

Artifact Distinctions - Glass

Soda Bottles distinguishing features

- color
- size of lip
- printed labels
- marking
- volume marking

Cold Cream Jars

round usually - thick glass - milk glass - Ponos



narrower
out sheared

glass thickness is thinner - pressed w/ design

Jars = wide mouths

Bottles = narrow mouths

Jars are different - have handles
usually cleaning products or sauce

milk glass vs ceramic

some material
throughout

coloring vs material
are different

green glass - soda

brown - sensitive to sun

blue - medicinal / vials

milk - thick, cold cream jars

Bottles

small - medicinal

med - soda

large - gallon

general
distinctions

cleaning jars - tend to be brown,
large, have handles,
stripling on neck

Canning jars - pint, quart, half gallon

tend to be an aqua color

- milk glass in pressed circles - canning jar liners

Artifact Identification (Ceramics)

Earthenware

- cheapest of ceramics
- tends to break apart and craze (surface cracks)
- off white.

Porcelain

precious objects
came from
home - couldn't
get during
war

- white - glaze & body become one due to high heat during manufacture
- sometimes slightly bluish
- very fine, temper
- doesn't crack or craze like earthenware

Hotelware

needed to
have from
home in
camp

- like porcelain, white body but much thicker - sturdier

Militaryware

- thicker & sturdier than hotelware - usually found in tent - only broken where single (i.e. handled)
- on bottom will say USQM (U.S. Quartermaster)

Fiesta ware

- a type of earthenware that is brightly colored
- a popular American style during the period
- relatively cheap and kind of nice

Glassware

- glass but ~~is~~ used for food service
- pressed designs

Ironstone

- midway between Earthenware and Hotelware
- crazes but tends to get scratched
- will say Ironstone in maker's mark if available
- from turn of century, so more rare at camp

Always flag something with a maker's mark

Artifact Distinctions

Barrel-hoops - round and slanted
oil drums - 450 gallon

Tin cans

look to see if the tin cans are modified - different gray color
... of modified

Post occupation

- car parts
- beer cans

no beer available in the camp during the war

Miscellaneous objects

wood - may just be lumber, but may be carved, may be gears

any food preparation items
- enameled tin

glass toys

shell

go stones (round flat black or white stones or shells)

stoneware

Don't Call

Brick
Ceramic Piping
~~Brick~~
Window Glass
Asphalt Piping

Those at B and
we have a whole lot
of food documentation
at B or
this doesn't tell us anything
about everyday life in the camp

~~Modern Day~~
 Denver 390 Speed 12/59
 New York 27440/mile
 Los Angeles 8205/mile
 Seoul, S. Korea 6675/59 mile
 Seattle 7351/59
 Kyoto 4608/mile
 Tokyo 15144/mile
1910

New York 2468 S/59 mile

2000/line = 2658/line

Grain of rice
 along in a small
 container
 shaded is light
 white



Ceramic
 handle

Small jar



Yes 1 of
 2000

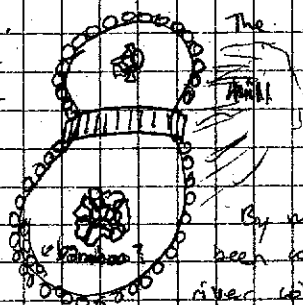
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Tours

6/22/10

Before we began surveying, we took a tour of the overall site. At one square mile of area, the site is extensive and a little overwhelming to imagine over 7,000 people living in such a small area. I don't know if I'm accurate in saying this, but that population density is probably only matched in the cities of that time (or this, perhaps).

From the highs at the entrance we drove to an area on the edge of the site, near what is now migrant worker housing and what used to be the camp hospital. We walked into the block to the ornamental koi pond. It follows typical Japanese garden style - a fabricated hill using concrete, left over and possibly limestone that descends into the asymmetrical koi pond (probably called a koi pond not owing to the presence of koi fish, but because that is likely the design that it follows). This descent of the hill into the pond is a traditional Japanese garden style. The pond roughly looks like the embedded drawing, and can be described as follows: sort of a S-shape with a bit of a lean and Japanese asymmetry, there is a small (1 1/2 foot wide) bridge crossing the pond at the pinch in the middle. By now some of the borders have rotted away or been compromised - but most remain. The pond is edged by river cobbles brought from the Arkansas River, three miles distant. On the inside left (looking from larger to smaller loops) of the bigger loop are four holes in concrete poured into the bottom of the pond. These are likely placeholder bamboo or the bamboo surrogate. In the approximate center of each of the loops is a pile of scrap concrete and rock, forming islands. These are very Japanese as well. [While the island may not have held koi - can almost certainly say that it did not - a snapping turtle may have been transplanted to it from the Arkansas, which would not be implausible given oral histories.]



In a sort of comparison, we next went to a pair of gardens located in the block from which you don't have to look at barracks or camp if you don't want to. While these gardens were elongated ovals with flat sides, they still illustrated a Japanese concept - the borrowed landscape. The plains beyond and perhaps even the town of Granada would serve as the borrowed landscape and in historical photographs from this block, the barracks are practically never pictured - the gardens and the borrowed landscape.

Finally on our tour we went to the cemetery. 121 internees died while at Amalie, but very few were buried. Many of the Buddhists were cremated and their ashes remained with their families. At the cemetery is one of two buildings on site remaining. A brick building, the roof has since been redone, it housed a large stone inscribed with Japanese (Kanji?), bought by the internees at the end of the internment period.

FIELD

Today (and likely tomorrow as well), we surveyed blocks 12-H and 12-G. Ava and David Ambrose, myself and Walter were crew chief (over) David were the crew for block 12-H. Laura and Jordan, Brianna and Clarke with crew chief Paul were the crew for block 12-G.

While surveying isn't the most enjoyable of an archaeologist's tasks, it is necessary and can give insight into the site being worked, and can also indicate where good excavation locations might be.

In our surveying we are looking for artifacts of interest, features, and modified artifacts. David's thesis is on landscaping in Anache and Paul's is on modified artifacts.

In my surveying today I found three artifacts of interest that David instructed me to flag. The first was between H street and the northern most barracks row on our second transect, when I was about 3 meters from the concrete foundation of the barracks. It was four pieces of ceramic, not as fine as porcelain, but close. Three of the pieces fit together to form a handle and the fourth could have been from anywhere on the artifact. The second was a small glass jar with a rusted aluminum top. While I spotted it, Ava flagged it since it was in her 2-meter survey space. The third and my favorite of the three if I am permitted to have favorites was a piece of porcelain with a blue design. This was on our fifth transect of the six we made today.

David printed this piece out to Professor Clarke. She said that the manner of the design is traditional - a stencil would be placed over the porcelain and the paint would be blown onto it, making the edges of the design lighter than the center.

(Sketches of artifacts of interest on Spring page 3)

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MUSEUM

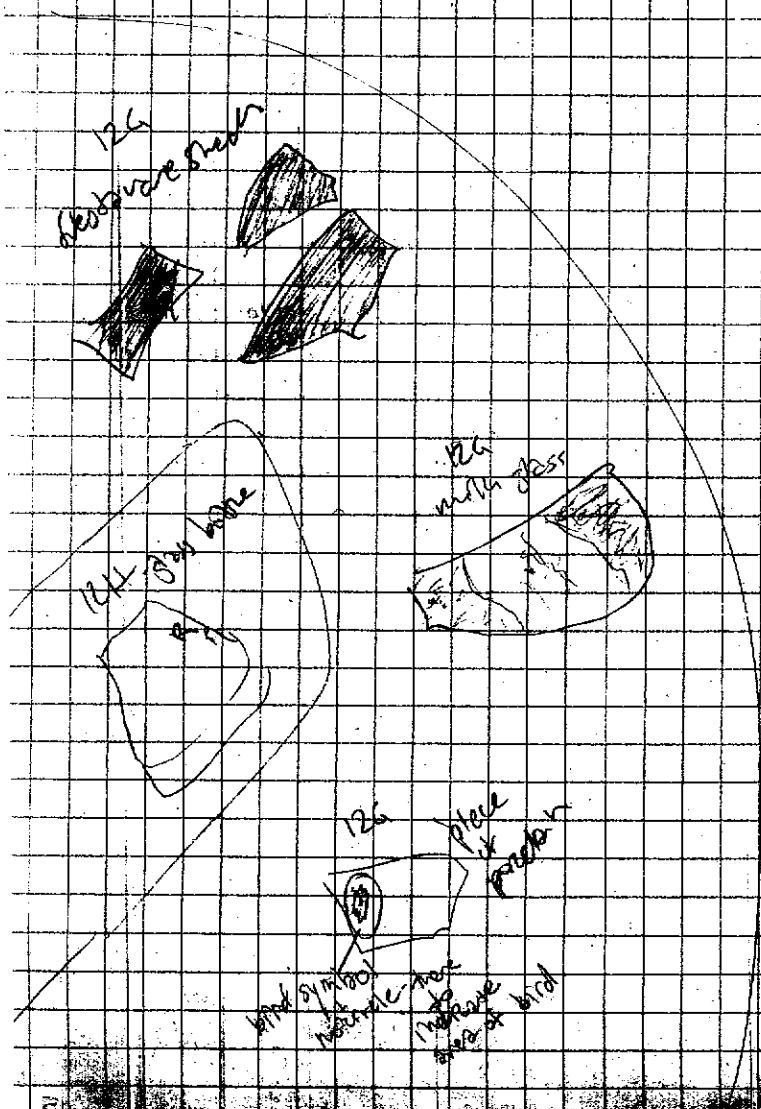
At the museum Kellan explained basic procedures and the main projects that we'll be doing over these four weeks. The main project is creating an exhibit for the 4th of July celebration (on the 3rd, because the 4th is a Saturday). The exhibit will be about the Amache-Holly football game in November, 1943. Another project entails the creation of a bibliography for the library and help two existing loans from the library. A third project involves creation of a uniform template for signage in the museum. There are also associated tasks, like data entry and collection processing.

During this first session at the museum, I filled out some forms for three photographs from a recently submitted collection. The photographs were taken by an MP at the camp and the collection was donated by the MP's son.

After that Ana and Clarke took head on organizing the Hosokawa collection, which was accumulated by Bill Hosokawa who was a well known reporter who was interned at another camp. Because of his high profile, many other Japanese American internees sent him. Either he or his daughter organized them into camps. The Amache collection was sent to the APS by Hosokawa's daughter. The collection included children's compilations of their lives before and at camp. They start with the history/mythology of Japan, their family's history, their life before camp and their life at camp. Some of them are extremely extensive including very detailed drawings and writing and are even her newspaper clippings with handwritten captions and drawn frames. A few pieces are government issue, one is letters from students to the principal of Amache High School and other APS teachers. One piece is an extensive newspaper scrapbook with articles from local paper from local (Crescent Gazette) to national (Harper's) which cover topics mostly directly related to Japanese-Americans and the internment. Also included in the collection was an Amache High School yearbook from 1944.

A very interesting note about the year book. The Amache High School students are Japanese Americans. The Amache High School mascot were the Indians. During the school year, the Amache students put on a Black Face show.

This is just interesting because of the many racial stereotypes and the sort of racial profiling that all of these actions imply.



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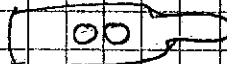
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FIELD

6/23/15

This day started cloudy, got light, then heavy again.

Walter found a half bowl of metalware. David found a small metal case, like a locket or a make-up compact. He also found three pieces of wood that were almost like bowling pins. They were about three halves and had two holes drilled through them.

The drawing is a very rough approximation. Arz found several  porcelain/ceramic/glass pieces and many were flagged.

A few possible garden features were found - a couple by myself and at least one by Arz. Half of the garden features found used a light rose/red stone and the other half were limestone fragments. One of these had brick fragments as well.

We were in 12-H first to finish our survey of that block from yesterday. I lost track of our transects, but I believe that we made about thirteen to fifteen. On the 12th transect or so I found a piece of a bottle. It had two rows of writing on it - it looked like the narrowing part leading up to the neck. On this were only visible two letters, the first of each row - I believe they were two 'R's, but I can only guarantee that the top row began with an R.

We completed four transects in Block 12-4, aside from the features, I found three objects which were flagged. One was a small piece of porcelain. On the underside, a bird figure (about 7.5 cm high and less wide) was raised slightly above the surface. This was in what likely would be the near center of the item. From the flatness, it appears to be a plate, likely a small plate like a tea plate. This was in the 2nd transect. In the third transect I found a piece of what was probably milk glass. It was slightly curved, and had an indiscernible raised design. The design looked very intricate and would likely be very interesting to look at further. In the fourth transect, the final of the day, I found two pieces of green stoneware and Walter found a third. They were all three near a large bush.

Please note that the drawings on the facing page are not to scale. I have done my best to copy shape and design if any.

My confidence in surveying has increased greatly from yesterday to today. And it was much greater yesterday. Survey is not easy, because small items may be of great interest and those are hard to see. I'm glad that I don't have to distinguish between which items should be marked and which shouldn't. I have gained confidence at telling from a distance whether an item on the ground is worth investigating. However, tree bark and wood and looks like ceramic in bright sunlight, sometimes, and the limestone chunks sure do look like ceramic too. Glass is just hard to see unless the sun catches it just right.

Museology at Amache

The Amache Museum in Granada exemplifies a number of issues currently being explored and debated in museum studies and anthropology. The Museological component of the field school will not only give you the opportunity to gain hands-on training in museum work, but also to explore and reflect on the following questions and concerns.

1. ^{a.} Who constitutes the museum's communities? ^{b.} Who does it primarily serve? ^{c.} In what ways is the museum a "community museum" or not? ^{d.} Who are its "stakeholders"?
2. ^{a.} Who visits the museum and why? ^{b.} How many visitors does the museum receive per year?
3. ^{a.} How does, or does not, the museum represent multiple voices and perspectives on the topic of the internment of Japanese Americans? ^{b.} Whose "voice" is dominant?
4. ^{a.} How is the story of Amache told in the museum? ^{b.} Is there one main story or multiple stories being told? ^{c.} Who decided on the storyline(s) or what aspects were to be highlighted?
5. ^{a.} How does the museum deal with the "difficult heritage" or history of Amache?
6. ^{a.} How has Amache contributed to Granada's community identity?
7. ^{a.} What connections are made between the museum and the Amache camp site? ^{b.} How are the museum and camp "sites of memory," "memorials," and "monuments"?
8. ^{a.} In what ways does the museum represent difference? ^{b.} What kinds of difference?
9. ^{a.} How can the museum be used to address contemporary social issues and concerns?
10. ^{a.} Who funds the museum and how does funding (or lack thereof) affect its operation?
11. ^{a.} What is the potential impact of professionalization on the museum and community?
12. ^{a.} What challenges does the museum face in terms of sustainability, staffing, management, funding, etc.?

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MUSEUM

Since we were oriented yesterday, Kellan just set us to tasks and we worked at those.

I began with the Hokenawa collection, finishing my summary for Folder 1, which I describe in slightly more detail on pg. 5, though I don't believe I refer to it as Folder 1. Folder 1 now contains the newspaper clippings described on page 5.

After I finished this, I looked at the guestbook for the museum. I will look at it more and describe it more later, but I saw a lot of positive, kind, and encouraging comments written in it. I also saw that the visitors came mostly from the United States and generally Colorado, but some came from California and D.C. One visitor came from Japan and Hungary and Czech and Slovakia, I was, needless to say, stunned by this range of visitors.

Branna, Walter, and I set up a sort of assembly line to take photographs of objects for the records. Walter wrote the object numbers, Branna handled the objects and I photographed. We got everything from Kellan's list photographed that we reasonably could - two items were torn and we didn't know where we were. We photographed plates from a china set, two wood carvings, a WWII uniform, an umbrella made from cigarette wrappers (all red Marlboros), ~~and~~ photographs and framed items from an Amache High School graduation, and a Manual for soldiers.

When we had finished, Kellan brought a box of slides that needed object sheets filled out for them. Twenty of the one hundred slides had been done, so Branna, Walter, Clarke, and I each took twenty and filled out the object sheets for those. The slides belonged to Joe McClelland who seems to have been a professional photographer given the quality and artistry of his photographs that I have seen. Mr. McClelland was white, but lived in Amache A-6, if the writing on one of the slides can be believed. It's possible from a photograph I saw that his wife was a Japanese-American and that he lived in the camp to stay with her. This of course is pure conjecture and the man pictured might not be McClelland and there is then no reason to assume his wife is in the picture.

He took many artistic photographs of camp, one of which in the foreground and is a barracks roof, almost black against a white, lightly cloudy sky. He also took a few brilliant pictures of the sunset. Very few of the pictures I saw had any internees pictured but the ones that did seemed very artistically and professionally done.

One cow was ~~very~~ happy
wee they need not!

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to connect

*How hard
compared to
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was it
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Common
Wander

(B12-H)

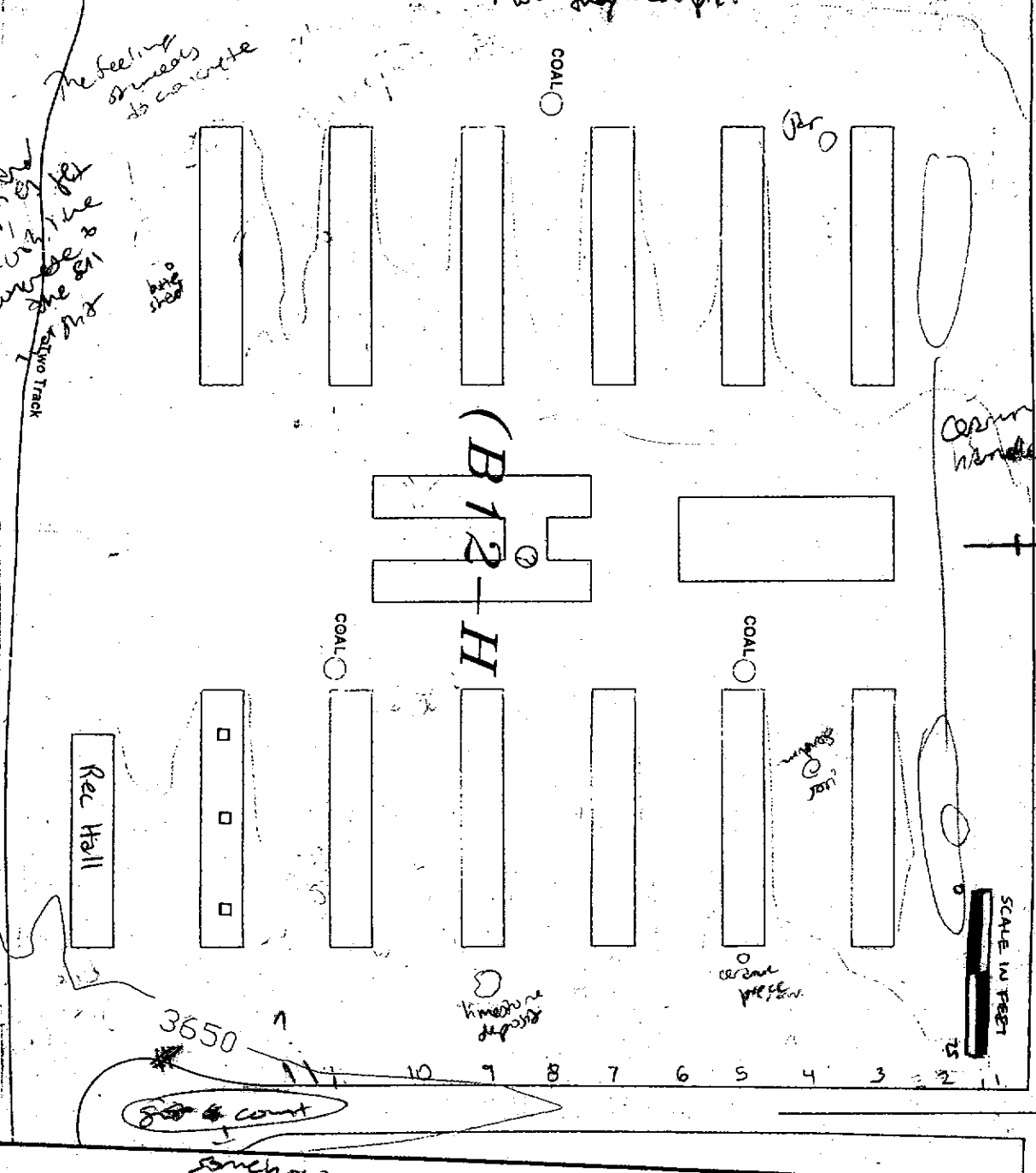
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SCALE IN FEET

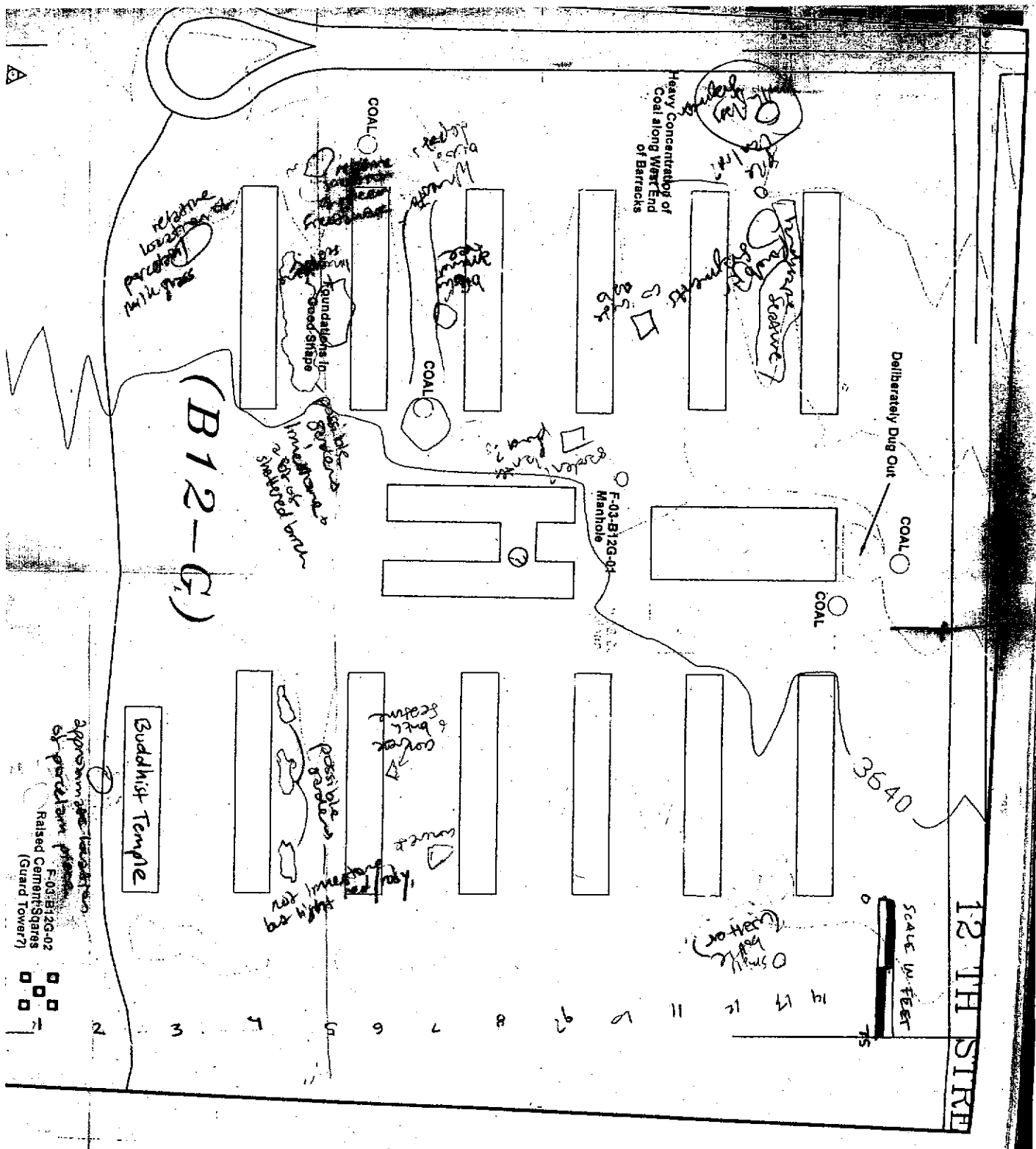
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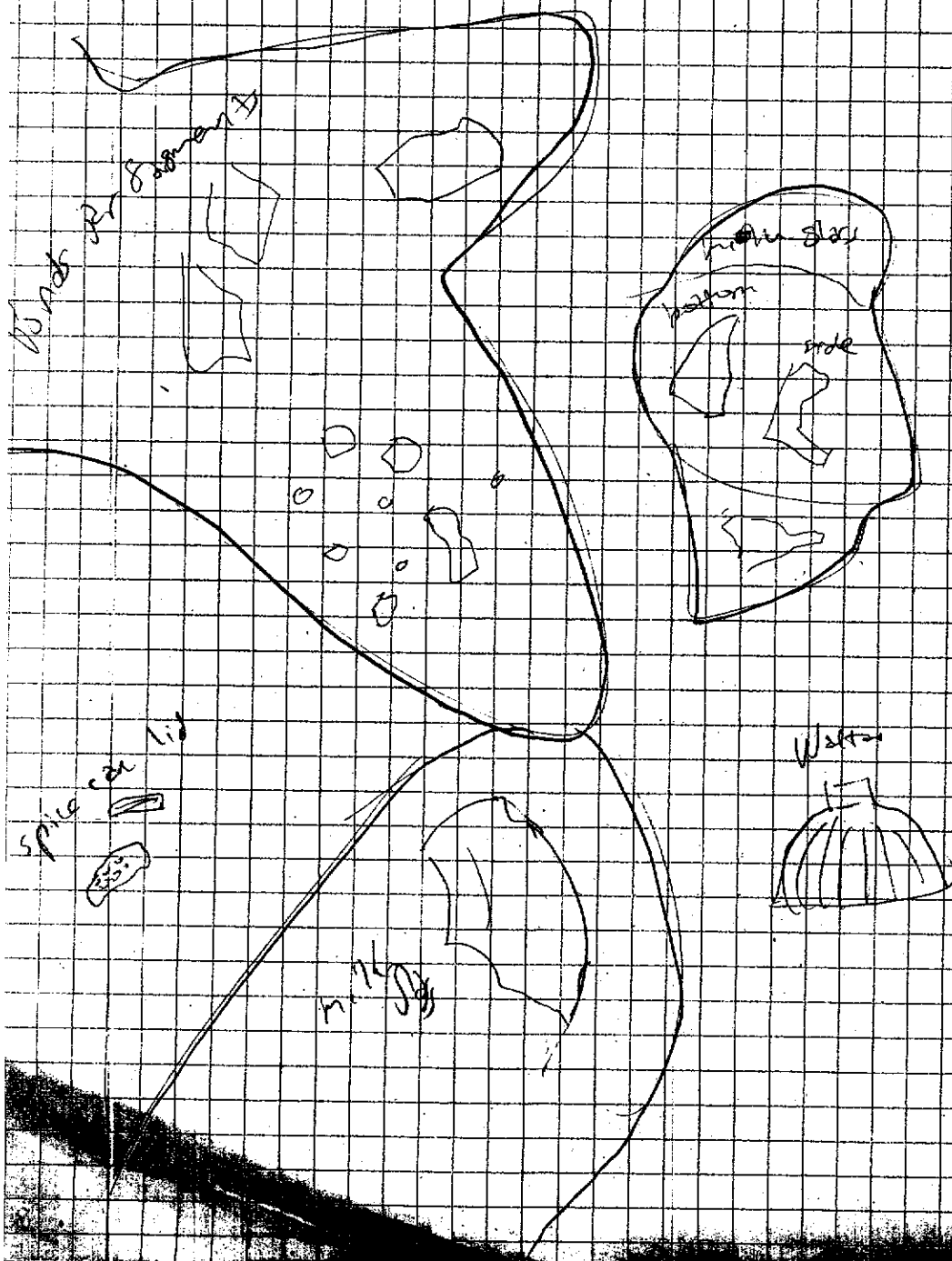
8th & Court
Brynhow



Sketch 12-K map
 Surveyed 6/23-6/24



Approximate location
 of postarm place
 F-03-B12G-02
 Raised Cement Slaters
 (Guard Tower?)



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FIELD

6/24/11

We finished surveying block 29 today.

Our findings were predominantly landscape features, including interesting combinations of limestone, sandstone, brick, wood, and concrete. These were scattered throughout the block. While we found many landscape features, our artifact findings were relatively limited. Walter found what looks like an inkwell bottle. I found two areas of shattered glass and one had a bit of ceramic in it as well. One was flagged because one of the milk glass fragments had PA⁺ on it - that was all which could be read. The other was flagged because one of the pieces looked like the bottom edge.

Other items I found included the possible top to a soda bottle and a large fragment of milk glass (which I forgot to mark on my map) that looked like the edge of a plate. I'm not sure whether or not that fragment was flagged.

In the landscape features we found were areas of concrete that were large flat blocks. Because of their size, it is unlikely that they come from the deconstruction. Their placement makes it possible that they are from garden features.

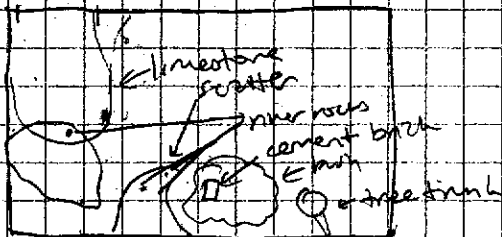
Our final transects yielded next to nothing and we took a well deserved break.

After our break we started mapping. Crew chief Dave chose one of the garden features which we had found. He set out a grid with Professor Clark's help.

Ava returned to us by this point - she and Jordan having finished with the children visiting the site. In our partner pairs - Walter and I, David and Ava, we mapped a section of the garden area totalling 14 x 3 meters.

I measured and Walter drew.

Our area looked about like this. David and Ava's section had more interestingly patterned limestone scatter and a few pieces of wood.



When mapping, the key is to be accurate without being anal. You want to record everything that is important to the interpretation of the site. The hole over the concrete brick was not included in our original, but Dave suggested we include it because it could be interpreted as being related to the brick.

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the staff list.

McClelland may
have been an
administrator so
that could explain his
presence in the camp and
his access to everything
and possibly his interest
with all that he took
pictures of.

MUSEUM

16/20

Ava and David finished up the Hosokawa collection, Walter and Jordan worked on the July 4th/3rd exhibit, Clarke worked on his computer for the Hosokawa exhibit, I believe, and Laura worked on the bibliography.

Brianna and I started by taking some more photographs. Kellan had found the War Reliefs booklet, so we photographed that, an Amache reunion poster with response form, and four books from the Amache School libraries (either high school or middle school).

When we finished photographing, we filled out condition forms and object record forms for the four books which included: *Winning His "W"* by Everett T. Tomlinson, *The Black Arrow* by Robert Louis Stevenson, and two other books. They were from as early as 1900 and in fair condition. The bindings are cracking because the glue has dried so much in the more than 70 years that they're old. We had to use the blue nitrile gloves to handle them. Using just one nitrile glove and holding it rather than putting it on reminded me of a movie where someone does that in a museum and, as a result, made me feel professional.

After Brianna and I finished accessioning the books, we moved on to the rest of the slides from the McClelland collection. We each took a stack of about 40, I think, and started on object record forms for them. When we were each about 2/3 of the way done with our slides, Ava and David finished working on the Hosokawa collection, they split the remaining slides and started filling out object record forms for those. We managed to finish all the slides with about a half an hour left.

The McClelland slides are incredible. McClelland was not visibly Japanese American (assuming that some of the slides are self-portraits). His wife has more olive skin and dark hair, but neither of those scream Japanese American. I'm really curious about how he came to Amache - because one slide indicates that he lived there - and his history that led him to take such artistic and professional photographs.

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FIELD

6/25/14

My crew began our field work today in a sort of lecture/info session. Professor Clark showed us the Field Analyst forms (compass, glass, bottles, other) and explained each of them to us, using stories she had to give us examples. Professor Clark then explained to us the GPS mapping equipment.

The antenna mounts on a 2 meter tall pole called a stablia. The GPS handheld mounts just off the pole about a meter high - maybe a little more than a meter. It needs 5 or 6 satellites to be able to map. It maps to about 10cm accuracy, which, considering how much some of these items move around because of cattle wind, and other such things, is good enough.

For the first half of the field day, Walter and I were mapping a garden. The garden was in front of "Apartment" (2F) which was inhabited by the Okumura family. When Bonnie told us that after we'd come back for coffee-break, the feature we'd been mapping because increasingly more human to me. Knowing the names of the people who constructed the garden makes it seem more alive. They used whatever materials they could find to create these gardens that reflected not only the individuals, but their culture and their history.

Sketching maps is interesting. Small details might not be that important, and yet they could be. Because the cattle and the weather tend to turn up and move the surface ground, the placement of small river stones may have changed drastically, but recording them defines them within the context of their surroundings and could end up being more important than assumed. More logarithmically, scales, key, and North/South alignment must be included, as well as date, location and (2 points) for the GPS to map. These are important because they tie the sketch to the block and the site as a whole. While this may sound like a lot of detail and minutiae, it actually is rather enjoyable.

After break, Walter and I took our turn GPS mapping and analyzing artifacts and David and AB, who had been mapping and analyzing, took their turn doing the sketch-map. The GPS takes two minutes with enough satellites to map a point. This is just enough time to enter the information for the point and then stand there bored. Analysis involves many measurements and a careful eye. Sketches of artifacts are to be done for details, markers, or other such things that are defining and cannot be captured, or are difficult to capture in a photograph.

The most interesting item we mapped today was a broken plate that could be pieced together very nearly. More than 1/2 of the decorated part was scattered around in front of Apartment 3F (I believe).

We had some trouble with the GPS (suddenly losing former mapped points) but everything was fixed before the end of the field day.