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State Uplands Cultural Resources

- What are cultural resources?
- Laws and Policies
- Our role within state uplands
- Cultural screening
- Cultural training
- DNR video on cultural resources



Cattle Point NRCA, also known as Xwho'shining



Cultural Resources on DNR-managed Lands

- Historic roads, railroads, and transportation-related activities
- Historic logging and mining equipment, sites, structures,
- Historic cabins, town sites, trash/refuse scatters
- Pre-contact / Native sites
 - Culturally modified trees
 - Subsistence and gathering-related



The Dalles to Ft. Simcoe historic Road



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Remnant historic cabin (NE Region)



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Native campsite with fish spawning pool and falls



Laws & Policies

- Section 106 (National Historic Preservation Act)
- Archaeological Sites and Resources (RCW 27-53)
- Forest Practices Application (WAC 222-16-010)
- Washington Executive Order 21-02 (Capital Funding)
- DNR
 - PO 06-001
 - PO 08-034
 - PO 14-016



Our Role within State Uplands

- Cultural compliance for all state uplands projects
 - Timber Sales, Capital-funded Projects, SEPA, Leasing and Acquisitions, Renewable Energy, etc.
- **Review, record, consult, and mitigate cultural resources**
 - Avoiding a cultural resource is the lowest-cost, lowest-paperwork way to deal with it.
 - Not knowing the cultural resource is there and subsequently damaging it can cost thousands



Cultural Screening Forms:

Cultural resource locational data is exempt from disclosure under the Public Records Act (RCW 42.56.300)

Cultural Resource Screening Documentation

Potential cultural resource concerns identified during remote reviews and all work completed as part of cultural resources review during sale planning and layout should be documented in the appropriate sections below. This form should be appropriately saved with other specialist documents to record the diligent efforts undertaken to review for and protect cultural resources.

Project Name: Great Divide Timber Sale

Region/District: Pacific Cascade/St. Helens

Desk Review Completed

Special Concerns Report Yes No

Completed By: Courtney Trotter Date Completed: 3/2/2021

Remarks:
Only special concern is a GLO trail approx 2,640 ft from the units.

Historical USGS Maps Review Yes No

Completed By: Courtney Trotter Date Completed: 9/30/2021

Maps Reviewed (include titles, scales, and dates):
Brookfield, WA 1940 1:62500; Hoquiam, WA 1953 1:250000; Grays River, WA 1955 1:62500; Hoquiam, WA 1957 1:250000; Hoquiam, WA 1962 1:250000; Astoria, OR 1981 1:100000

Remarks:
Hull Creek Truck trail comes to the lower end of the section but not to the units. In the 1957 Grays River Map the Hull Creek Lookout road goes through Unit 2

GLO Map Review Yes No

Completed By: Courtney Trotter Date Completed: 3/2/2021

Maps Reviewed (include date(s) and legal description(s)):
BLM GLO map 11N07W_002 shows the sections 17 and 18.

Remarks:
There is an unnamed trail south of the units, along the hilltop and stream connecting to the Grays River. DNR historical maps show the Hull Creek Lookout road goes through Unit 2.

CRT Review Yes No

Completed By: Padraic Callahan Date Completed: 3/17/2021

Remarks:
Old grades evident largely below the proposed harvest units on LIDAR though crossings appear to be absent. GLO trail shown to clip the bottom of Unit 2, but no evidence of the trail was found during layout or field reconnaissance.

Modified March 2021



21-02 CULTURAL RESOURCE PROJECT INITIATION FORM

Purpose: [Governor's Executive Order 21-02](#) requires all state agencies using funds appropriated in the State's biennial Capital Budget to consider how proposed projects may effect archaeological and historic archaeological sites, historic buildings/structures, traditional cultural places, sacred sites or other cultural resources. This form provides information to DNR archaeologists on proposed projects in accordance with EO 21-02.

Directions: It is highly recommended that project managers complete this form for all capital-funded projects that have been approved by legislature and planned on state uplands. This may include ground disturbing activities, modifications or effects to the environment, or alterations to buildings or structures over 45 years old. This form is designed to be downloaded and filled out using Adobe (It may not work correctly if viewed/edited in a web browser). Fields marked with * are required. Click the relevant email button at the bottom to complete.

*Project name: *Date form submitted:
*DNR project manager:
*Project type:
PI / Project code for archaeologist to charge time for cultural review:
*Date that ground disturbing activities and/or building alterations will begin:
Planned auction date, if applicable:
Has a Cultural Resource Technician (CRT) been consulted?
If Yes, name of CRT:

Project Location

*DNR Region: *County(ies):
*DNR District: Is LRM spatial data current?

Applicable Regulations (Select all that apply)

EO 21-02 FPA Section 106 SEPA None Not sure

*Description / Briefing (What will you be doing?):

*Site Conditions / Ground Disturbing Activities (Horizontal and vertical extent, include access and staging areas, road building, borrow pits, building demo, or any area where ground disturbance may occur)

WESTSIDE EMAIL

EASTSIDE EMAIL

If your project is in NW, OLY, PC, or SPS regions, click the 'Westside email' button. If your project is in NE or SE regions click the 'Eastside email' button. Attach the Special Concerns report and GIS shapefiles of the project area according to guidance in the email template. An Archaeologist may request additional information after the form is submitted.

Cultural Training:



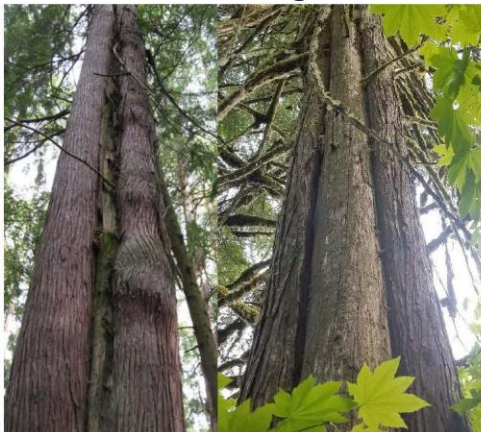
Cultural Resource Training

The identification of cultural resources during project activities

Culturally Modified Tree (CMT)

- The removal of bark or modification of a tree by indigenous people
- Removal of the inner and outer bark used extensively as a source of fiber in basketry, ropes, clothing, etc.
- Bark stripping creates a distinct lobbed scar lengthwise on the tree as it heals
- Emphasis placed on the western redcedar, but other trees (hemlock, spruce, etc.) used culturally as well

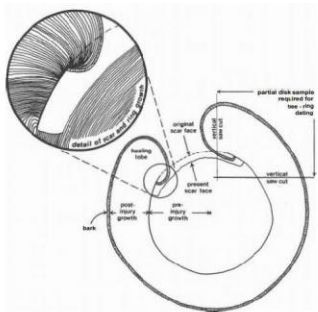
CMT Examples



Cedar Pulling Video - Tulalip Tribes and DNR:
<https://vimeo.com/99653334>



Recent Bark Stripping



Scar Lobe Drawing

Mobley, Charles, and Morley Eldridge. 1992. *Culturally Modified Trees in the Pacific Northwest. Arctic Anthropology* 29:2 (91-110)



Cultural Resource Training

The identification of cultural resources during project activities

Stone Artifacts

- Can be chipped-stone or ground stone tools, or the debris from the manufacture of tools (flakes)
- Tools and flake debris will have signs of use and manufacture
- Chipped-stone tools and flakes can be made from a fine-grained or glassy material that may look unique or seem out of place



Ground stone with flattened side and abraded edges from grinding



Ground stone chopper – edge is flaked and shows wear from use



Projectile point - shows signs of flaking as well as grinding / pecking / polishing to create shape

Historic period Artifacts

- Any object over 50 years of age is considered “historic”
- Metal cans are usually found most frequently (eg. solder top, church-key or knife opened)
- Thick glass that appears clear, brown, green, blue, purple, or white



Flake debris example



Cultural Training:

Online Trainings

Announcements	Link
Documents	[CORE FORESTRY] Intro to the Cultural Resources Process for Timber Sales
Shared Documents	[CORE FORESTRY] Timber Sale Cultural Resource Documentation Form
Research Links	[CORE] Better Management of Culturally Modified Trees
Cultural Resource	[CORE] Introduction to EO 21-02 (Capital Projects)
Management News	[CORE] Site Records for CRTs
Recent	[OPTIONAL] Capitol Forest Through Time
Online Trainings	[OPTIONAL] Marcus Johns: 42 Years in DNR Forestry
Internal Cultural	[OPTIONAL] Richard Bigley: History of the State Lands Habitat Conservation Plan
Resource Newsletters	[OPTIONAL] Weyerhaeuser History on State Trust Lands
CR Site Record Photos	+ Add new item
CR Internal	

- **Better Cultural Awareness**
- **Better Tribal Consultation**



The Importance of Cultural Resources



