

INVESTIGATING FURTHER

There are lots of other ways that a museum curator can investigate an object. Which of these techniques would you want to try?

- **Historical research:** are there any written records of objects like this? Useful historical sources include chronicles (records of what happened every year), sagas and poetry. Can you find any stories online about Vikings or medieval times?
- **Art and sculpture:** are there any drawings, paintings or carvings from the past that could give us further clues about what people looked like?
- **Experimental archaeology:** this means having a go at making a copy of this object from scratch! Experimental archaeologists use the same materials and tools as people in the past to work out how long the object took to make and how difficult it was. Try modelling your favourite object in clay or papier-mâché!



CURATOR'S DIARY



CURATOR PROFILE

Draw a picture of yourself here:

~~XSSJCKA VFR NHNTUQ MIDICB SRMEFTYCXTRT XSSJCKA VFR NHNTUQ MIDICB SRMEFTYCXTRT~~

My name is

I am _____ years old.

My favourite object from the Shaking Hands with the Past video was _____

I think it is interesting because_____

Now that you have thought about what sort of person might have owned or used this object, draw a picture of them in the house below:



HISTORICAL CHARACTER PROFILE

Who might have owned these objects?
What were they like? Answer the questions to complete a profile about this person.

Remember: archaeologists do not have all of the answers about what the past was like. There is not necessarily a right or wrong answer to these questions!

Was the person who owned this object an adult or a child?



Did they make the object themselves or buy it?

Were they rich or poor?

Did they use the object as part of their job or as a pastime?

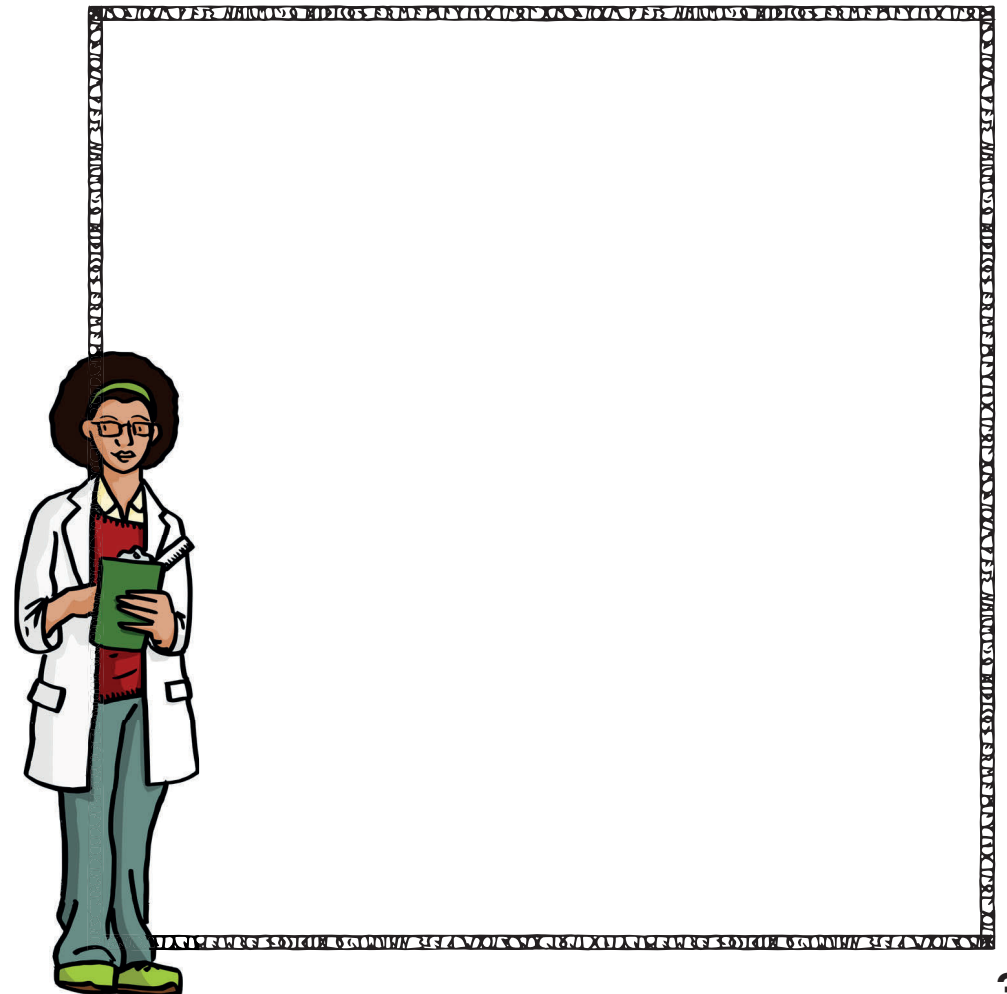
Were they a resident of the city or a visiting trader?



MUSEUM DISPLAY LABEL

Use the information in the video you have watched to write a label for the object, to explain to visitors to the museum what it is.

A good museum label should be short, clear and can tell visitors what the object is used for, made from or what is most interesting about it.



MATERIALS AND PRESERVATION

The care of an artefact depends on its material. Conservators have to take special steps to make sure that objects do not decay or break once they have been taken out of the ground.

Read the conservation notes below, then fill in the **Conservation Plan** for your chosen object on the next page:



WOOD OR BONE Display a controlled temperature (20°C). Low lighting Keep at 50% humidity Look out for splitting	FABRIC Display a controlled temperature (15°C). Low lighting Keep at 50% humidity Look out for the fabric fraying
METAL Display a controlled temperature (10°C) Low lighting Keep at 10% humidity or lower Look out for any rust	STONE Display a controlled temperature (25°C) Low lighting Keep at 50% humidity Look out for any discolouration

CONSERVATION PLAN

This object is made

from _____

Due to the risk of decay, the temperature

must be kept at _____°C.

The humidity should be at around _____%

The light levels should be _____

Conservators should look out for:

☐

Rust

☐

Splitting

☐

Fraying

☐

Change in colour

Draw how it will look on display below:

