type of nails, how beams and columns were placed, all provide information about when a building was built.

*As an Architectural Historian, you've been asked to look for clues inside and outside the Captain Penniman House barn that will help determine if it is over 50 years old. On the table below, use the left column to list features of the barn that seem to be more than fifty years old. Use the right column to list features that seem to be less than fifty years old. Find at least five of each.*

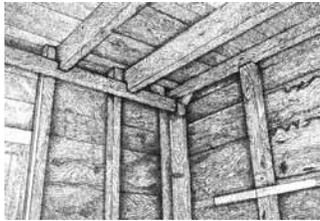
MORE THAN 50 YEARS OLD	LESS THAN 50 YEARS OLD











# Historic Structures



Based on your observations of the features of the barn, which of these statements would you agree with most?

- For the most part, the structure is over 50 years old.
- For the most part, the structure is under 50 years old.
- There is such a mix of old and new that it's hard to tell.

*Sketch features of the barn you think are important.*



# Historic Structures



## ACTIVITY 5 - MAKING A DETERMINATION

Now that you have completed Activities 1-4, you must decide if the Captain Penniman House is eligible to be listed on the National Register of Historic Places. Remember, it must meet Criteria 1 *and* Criteria 2 *and* one of the four ways listed under Criteria 3 (we've only considered 3c in this unit).

Based on your observations from Activities 1 and 4, would you say the house and grounds have retained their historic integrity? *If so, put a Y for yes in the box to the right of Criteria 1; if not, put an N for no.*

Based on your observations from Activity 2, would you say the house is over 50 years old? *Put your response in the box to the right of Criteria 2.*

Based on your observations from Activity 3, would you say the house has a distinctive design or physical character? *Put your response in the box to the right of Criteria 3c.*

The experts do say that the house has important ties to historic whaling activities on Cape Cod, so put a Y to the right of Criteria 3a.

Y or N

1. Retains its integrity (still looks much the way it did in the past)	
2. Is old enough (generally at least 50 years old)	
3. Has significance in at least one of the following four ways:	
a. Is tied to historic events or activities.	
b. Is associated with an important person in history.	
c. Has distinctive design or physical character.	
d. Provides, or could provide, important information about our past.	



# Historic Structures

*Circle one:* From your observations, is the Captain Penniman House eligible to be listed on the National Register? Yes No Maybe

Explain your answer:



FACT: Experts say that Captain Penniman is not an important enough person in American history for the house to meet Criteria 3b. They also say that the house does not provide us with important enough information about our past to meet Criteria 3d. The experts do say, however, that the house has important ties to historic whaling activities on Cape Cod (Criteria 3a) and that it is an outstanding example of French Second Empire architecture (Criteria 3c).



## EXPLORE FURTHER:

Are there buildings in your area that might have historic character? Are any listed on the National Register of Historic Places? How can you find out? Visit them if you can to find out why they are listed.



## RESOURCES:

<http://www.nps.gov/nr/about.htm> The National Register of Historic Places website, great for finding out what places are listed.

<http://www.nps.gov/nr/twhp/wwwlps/lessons/112penniman/112penniman.htm> *The Penniman House: a Whaling Story*, a lesson plan from “Teaching with Historic Places.”

[www.nps.gov/history](http://www.nps.gov/history) The National Park Service’s “Discover History” website.





# Historic Structures

## Notes Page

Take your own notes, draw sketches to remind yourself of ideas you think are important.



# Archeological Resources



## Unit 4: Archeological Resources of Cape Cod National Seashore

**It's your job!** Be an Archeologist and uncover clues to how the Nauset Indians lived.

*You are the archeologist who will assess a cultural resource site that includes an important artifact and some historical information. This unit has two activities:*

1. *Examining artifacts and historical records,*
2. *Preserving and exhibiting artifacts.*

*Start this unit at the bench at Skiff Hill overlook. Bring a ruler for measuring.*

*Time: 50 minutes.*



### **Career Profile:**

What does an archeologist do?

- Studies sites and artifacts used by past people.
- Determines if sites and artifacts provide important insight into past cultures.
- Plans for the care of sites and artifacts.
- Tells the story of the people connected with these sites and artifacts.
- Note: modern archeologists usually do not excavate sites. There are new less-destructive methods for studying sites and artifacts.



Frederica Dimmick  
Archeologist at  
Cape Cod National Seashore

What is an archeological resource?

Archeological resources are the remains of past human activity and the records that document those remains. An example might be the fragments of glass bottles where a house once stood and some drawings illustrating the layers of soil there. What matters most about an archeological resource is its potential to describe and explain human behavior.

Know the law! There are many laws written to protect archeological sites. In many places, including National Parks, it is against the law to dig up and take artifacts. This includes using metal detectors on Cape Cod National Seashore beaches. Why do you think it is against the law to dig for and remove objects from a national park? Write your answer here.



# Archeological Resources

Protecting artifacts: Here's what you should do if you find an object that might be an archeological artifact?

- Leave it in place!
- Take photos or write notes to identify the site.
- Contact a park ranger or other local authority.



## ACTIVITY 1—EXAMINING ARTIFACTS & HISTORICAL RECORDS

The Skiff Hill area is part of the Nauset Archeological District. It has been designated a National Historic Landmark for yielding nationally significant information on early contact between native peoples and European explorers.

Looking out over this landscape, can you visualize how the local Nauset Indians were living when French explorer Samuel de Champlain's party sailed into the harbor over 400 years ago? Perhaps not yet. But as you piece together clues from archeological evidence and from Champlain's written accounts, you should be able to formulate a clearer impression of that historic scene.

There are many Nauset Indian archeological sites in this district including campsites, larger communities, burial sites, and shell middens (their garbage dumps!). There is also a spectacular artifact right here on Skiff Hill—Sharpening Rock.



*sharpening rock at skiff hill*



## Archeological Resources



*As an archeologist, you have been asked to examine the sharpening stone to gather clues about its origin and purpose.*

*Write your thoughts in the spaces after each question.*



What makes this rock different from other rocks you've seen?

- Feel the grooves and the smoothed areas. How might they have been made?
- With geologists help, you decide that the grooves and smoothed areas are human-made and not left behind by natural forces like glaciers. What things do you think you need to know to determine if this rock is an archeological artifact?
- Measure the lengths, widths and depths of the grooves and record your results here. What can you learn about Indian Rock from measuring?

*Sketch details of grooves, angles, depth of groove compared to length*



# Archeological Resources

Now step under the shelter and read the “sharpening stone” wayside exhibit. It describes what archeologists at Cape Cod National Seashore have determined about this rock. Write answers to the questions below.



Did the Rock belong to a person, a family, or was it shared by the community?

---

---

What are some types of tools that were sharpened or shaped on the rock?

---

---

How many sharpening stones are in this area?

---

---

What do you think the number of sharpening stones tells us about the community?

---

---



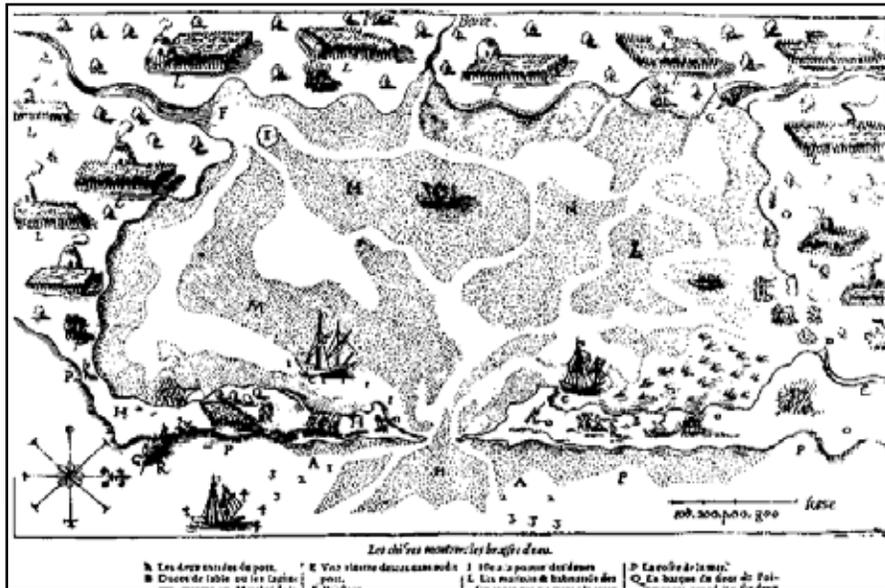
# Archeological Resources



Now you are asked to find more clues about how the Nauset people lived by searching the historical records left behind by the French explorers. Step over to the wayside exhibit entitled Port de Mallebarre and examine the map drawn up by Champlain's party.

List three aspects of Nauset Indian life that the illustrations on the map suggest. Then, indicate where on the map you found the clue to each answer. (For example, draw an arrow from answer #1 to the place on the map that gave you the idea to answer #1.)

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_



Using Champlain's map to guide you, circle below which ecosystems the Nauset Indians had as resources.

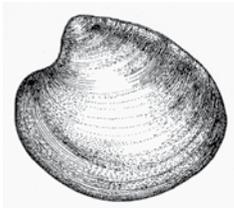
- Salt Marsh      Mountains      Forest      Farm land
- Fresh water      Dunes      Ocean



# Archeological Resources

The remains of natural resources used for food, shelter, tools, and other activities may or may not survive to become evidence or part of an archeological record. Some materials decompose over time while other material may remain for hundreds of years.

Below are images of some food resources in the Nauset Area. Below each image write the part of the plant or animal that might remain identifiable for hundreds of years. Hint: soft tissues like flesh and flowers decompose but hard materials like bone and pollen may survive for centuries.



Looking around, would you say the resources have changed since then?

Yes or No

Is there anything in the historical record left by Champlain that conflicts with what we found at the artifact (Sharpening Stone)? Yes or No

Now that you've examined the artifact and the historical records, can you better visualize how the local Nauset Indians were living when French explorer Samuel de Champlain's party sailed into the harbor over 400 years ago? Yes or No



# Archeological Resources



## ACTIVITY 2—PRESERVING AND EXHIBITING ARTIFACTS

The sharpening stone is not in its original location—it used to be down at the marsh's edge. In the 1960s, archeologists determined it should be moved up to its current location to keep it from being buried by the encroaching salt marsh plants and soil.

How do you move an artifact that's large but fragile? Here are the basic steps that were followed to move the sharpening stone.

Below are four photographs that were taken during the project to move the sharpening stone.

*See if you can identify which of the above steps is being shown in each photo.*



↑ Step # \_\_\_\_\_

↓ Step # \_\_\_\_\_



↑ Step # \_\_\_\_\_

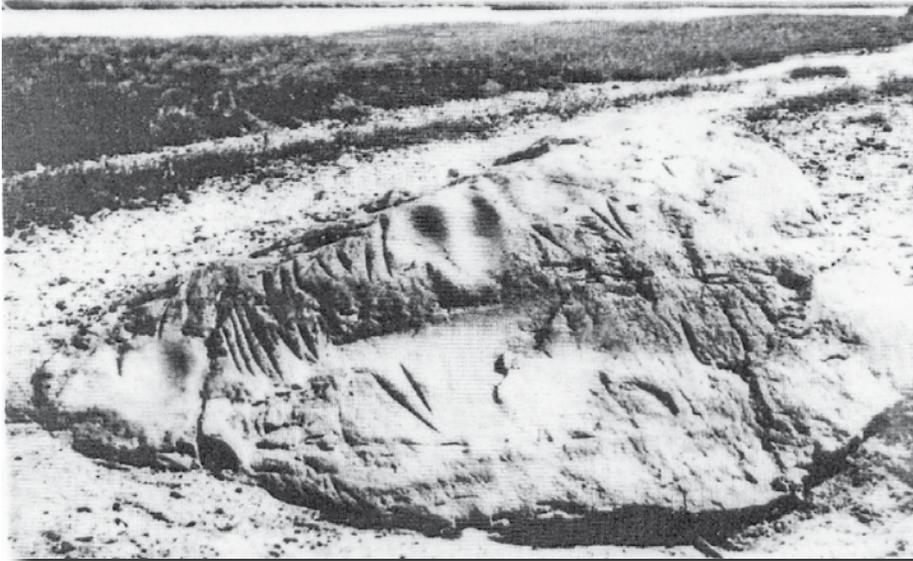
↓ Step # \_\_\_\_\_



## Archeological Resources

The old photo below shows the sharpening stone in its original location down in the marsh.

*Compare the view in the photo to the rock as it is now. Circle on the photo which features are still visible on the rock.*



Have its features changed at all from when it was at its original location? Yes or No

What might have caused it to be different? \_\_\_\_\_

Regarding how the sharpening stone is exhibited:

Can it be touched? Yes or No      Is it protected from the elements? Yes or No

What walking surface surrounds it? \_\_\_\_\_

Is the information provided on the wayside exhibits helpful? Yes or No

What do you think some of the concerns might be in preserving the sharpening stone in its current location? \_\_\_\_\_

How would you rate Cape Cod National Seashore's care of the stone and its setting?  
Good                                      Fair                                      Poor

What other ways could the rock be displayed? Would it be better in a museum, stay where it is, or some other method? Why? \_\_\_\_\_

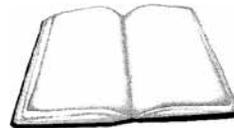


# Archeological Resources



## EXPLORE FURTHER

Is there an archeological site in your area? Find out and then explore it to learn why it is important and how it is protected.



## RESOURCES:

[www.nps.gov/history](http://www.nps.gov/history) This site has easy-to-follow links to archeology for teachers and kids including a link to WebRangers, a site for kids. Enter as a guest, then click on History, and you will find interactive archeology activities.

[www.nps.gov/caco](http://www.nps.gov/caco) This is the Cape Cod National Seashore website. Click on History & Culture in the Park Home box, click on Stories, click on Archeology of Outer Cape Cod, scroll down to the list of sites, and open Nauset Archeological District.





# Archeological Resources

## Notes Page

Take your own notes, draw sketches to remind yourself of ideas you think are important.



# Ethnographic Resources



## Unit 5: Ethnographic Resources of Cape Cod National Seashore

**It's your job!** Be an Ethnographer and discover the connections people have to the Fort Hill landscape.

*This unit has three activities:*

1. *Match Cape Cod cultural groups to their ethnographic resources.*
2. *Consider historical quotes to find shared feelings about a Cape Cod landscape.*
3. *Design an interview questionnaire related to that landscape.*

*Gather at the Fort Hill upper parking lot for this unit.*

*Total time: 40 minutes.*

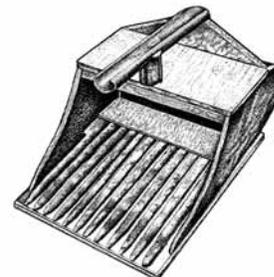
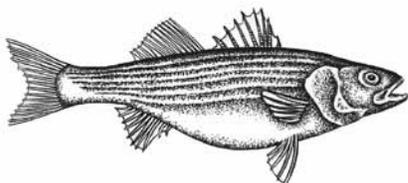
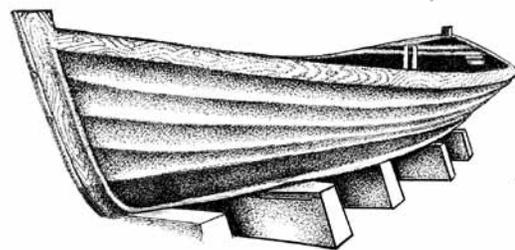
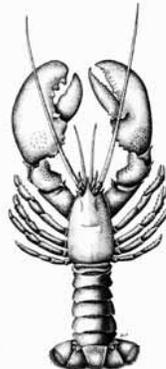
### Career Profile:

What does an ethnographer do?

- Studies human culture and communities.
- Interviews people about their connection to places that hold traditional meaning to them.
- Interprets the remains of past cultures.
- Researches documents, photographs, and artifacts.
- Develops books, brochures, and exhibits for conveying the connections between people, place, and tradition.



Hope Morrill, Ethnographer and Curator,  
Cape Cod National Seashore



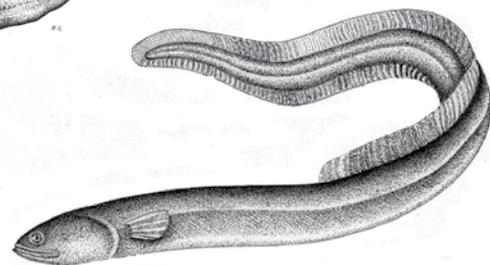
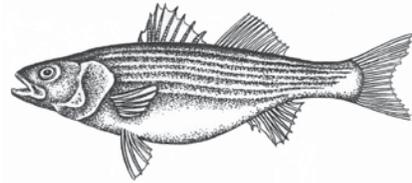
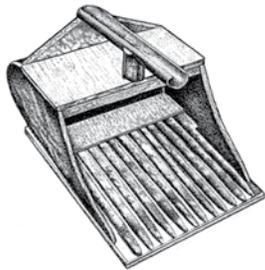
# Ethnographic Resources

What is an ethnographic resource?



Ethnographic resources are sites, structures, objects, landscapes, or natural features of traditional importance to an ethnographic group. Ethnographic groups are people who for two generations or more have used or appreciated the resources of a place for work, religion, recreation, education, or other traditions that help retain their cultural identity.

At Cape Cod, examples of two such ethnographic groups are the cranberry pickers of Cape Verdean descent (shown below, left) and the surfcasters who fish along its shores (below, right).



# Ethnographic Resources



## ACTIVITY 1—GROUPS AND RESOURCES



*In the table below, use the clues to help you decide which ethnographic resources at Cape Cod National Seashore have traditional importance to each of the ethnographic groups listed. Select your answers from the resource list at the bottom of the page and enter them into the right-hand column of the table.*

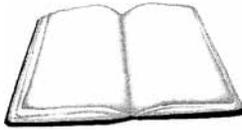
ETHNOGRAPHIC GROUP	CLUES	RESOURCE(S) USED
Wampanoag	Native Americans who hunted, fished, gathered berries, farmed	
Cape Verdean	Whalers who became farmers, berry pickers	
Portuguese	Fishermen and their families who also gardened and lived off the land	
Surf Casters	People who come to Cape Cod to fish off its shores	

### CAPE COD ETHNOGRAPHIC RESOURCES

- Beach: surf fishing, beach combing, swimming
- Dunes: beach plums, blueberries, rose hips
- Salt Marsh: shellfish, fishing, building materials, waterfowl
- Forests: building materials, firewood, hunting
- Ponds: fresh water, canoeing, fishing, waterfowl
- Bogs: cranberries, iron ore
- Meadows-fields: crops, grazing animals, scenic views
- Indian Rock: blade sharpening stone, gathering place
- Nauset Light Station: lighthouse, rescue personnel



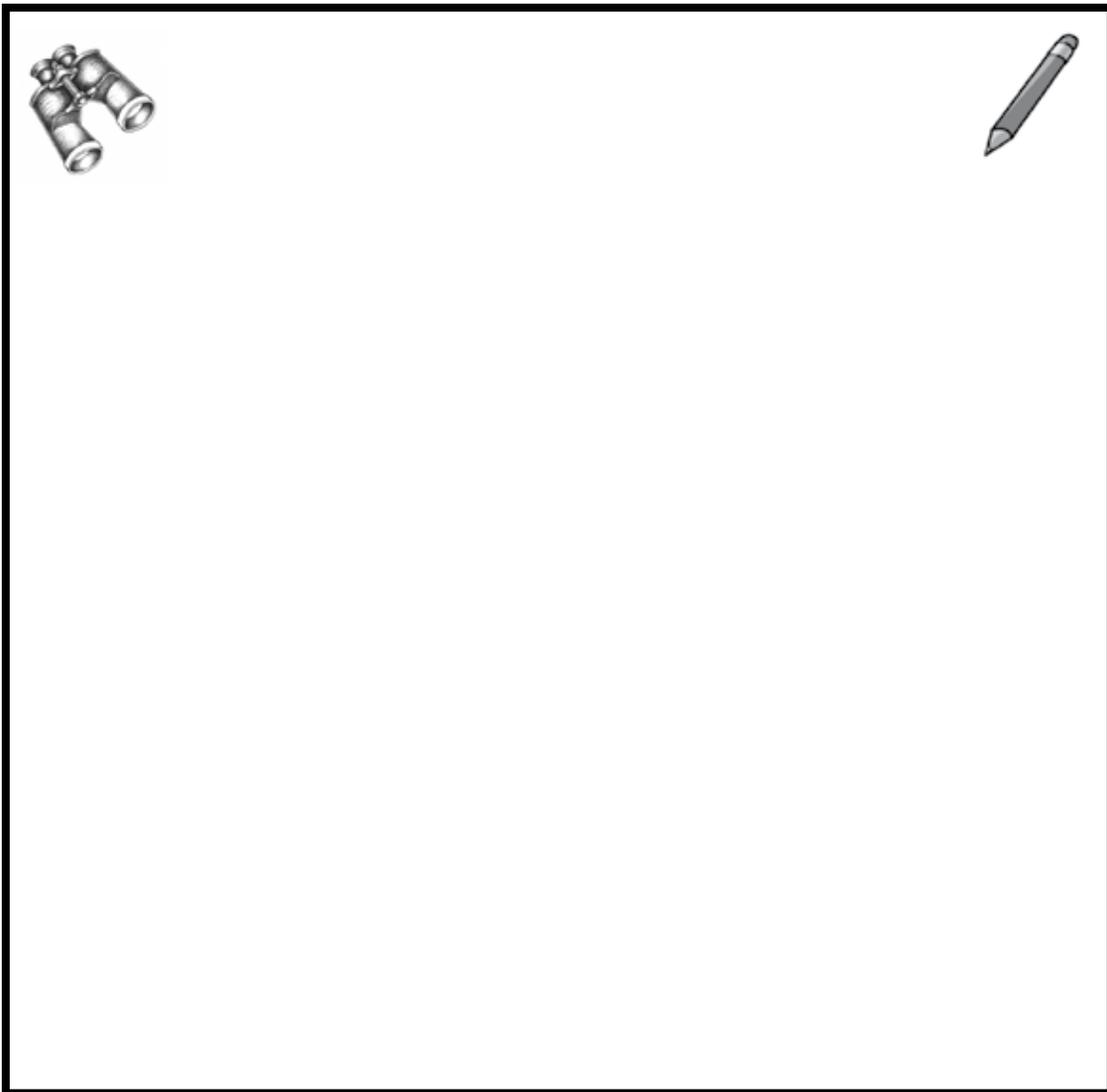
## Ethnographic Resources



### ACTIVITY 2—COMMON CONNECTIONS

In this activity you will first sketch the landscape. Then you read several quotes about the landscape that were obtained through research and interviews to see if you can find any common feelings people have about it.

*Part 1: Look out at the Fort Hill landscape. Sketch the features of the landscape that you feel are important to its character. Label ones you think should be preserved.*



## Ethnographic Resources

What connection do *you* feel to this place? *Write your answer here.*

---



*Part 2: Read the following quotes about the Fort Hill property. Look for clues in what these people say to help you determine what common feeling about the landscape is shared by all these people?*

- Captain Penniman, late 1800's: "I have sailed the seven seas and have never seen anything more beautiful than Fort Hill."
- Irma Penniman Broun Kahn, his granddaughter, 1983: "My grandpa had the house built on an elevated terrace...so he could view the ocean and Cape Cod Bay. Trees were not allowed to grow in the field...the views were the prime reason for building the house where it stands."
- Charles Gunn, farmer and one-time property owner at Fort Hill, ca 1950, in response to his son's idea to make lots and build cottages : "This farm will never be developed!"
- Dr. Kattwinkels' comments, on the creation of Cape Cod National Seashore, 1963: "Skiff Hill [a section of Fort Hill] is taking a beating. The sooner the National Seashore acquires this beautiful spot, the better."
- Ed Sabin, Eastham resident, 2003: "This would not have looked much different [back in] 1604 when Champlain came here and mapped the area. That's the neat thing about having Cape Cod National Seashore here [to protect these sites]."

What feelings do these people share? \_\_\_\_\_

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# Ethnographic Resources



## ACTIVITY 3—DESIGN AN INTERVIEW QUESTIONNAIRE

As an ethnographer you have been asked to determine how people today feel about the Fort Hill landscape. Your findings will help decide how to take care of it. There are many different ways to take care of a site. For example, should the fields be mowed to keep them neat and low? Planted with crops like in the olden days? Periodically burned to restore nutrients to the soil? Sold off to raise money for the park? Or should the fields be left to grow over? Similarly, what should be done with the stone walls, the old buildings, the surrounding forest, and other important features of the site?

*From the upper parking lot of Fort Hill, observe what visitors do at the Fort Hill site. Use your observations as clues to what questions you might ask them to find out how they feel about the landscape. Then develop a questionnaire for visitors (be sure your questions are not biased).*

What do you observe visitors doing at the Fort Hill site?

<hr/>		<hr/>
<hr/>		<hr/>
<hr/>		<hr/>

*Write a list of questions you would ask people to find out how they feel about the landscape so you could then recommend how best to take care of it:*

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<hr/>	
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*Who would answer these questions? Why is Fort Hill an ideal case study?*

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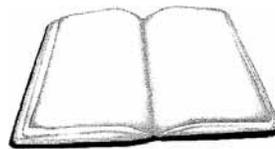


## Ethnographic Resources

Explore further:



Can you think of a place that you, your family, and your friends feel strongly about? Why is it important to you? How would you feel if someone wanted to change it? How could you document your feelings?



### RESOURCES:

[www.nps.gov/caco](http://www.nps.gov/caco) Cape Cod National Seashore website. Click on History and Culture in the Park Home box, then click on Stories, then click on People and Places on Outer Cape Cod.

[www.nps.gov/history](http://www.nps.gov/history) National Park Service website. Type “ethnography” in the search box. When a list of ethnography sites comes up, click on Ethnography Home Page.





# Ethnographic Resources

## Notes Page

Take your own notes, draw sketches to remind yourself of ideas you think are important.



# Museum Objects



## Unit 6: Museum Objects of Cape Cod National Seashore

**It's your job!** Be a Curator while exploring the museum at Salt Pond Visitor Center.

*This unit has three activities:*

1. *Caring for museum objects,*
2. *Organizing museum objects,*
3. *Interpreting museum objects.*

*Do these activities in the museum at the Salt Pond Visitor Center.*

*Time: 60 minutes*

### **Career Profile:**

What does a curator do?

- Cares for a museum's collection of objects.
- Researches museum objects.
- Plans exhibits that interpret the significance of the objects.
- Displays the objects for viewing.
- Maintains collections that are not for public viewing but are used for education and research.



Hope Morrill, Curator  
Cape Cod National Seashore

What kinds of objects are found in a museum?

According to the American Association of Museums, a museum makes a “unique contribution to the public by collecting, preserving, and interpreting the things of this world.” That means museum objects can be anything! Usually, however, a museum only collects those objects that contribute to its function (the museum at Salt Pond Visitor Center, for example, collects objects that tell the story of Cape Cod).

Some museum objects are natural, like a shark's tooth from the beach. Others are human-made, like a piece of jewelry. Simple hand-made objects which represent a particular culture are called “artifacts.”

Some objects are original to their time in history—the Liberty Bell, for example. Others are reproductions that have been specially made for an exhibit, like a plaster version of a skull. Still others are replaceable specimens, such as dried plants and taxidermy animals (endangered plants and animals, however, are not replaceable).



# Museum Objects



## ACTIVITY 1—CARING FOR MUSEUM OBJECTS

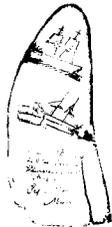
An important part of the curator’s job is to preserve and protect museum objects. How to care for an object depends upon what material(s) the object is made of. Paper documents, for example, need to be kept out of bright light (it fades them).

*Search the museum exhibits to find examples of objects made from each of the materials listed below.*

Material	Object Made from the Material
Paper	
Bone and Ivory	
Textiles (cloth)	
Ceramics	
Leather	
Wood	
Metal	
Stone	
Glass	
Animal specimen	
Other material:	



Wood



Ivory



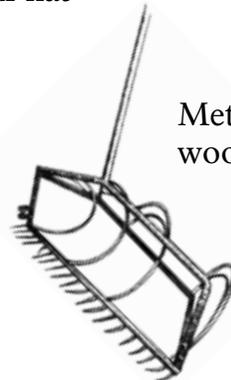
Beaver fur hat



Animal specimen



Stone



Metal rake with wooden handle



# Museum Objects



*As a curator, you've been asked to inspect the museum to see if the park has resolved the preservation challenges of caring for their objects. For each of the challenges listed below, see if you can find what solutions have been implemented. Feel free to recommend your own solutions. The first one has been done for you.*

Preservation Challenge	Materials affected	Solution(s)
Sunlight: causes fading	Paper, artwork, book covers, textiles	No windows to allow sunlight inside the exhibit area
Artificial light (light bulbs): causes fading	Paper, artwork, book covers, textiles	
Dust	Any and all	
Biological (insects, mice): they eat or gnaw at things	Textiles, leather, paper, wood, animal specimens	
Humidity: too much causes mold, rot, rust; too little causes drying, cracking	Paper, leather, textiles, wood, metal, animal specimens	
Fire damage	Any and all	
Theft	Any and all	
Touching: breakage, scratch-marks, boogers	Any and all	

*Beside each object below, write a preservation challenge and a solution to the challenge.*



Mrs. Penniman's journal

Challenge: \_\_\_\_\_

Solution: \_\_\_\_\_



Animal skins

Challenge: \_\_\_\_\_



Solution: \_\_\_\_\_

# Museum Objects

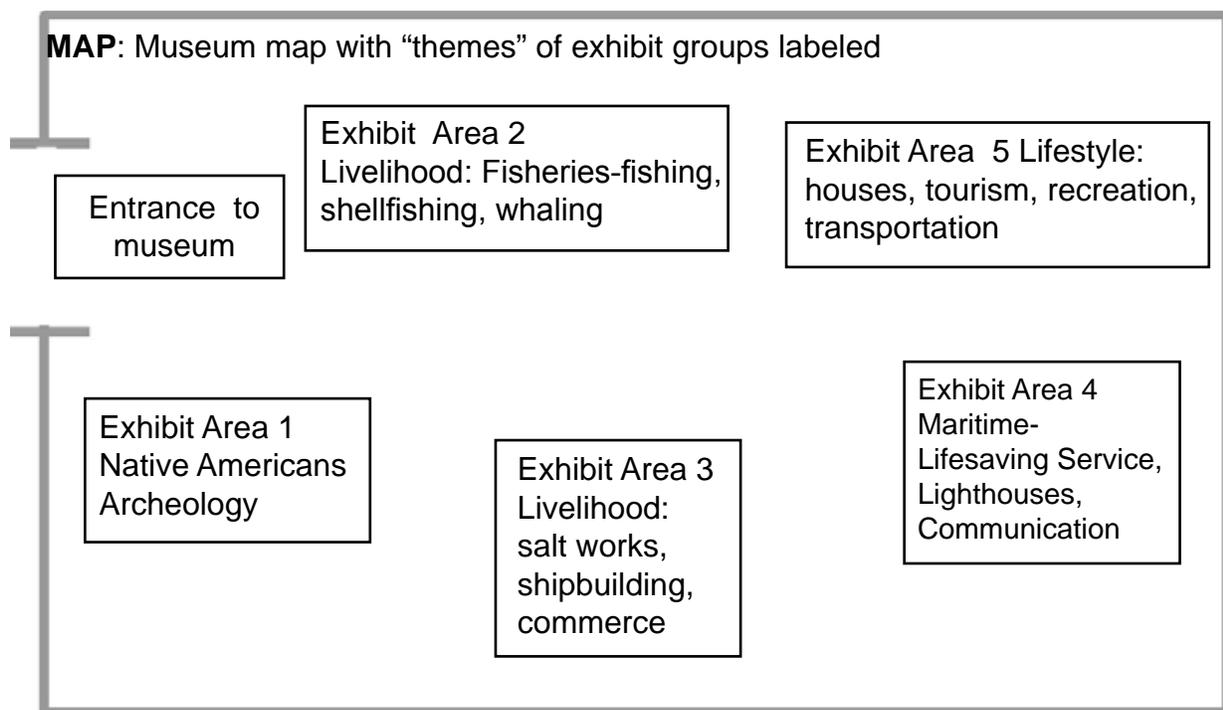


## ACTIVITY 2—ORGANIZING MUSEUM OBJECTS

### Exploring the Salt Pond Visitor Center Museum

A curator organizes museum objects in a way that helps visitors follow the story being told. Often, that means grouping objects according to common themes. In most cases, a group of related objects tells a better story than an object by itself. For example, a baseball bat that was used to hit a historic home run has more meaning if it is displayed with the jersey of the player who hit the home run.

*As a curator, you were asked to identify Cape Cod themes for five exhibit areas in the museum. The map below gives a rough layout of the areas. Look at the exhibits and their themes because the next activities in this workbook are matched to this map.*



*Now- go explore the museum. Use the map to find each themed exhibit . Each exhibit has the answers to the questions. Be a history detective to find the answers!*



# Museum Objects

## Exhibit Area 1: Native Americans- The Wampanoag



List 3 tools 1. 2. 3.	List the uses for each tool 1. 2. 3.	List materials the tools are made from 1. 2. 3.
List 3 foods 1. 2. 3.	List a tool used to harvest, or cook each food 1. 2. 3.	Is this food still eaten today? yes or no 1. 2. 3.
List 2 food storage objects 1. 2.	2. List 2 foods stored in objects in the museum exhibit 1. 2.	List materials the storage objects are made from 1. 2.

Listen to the audio recordings. Which recording was your favorite? Why?

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*Draw a tool, a storage container, and a food of the Wampanoag,*



Clay pot



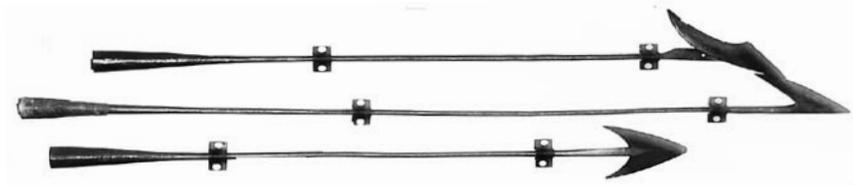
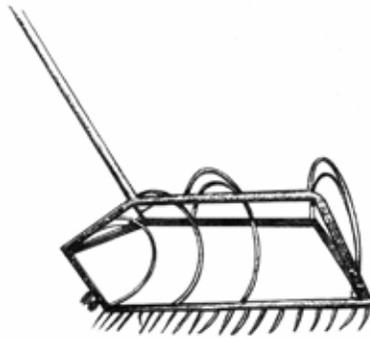
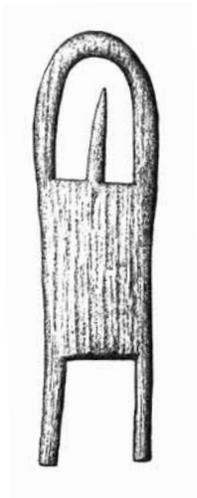
# Museum Objects

**Exhibit Area 2: Livelihood: fisheries:** Match each way people have earned a living from the sea with an object, what it's made of, and how it might be done today.

Livelihood: Fisheries	Museum Object:	Object Material	Done today the same way?
Fishing			
Shellfishing for Quahogs			
Whaling			

**Fact:** In Exhibit 2 the fish are not specimens, they are another category of museum objects called reproductions. They are specially made for the exhibit.

*Locate these objects in the museum fisheries exhibit area. Then label each object drawing with its museum label.*



# Museum Objects

**Exhibit Area 3: Livelihood: industry and ship building.** Match each industry with a tool or structure.

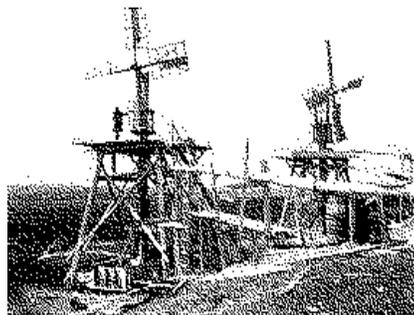
Livelihood/Industry	Tool: name and sketch a device, structure or tool	Done today the same way?
Salt Works		
Salt Hay farming		
Cranberry farming		
Shipbuilding shipwright (Shipbuilder/ repairs)		

Write the name of the industry or product that used the tools or objects depicted in the images on the lines.



Caulking irons were used by:

\_\_\_\_\_



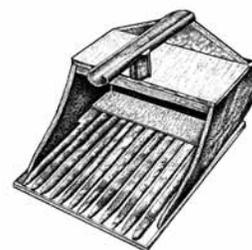
Windmills were used to pump sea water to make:

\_\_\_\_\_



This large rake was used to:

\_\_\_\_\_



This wooden scoop was used to collect:

\_\_\_\_\_

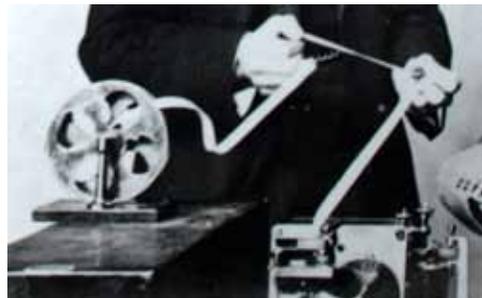
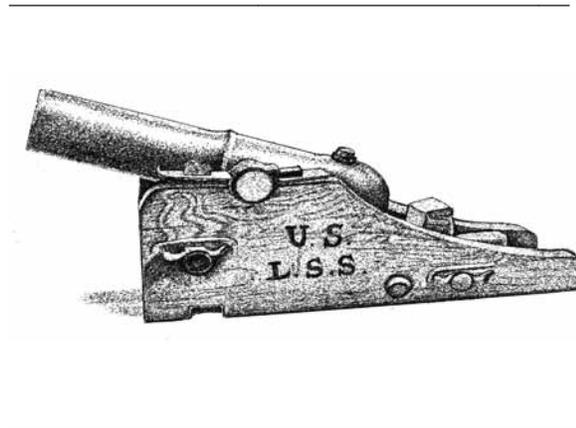


# Museum Objects

**Exhibit Area 4: Maritime:** lighthouse keepers, life savers, wireless radio communication

Device, structure or tool	Used by which maritime service or communication service	Still in use today?
Lyle gun, faking box, lantern, hawser cutter		
Lamps, lights with magnifying glass, prisms		
Antennas, headphones, inked tape		

*Label the objects below found in exhibit area 4- lighthouses, life savers, and Marconi's wireless communication*



# Museum Objects

**Exhibit Area 5: Lifestyle:** ways people live and have fun on Cape Cod.

Architecture:

*Sketch the front of a “full” Cape Cod house: the 4 windows, door, and chimney. Use the exhibit pictures as a guide.*



List three materials were used to build the house? Do you think the materials came from the natural resources of Cape Cod or were they imported from off Cape Cod?

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

Which direction did a Cape Cod House usually face? \_\_\_\_\_

Why? \_\_\_\_\_

Tourists and Recreation: Look at the images on the “Playground on the Cape” exhibit panel. List two recreational activities that tourists of the past and tourists today still do.

1. \_\_\_\_\_ 2. \_\_\_\_\_

Transportation: “The Railroad” exhibit panel. List 3 ways that people used to travel to and around Cape Cod in the past other than walking.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

*Write a description of the transportation methods you used to get to Cape Cod National Seashore and then list ways you get from place to place in your neighborhood. Do you walk, bike or take public transportation like a bus or train to conserve energy?*

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# Museum Objects

## Evaluation

Do you think the curator did a good job of selecting objects that represent the themes of Cape Cod's history?

Yes    No

List two or more objects that you think should have been included in the museum displays.

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Rate how you think the museum has cared for and displayed its objects. Circle your choice and explain why.

Good                  fair                  poor                  unknown

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*Please write any suggestions you have to make the museum better.*



# Museum Objects



## ACTIVITY 3—INTERPRETING MUSEUM OBJECTS

To interpret an object means to study it, determine its significance, and then create an exhibit that shares this significance with visitors.

*As a curator, you've been asked to interpret a museum object of your choice. Observe the object carefully for clues to help describe it.*

What is the object? \_\_\_\_\_

Is it an original or a reproduction? How do you know? \_\_\_\_\_

Who could you ask? \_\_\_\_\_

### COMPOSITION OF THE OBJECT:

*Circle the material(s) that the object is made from:*



Paper      Bone      Textiles      Ceramics      Leather      Wood      Metal  
Stone      Glass      Other: \_\_\_\_\_

What might be some of the concerns in displaying the object?

### QUALITIES OF THE OBJECT:

*Sketch the object in the box on the right.*

*Include its shape, its texture, anything written on it, and any other details you think are important.*

*Make notes of its color, its size, its estimated weight, and which of its parts, if any, are movable.*

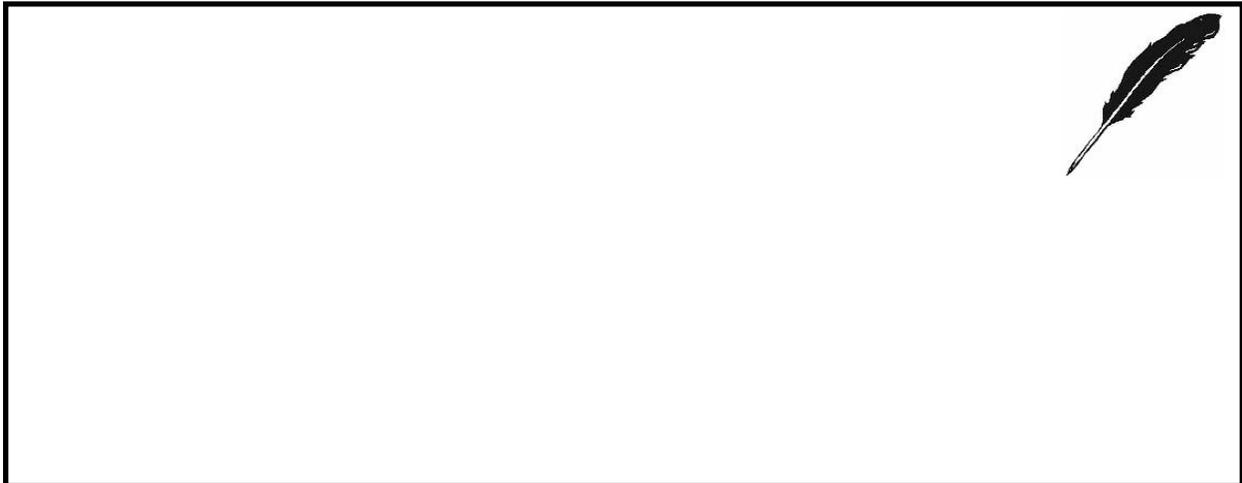


# Museum Objects

## USES OF THE OBJECT:

- What might it have been used for? \_\_\_\_\_
- Who might have used it? \_\_\_\_\_
- Where might it have been used? \_\_\_\_\_
- When might it have been used? \_\_\_\_\_

*In the box below, sketch a scene in which the object is being used as it might have been during its original time period.*



## MEANINGS OF THE OBJECT:

- What does the object tell us about the lives of the people who used it?
- Do people use this type of object today or has technology changed?
- Does the exhibit that displays the object help you to understand the object's significance?
- What recommendations would you make to improve how this object is exhibited?

Activity 3 is based on an activity designed and developed by the Education Staff, National Archives and Records Administration, Washington, DC 20408.



## Museum Objects

### EXPLORE FURTHER:

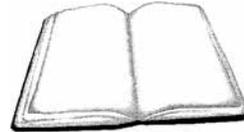


Visit your local historical museum. Check to see how that facility is caring for its museum objects.

Design your own exhibit for Cape Cod National Seashore's 50<sup>th</sup> anniversary. Create exhibits about why you think the park plays an important role in the whole community.

### RESOURCES:

Try searching these websites:



[www.nps.gov/history](http://www.nps.gov/history) Click on the Kids box to enter the WebRangers website. Or click on Teachers for fun learning materials.

[www.cr.nps.gov/museum](http://www.cr.nps.gov/museum) Website for the National Park Service's Museum Management Program. Click on For Teachers to get to "Teaching with Museum Collections" lesson plans. Or click on Exhibits to see virtual museum exhibits.

<http://www.aam-us.org> Website of the American Association of Museums.





# Museum Objects

## Notes Page

Take your own notes, draw sketches to remind yourself of ideas you think are important.



## Wayside Exhibits



### Unit 7 : Wayside Exhibits at Cape Cod National Seashore

**It's your job!** Be an Interpretive Park Ranger and design a wayside exhibit.

*This unit has three activities:*

1. *Recognizing the National Park Service logo on a wayside exhibit.*
2. *Evaluating an existing wayside exhibit.*
3. *Designing your own wayside exhibit.*

*This unit can be done near any wayside exhibit in the park.*

*Total time: 50 minutes.*

#### Career Profile:

What does an Interpretive Park Ranger do?

- Helps visitors discover the special qualities of a park.
- Designs exhibits and writes brochures.
- Leads hikes, bike rides, canoe trips, and other guided activities in the park.
- Prepares and presents talks on nature and history.
- Creates audio/video materials and develops websites.



Jody Anastasio  
Park Ranger, Cape Cod  
National Seashore

#### What is a wayside exhibit?

A wayside exhibit (or simply “wayside”) is a sign that uses text, maps and/or images to help visitors appreciate an important feature of the park. The photos below show two views of a wayside that describes the hay barge behind Cape Cod National Seashore’s Salt Pond Visitor Center.



# Wayside Exhibits



## ACTIVITY 1—THE NATIONAL PARK SERVICE LOGO

Throughout the country, the National Park Service is replacing its old wayside exhibits. The old waysides at Cape Cod National Seashore have a circular logo depicting a tern (a type of seashore bird) flying near a sand dune. The new ones have a black banner across the top, along with the National Park Service arrowhead symbol.



What do you think the images on the National Park Service arrowhead symbolize?  
(Hint: think of all the different National Parks around the country.)

- The arrowhead shape itself: \_\_\_\_\_
- The snow-capped mountain: \_\_\_\_\_
- The bison in the foreground: \_\_\_\_\_
- The large sequoia tree: \_\_\_\_\_
- The shimmering lake: \_\_\_\_\_



# Wayside Exhibits

The goal of the National Park Service is to have this same banner-and-arrowhead logo on all printed material—waysides, brochures, maps, web pages, etc.—for all of its sites.

What do you think are the pros and cons of this goal?

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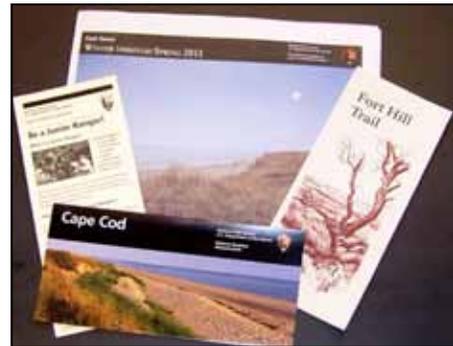
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on a uniform



on a building



on a brochure



# Wayside Exhibits



## ACTIVITY 2—EVALUATING A WAYSIDE EXHIBIT

*As an Interpretive Park Ranger, you've been asked to evaluate a wayside exhibit at Cape Cod National Seashore by answering these questions about it.*

Is the wayside an old design or a new one (see Activity 1)? \_\_\_\_\_

What feature of the park does the wayside describe? \_\_\_\_\_

Does the title of the wayside describe the feature in the view? \_\_\_\_\_

*List three things you can learn from observing this wayside.*



1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

*List two objects or features you would like to know more about that are in the same setting as this wayside.*

1. \_\_\_\_\_

2. \_\_\_\_\_

*Rate the wayside exhibit you are observing using the following criteria.*

1. Does it explain a feature that you can see in the view or setting? Yes or No

2. Does it teach you at least three things? Yes or No

3. Does its use of text, maps and/or images keep your interest? Yes or No

4. Does it make you feel that the feature is worth preserving? Yes or No

5. Does it stimulate your curiosity to find out more? Yes or No

*Circle your overall rating of this wayside:*      Good    Average    Needs replacement



# Wayside Exhibits



## ACTIVITY 3—DESIGNING A WAYSIDE EXHIBIT



How is a wayside exhibit prepared?

1. Decide on the feature you want to describe.
2. Think about what is meaningful about the feature.
3. Brainstorm ideas on how to present that meaning through text and images.
4. Draw some of your ideas and pick the design you think is best.
5. Evaluate your design, revising it if necessary.

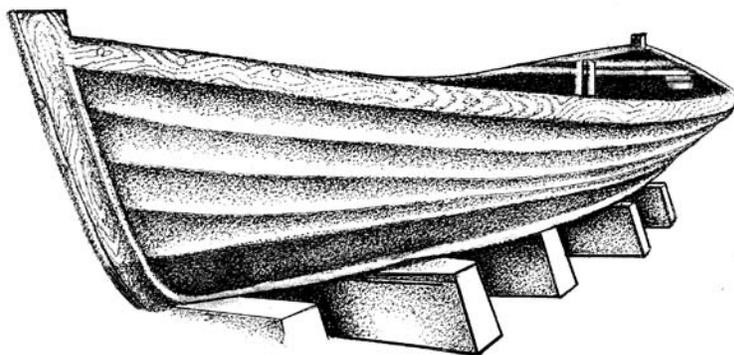
**FACT:** At Cape Cod National Seashore, park personnel design wayside exhibits as a team. We send our design ideas to a central office in West Virginia to have the waysides made. Each wayside costs from \$3,000-\$5,000.

*As an Interpretive Park Ranger, you've been asked to design a wayside exhibit for Cape Cod National Seashore. Find a feature of the park that you think is worth describing to the public.*

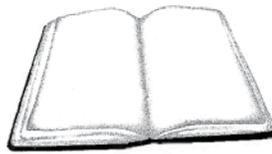
What park feature have you chosen? \_\_\_\_\_

*List three things you think people ought to know or feel about the feature?*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_



# Wayside Exhibits



Using text, maps, and/or images, design a wayside exhibit on the back of this page for the feature you've chosen. (Think about how a wayside exhibit is prepared [described above], what makes a good wayside exhibit [from Activity 2], and how the new National Park Service logo looks [from Activity 1]).

Now rate the wayside exhibit you've just designed.

1. Does it explain the feature you've chosen? Yes or No
2. Does it teach at least three things? Yes or No
3. Do you think it will keep people's interest? Yes or No
4. Do you think people will feel the feature is worth preserving? Yes or No
5. Do you think it will stimulate their curiosity to find out more? Yes or No



Circle your overall rating of your wayside:      Good    Needs revision



# Wayside Exhibits

## EXPLORE FURTHER:



Would you like to submit your Cape Cod National Seashore wayside exhibit for possible posting in the Salt Pond Visitor Center, Eastham? If yes, fill out this form and deliver it along with your wayside design to the Salt Pond Visitor Center or mail both to the address at the bottom of the page. Be sure to write your name and contact information on the back of your design!

Wayside design submitted by: Name \_\_\_\_\_

Address: \_\_\_\_\_

My parents give their permission for you to display my exhibit:

(parent/guardian signature): \_\_\_\_\_

\*\*\*\*\*

Please make sure you wayside design includes the following:

- Meets all the criteria in Wayside Exhibit Activity 3: Designing a Wayside. Including a “Good” rating? If you’ve rated your wayside as “Needs revision,” go back and revise the things you think could use improvement)
- A title on the wayside.
- Text that is concise (short and to the point)?
- Maps and/or images, with captions?

If you are sending a hard copy of your wayside design, would you like it returned to you when the park is through with it? YES NO

Mail submissions to:

Barbara Dougan, Education Specialist  
Cape Cod National Seashore  
99 Marconi Site Rd.  
Wellfleet, MA 02667





## Wayside Exhibits

### Notes Page

Take your own notes, draw sketches to remind yourself of ideas you think are important.





# Glossary

## **Historic properties:**

The National Register of Historic Places includes historically important properties, that can be buildings, sites, districts, structures, or objects. The following are definitions for these classifications.

## **Building**

A building, such as a house, barn, church, hotel or similar construction, is made to shelter any form of human activity. Examples of buildings include: administration building, house, dormitory garage, library, office building, social hall, student union, classroom building, bookstore, etc.

## **Site**

A site is the location of an important event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined or vanished, where the location itself possesses historic, cultural, or archaeological value regardless of the value of any existing structure. Examples of sites include: designed landscape, natural feature having cultural significance, ruins of a building or structure, trail, village or habitation site

## **District**

A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development. A district derives its importance from being a unified entity, even though it is often comprised of a wide variety of resources. The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties.

## **Structure**

The term “structure” is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter. Examples of structures include: bridge, canal, fence, street, tunnel, etc.





## Glossary

### Object

The term “object” is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment. Examples of objects include: boundary marker, fountain, milepost, monument, sculpture, statuary.

### Cultural Resource Categories (from [nps.gov/history/](https://www.nps.gov/history/)):

#### Cultural landscapes

Cultural landscapes are settings we have created in the natural world. They reveal the connection between people and the land based on our need to grow food, give form to our settlements, for recreation, and find suitable places to bury our dead. Landscapes combine natural and constructed: plants and fences, waterways and buildings. They range from formal gardens to cattle ranches, from cemeteries and pilgrimage routes to village squares. They are special places showing how people changed and used the land.

#### Historic Landscapes

Historic designed landscapes are places made with a plan and in a specific style, such as the twelve-acre Meridian Hill Park in Washington, D.C., with its French and Italian Renaissance garden features. Designed landscapes include those associated with important persons, trends, or events in the history of landscape architecture, such as Frederick Law Olmsted National Historic Site and the Blue Ridge Parkway.

**Historic vernacular landscapes** show peoples’ values and attitudes toward the land and how it was settled, used, and developed over time. Farming areas, fishing villages, mining districts, and homesteads are examples. The 17,400-acre rural landscape of Ebey’s Landing National Historical Reserve represents a continuum of land use spanning more than a century. It has been continually reshaped by its inhabitants, yet the historic mix of farm, forest, village, and shoreline remains.

#### Historic site

Historic sites are important for their associations with important events, activities, and persons. Battlefields and presidential homes are examples. At these areas people learn what happened there at certain times in the past.

### Ethnographic Resources





## Glossary

### **Ethnographic resources**

Ethnographic resources are basic expressions of human culture and the basis for continuity of cultural systems. A cultural system encompasses both the tangible and the intangible. It includes traditional arts and native languages, religious beliefs and subsistence activities. Some of these traditions are supported by ethnographic resources: special places in the natural world, structures with historic associations, and natural materials. An ethnographic resource might be a riverbank used as a Pueblo ceremonial site or a schoolhouse associated with Hispanic education, sea grass needed to make baskets in an African-American tradition or a 19th-century sample of carved ivory from Alaska. Management of ethnographic resources acknowledges that culturally diverse groups have their own ways of viewing the world and a right to maintain their traditions.

### **Ethnographic landscape**

Ethnographic landscapes are associated with contemporary groups and typically are used or valued in traditional ways. In Alaska parks, Native Alaskans hunt, fish, trap, and gather and give features spiritual meanings. Jean Lafitte National Historical Park and Preserve shows the relationship between the natural system of the Delta region and several cultural groups through many generations. Numerous cultural centers maintain ties to distinctive, long-established groups with ethnic identities.

### **Structures**

Structures are things people have made to do things they otherwise couldn't do. Without those things we could only live where it's warm, only travel the distances we can walk, and the loads we can carry. With them we can live where we choose, cross the continent in hours, and hurl a spacecraft at the moon. Structures are buildings that keep us warm in winter's worst blizzard and bridges that keep us safe over raging rivers; they are locomotives that carry us over vast prairies and monuments to extend our memories.

### **Archeological resources**

Archeological resources are the remains of past human activity and records documenting the scientific analysis of these remains. Archeological resources include stratified layers of household debris and the weathered pages of a field notebook, laboratory records of pollen analysis and museum cases of polychrome pottery. Archeological features are typically buried but may extend above ground; they are commonly associated with prehistoric peoples but may be products of more contemporary society. What matters most about an archeological resource is its potential to describe and explain human behavior. Archeological resources have shed light on family organization and dietary patterns, they have helped us understand the spread of ideas over time and the development of settlements from place to place.





## Glossary

### **Museum objects**

Museum objects are manifestations and records of behavior and ideas that span the breadth of human experience and depth of natural history. They are evidence of technical development and scientific observation, of personal expression and curiosity about the past, of common enterprise and daily habits. Museum objects range from a butterfly collection to the woven fragments of a prehistoric sandal. They include the walking cane of an American president, a blacksmith's tools, and the field notes of a marine biologist. They encompass fossilized dinosaur bones and business journals, household furnishings and love letters bound with a faded ribbon. They are invaluable—samples and fragments of the world through time and the multitude of life therein.





# Professional Qualifications

## Appendix A I Want a Job! Professional Qualification Standards

Does being a detective sound exciting? Then you might be interested in a career related to historic preservation. Below are some of the requirements you must meet.

### Professional Qualification Standards

In the September 29, 1983, issue of the Federal Register, the National Park Service published the following Professional Qualification Standards as part of the larger Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. For a detailed description of cultural resource qualification standards that include combinations of academic and work experience visit: <http://www.nps.gov/history/local-law/gis/html/quals.html>

The following requirements are those used by the National Park Service, and have been previously published in the Code of Federal Regulations, 36 CFR Part 61. The qualifications define minimum education and experience required to perform identification, evaluation, registration, and treatment activities. In some cases, additional areas or levels of expertise may be needed, depending on the complexity of the task and the nature of the historic properties involved.

**Below is a summary of standards using the highest level of academic standards.**

### Historian

The minimum professional qualifications in history are a graduate degree in history or closely related field; or a bachelor's degree in history or closely related field plus one of the following:

1. At least two years of full-time experience in research, writing, teaching, interpretation, or other demonstrable professional activity with an academic institution, historical organization or agency, museum, or other professional institution; or
2. Substantial contribution through research and publication to the body of scholarly knowledge in the field of history.





## Professional Qualifications

### **Archeologist**

The minimum professional qualifications in archeology are a graduate degree in archeology, anthropology, or closely related field plus:

1. At least one year of full-time professional experience or equivalent specialized training in archeological research, administration or management;
2. At least four months of supervised field and analytic experience in general North American archeology;
3. Demonstrated ability to carry research to completion.

In addition to these minimum qualifications, a professional in prehistoric archeology shall have at least one year of full-time professional experience at a supervisory level in the study of archeological resources of the prehistoric period.

A professional in historic archeology shall have at least one year of full-time professional experience at a supervisory level in the study of archeological resources of the historic period.

### **Architectural Historian**

The minimum professional qualifications in historic architecture are a professional degree in architecture or a State license to practice architecture, plus one of the following:

1. At least one year of graduate study in architectural preservation, American architectural history, preservation planning, or closely related field; or at least one year of full-time professional experience on historic preservation projects.
2. Such graduate study or experience shall include detailed investigations of historic structures, and
3. preparation of historic structures research reports, and preparation of plans and specifications for preservation projects.





## Professional Qualifications

### Historic Landscape Architect

In general, a minimum professional qualifications include a Masters degree in Landscape Architecture with demonstrable course work in the principles, theories, concepts, methods, and techniques of preserving cultural landscapes, and a have a State Government-recognized license to practice Landscape Architecture. Other combinations of academic years and training may qualify for hiring plus:

1. A minimum of two (2) years full-time professional experience applying the theories, **plus**
2. A minimum or two (2) years of full-time professional experience applying the theories, methods, and practices of Landscape Architecture that enables professional judgments to be made about the identification, evaluation, documentation, registration, or treatment of historic properties in the United States and its Territories, and
3. products and activities that demonstrate the successful application of acquired proficiencies in the discipline to the practice of historic preservation

### Curator

The minimum qualifications for a curator are a graduate degree in Museum Studies or a closely related field of study (see Academic Background for Curation), **plus**:

1. A minimum of two (2) years of full-time professional experience applying the theories, methods, and practices of Curation that enables professional judgments to be made about the identification, evaluation, documentation, preventive care, or interpretation of collections associated with historic and prehistoric properties in the United States and its Territories; **and**
2. Products and activities that demonstrate the successful application of acquired proficiencies in the discipline to the practice of historic preservation





## Professional Qualifications

### **Ethnographer/Cultural Anthropologist**

Ethnographers may have academic CULTURAL ANTHROPOLOGY or degrees related to cultural anthropology like Folklore

Applicants for an ethnography-cultural anthropology positions will have a graduate degree in Anthropology with a specialization in Applied Cultural Anthropology, or a closely related field (see Academic Background for Cultural Anthropology), **plus**

1. A minimum of two (2) years of full-time professional experience (including at least six months of field work supervised by a professional Cultural Anthropologist) applying the theories, methods, and
2. practices of Cultural Anthropology that enables professional judgments to be made about the identification, evaluation, documentation, registration, or treatment of historic, prehistoric, or traditional cultural properties in the United States and its Territories; **AND**
3. Products and activities that demonstrate the successful application of acquired proficiencies in the discipline to the practice of historic preservation .

### **Folklorist**

Folklore is the study and documentation of traditional, expressive culture shared with various ethnic, familial, occupational, religious, and regional groups.

Folklorist will have a graduate degree in Folklore, Folklife Studies, Anthropology or a closely related field of study (see Academic Experience for Folklore), with a specialization in Folklore or Folklife Studies, **plus:**

1. A minimum of two (2) years of full-time professional experience applying the theories, methods, and practices of Folklore that enables professional judgments to be made about the identification, evaluation, or documentation of folk cultures or lifeways associated with historic or prehistoric properties in the United States and its Territories; **and**
2. Products and activities that demonstrate the successful application of acquired proficiencies in the discipline to the practice of historic preservation.

For National park Service job and career information visit:

<http://www.nps.gov/personnel/>

