

MUSEUM

6/2

When we arrived at the museum, Kellan had a tools list and the main table was full of artifacts to wash, number, fill out forms for, and photograph.

Brianna and I took the three items that needed to be washed - an enameled metal pan-handle, a glass toy car, and a small clear glass medicine bottle. We used toothbrushes and sharp dental tool to clean them of dirt. The metal pan-handle couldn't contact the water, for safety reasons, so the toothbrush that would be wet for the medicine bottle and car had to be dry for the pan handle. I am pretty sure that I got all of the dirt out of the pan-handle (it is hollow), but since dental tools can only reach so far, I make no guarantee.

After washing those three (the only artifacts that needed it), we filled out forms for the artifacts. These included four glass bottles - (Cheer Up, Liberation), Barga, and Big Chief - three milk glass bowls from Corning, a military ware gray boat, the glass toy car, the pan handle, the small medicine bottle, and the Amache football helmet. Brianna, Walter, David, Clark, and I filled out forms and photographed the artifacts. Ann and David also finished up the Horowitz collection. I also worked on the bibliography, Jordan on the July 3rd exhibit.

Kellan showed us how to number the artifacts, with Raplex (an archival glue) and the smallest number scale (and still readable). The number should be placed somewhere on the artifact that is hidden when the artifact is on display, but easily visible to those who need to see it - caretakers, curators, anyone handling it. The Raplex is applied, the number is placed in it and excess Raplex removed. After the Raplex has dried (about 20 minutes), a second coat is applied and let dry. The number is thus done.

I went to do PartPerfect data entry after the first coat of Raplex had been applied. Brianna had gone to paint the museum sign at this point & Walter was helping her. I got through about 34 Object Record sheets in about 20-30 minutes.

I think this speaks not to my decreasing typing ability, but to the distant and user unfriendly nature of the PartPerfect system. Even for artifacts or items in the same collection, all of the information has to be entered again completely. There are no auto-fill in drop-down menus and the system doesn't associate numbers and collections.

In my opinion, PartPerfect could use major overhaul. This, of course, cannot be done on the individual system, but would have to be a reconfiguration from the source on up to the field. If an overall document for a collection could be made, with the ability to recall information for certain numbers of items, that would be orders of magnitude more helpful and time saving than the system is now. A collection containing 85 items, two books, one bottle, two bowls, and an archive, could be specified as 92.1-92.52 as follows, including dimensions, photographs, location (if consistently uniform), and condition (if consistently uniform). The bottle

could be 92.53, the books 92.54-55, the archive 92.56. These pre-specifications could then apply to the enormous amount of slides so only descriptions and other such item specifications would have to be entered singly. This is likely a difficult fix, but would also allow for organization of collections by collection, not by object numbers. Making the system have auto-fill in and drop-down menus for the repetitive items (not description but almost everything else) would also make data entry into Fast Perfect more timely, efficient, and easier to use. It could also use a built-in dictionary, but that's another complaint entirely.

I didn't terribly mind data entry, except for the persistent nagging thought that tell me how it could be more efficient, how it should remember the collection name/donor in association with the collection number. That sort of made some entries drag, but overall, it went well.

SEMINAR

- How does your experience so far interact with the archaeology of internment ideas set forth in the articles?

• materiality - material goods connect them to their culture

• disruption of culture

- the kids material culture is American culture and that happened before the camp.

- already disrupted by living in American culture, so internment disruption not that dissimilar

- Internment might have acted as a reverse disruption - families becoming more Americanized might have sprung back to Japanese culture when they were interned as a sort of reactionary action.

- Is it a concentration camp? How do we use the loaded vocabulary to accurately portray the camps?

- what do you think of the research potential of the site?

- tangible history - items you see that show their resistance to the rules of the camp - making their culture no matter what

- Anti-American graffiti lacking - might be outside of camp where there was less surveillance, but Amache was a very loyal camp

- Is this something that breaks social structure or, under stress, makes a new set of cultural solidarity

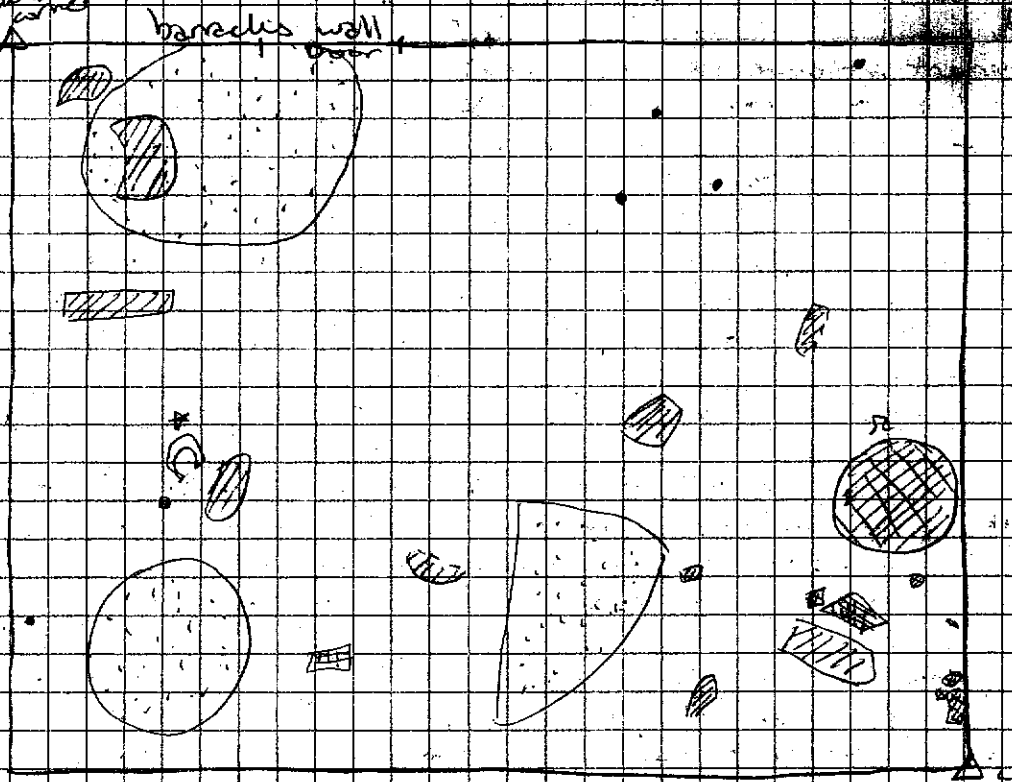
- Does confinement contribute to delinquency?

• ... and ...
the ... and ... that directly ...
breaking of camp rules

3rd from SW corner

Garden for Apts SE & SF - Hirota and Yoda

Remains



- = dark concrete
- = concrete
- = brick
- = bush
- = river asidote
- = reference points
- = unknown - will have note

* unknown ceramic -
too thin to be pipe
mostly buried & discontinuous

or - dark concrete scatter

And not the subject
moved, but destroyed,
buried, damaged and
otherwise.

Paradox
+ information
photographs from
style of photographs
and distance from
Pena.
A problem in historic
photographs when
trying to determine
the location and area
of features in
the sites.

The Gov gave an Arizona
because of a lease signed by a
governor who didn't whether part of
Colorado history. The lease is up
in about 2 year

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FIELD

6/26/10

Since Walter and I did mapping and artifact analysis to close out yesterday's field work, we began today doing field mapping again. Our feature was #3, a garden in front of Block 12-H Apts SE-SF, the Hönitz and Yaskin families. It only took us about an hour or so to map the feature. I have an approximation of the map on the facing page. This garden feature was particularly interesting for the different types of stones or cobbles. There were river cobbles, a piece of broken pieces of cement made with light and red sand, and pieces of cement made with what looks like asphalt pieces. I don't think I've seen the dark concrete anywhere else so far but I'll try to look for it in other features - our site were finished mapping features in 12-H where the dark concrete is.

Because we finished mapping early, Dave started in on field analysis of the artifacts in 12-G. David and Ann were finishing artifact analysis in 12-H, Laura & Jordan were mapping and analyzing in 12-K, and Brianna and Charlie were doing a field map like Walter and I had done. We analyzed artifacts up until break.

After break, we continued our artifact analysis in 12-G. David and Ann came to do field map sketching in 12-G. Jordan, Laura got Laura's help to find some missing artifacts and then Brianna and Eliza were to use the GPS while Jordan and Laura came to do a field map sketch in 12-G as well.

There were only 19 FAs (Flagged Artifacts), 5 or so of which we didn't actually have to do, but when the number of FAs in 12-G less than half of that in 12-H (which has about 30).

When we started, we did several artifacts that we later learned we didn't need to have done, but considering that we still finished almost an hour early, those extra few artifacts didn't slow us down much, if at all.

As we were going through the Block, we found two more items that were subsequently flagged and given FAs. One, which became FA 21 was a thin glass bottle shard in the shape of a collapsed clam shell. At its top were only two letters visible - "UA", which is likely the continuation of a larger word or series of words. This was associated with a jar rim. The other became FA 20 and was near a marble and a small metal case (like FA 21 was near the bottom of a jar). FA 20 was the bottom of a light bulb - the part that screws in.

When we finished there, we walked the street behind the barracks near the fence, looking for a piece of porcelain that had been flagged and gone missing. Back on the road there were a lot of cattle hoofprints and several fresh compres. Likely we won't find the porcelain piece. I didn't see it, but apparently it had a scenery design on it. This is just an example of how the coveys are disappearing from the site. One small piece of porcelain in one day in one block - how many artifacts in all of the blocks since the 60s?

supported by donations - monetary and
in-kind donations come from visitors to the
museum who value what it's doing for any of
several reasons, including but not limited to: their
family or they themselves were at Amache,
they value the history of the site, they don't
want that difficult history to be lost, etc.

the fact that
it's a very
small museum
with a very
small staff
and a very
small budget
and a very
small collection
of artifacts
and a very
small collection
of photographs
and a very
small collection
of documents
and a very
small collection
of other things
that are
important
to the
history of
the site
and the
people
who lived
there.

D. I think that the Amache museum in general
is underfunded. This impression may be wrong,
but I have it because the museum runs things
like organization and space, both of which could be
improved with the utilization of funds. Regardless, it
is a very interesting museum (and the lack of ultra-
professionalism in museums that the word brings to mind,
like the Smithsonian or the Denver and Natural Science makes
it more comfortable to work in) and I appreciate
greatly what it is trying to do and hope that other people
do to, because this is the sort of museum that needs to be
to tell people about Amache and the internment of Japanese
Americans (1/3 of whom were citizens).

Today
Someday
or
before
do the
museum
land
on a

The
best
photo
the

Beside
I find

MUSEUMS

6/2

Today was a lot of forms. A group of us - Ave, Cathie, Walter and myself filled out object record forms and condition reports for 2 collections of photographs (anonymous), a beautiful porcelain tea set made in Japan before the war (the family who owned it was relocated and gifted it to the aunt of the woman who donated the tea set to the Amache museum), and a photo album from Joe McClelland which has photos laid out in layers on a single page so hundreds of them can be displayed on a single page and several collections.

The paperwork wasn't uninteresting, partially because the tea set was so beautiful and the photo album so expansive and insightful, the photos so interesting and the books so aged. I helped Ave photograph the tea set as well.

Besides moving around the museum to get items to help with all of the above, I did nothing else at the museum.

Block 12-H Residents

AMACHE RELOCATION CENTER

GRANADA, COLORADO

BLOCK NO. 12G

BUDDHIST CHURCH

YAMAGUCHI Yasuo Takashi Hiroko Masao	SHIGEMOTO Shigeo Yuko Takao Masao	ONISHI Junichi Tane Hiko	MATSUMOTO Masao Yuko Takao Masao	YAMAGUCHI Yasuo Takashi Hiroko Masao	YAMAGUCHI Yasuo Takashi Hiroko Masao
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A B C D E F

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LA	LA	LA

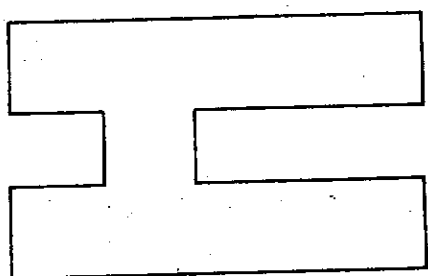
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F E D C B A



MESS HALL

KITCHEN

12

11

10

9

8

7

Block 12 6 Residents

REC. HALL

AMACHE RELOCATION CENTER
GRANADA, COLORADO
BLOCK NO. 12H

YAMAMOTO Shunroku Yoshiaki George	MORIYA Yoshiaki Tomio Masaji Yoshiaki Yoshiaki Masao	MURAKAMI Masao Masao Shigeo Tomiko	SASAKI Delliro Tada Masao Masao Masao Yoshiaki	MAGAO Katsuro Chizu Bill Dale Esther Pauli	OHMURA Chosaburo Al
LA	LA	LA	LA	ELK Grove	LA

HIRAKAWA Shunroku Tomio Tomio	MADA Masao Masao Masao	OKIZAKI John S. June Carolyn	MADA Inema Saji Tom Jin George	YASAKI Taro S. Shizuko Joe Esther Ken	HIRAKAWA Saitichiro Bun
LA	LA	LA	LA	LA	LA

SOGAMA Tomokatsu	NAKAMURA Masao George Jimmy Joyce Henry Masao Masao Masao	SHIGEMUNE Masao Masao Masao Masao Masao Masao Masao Masao	TAKAKI Hitoshi	SHIMADA Jiro Tatsuo Sumie Ben Masao Masao Masao	KIMURA Ken
LA	LA	LA	LA	LA	LA

OGITA Iwa Yoshiaki Tomio	SHIMIZONO Eizo Masao Jimmy Henry Masao Masao Masao Masao	OTA Masao Masao Masao Masao Masao Masao Masao Masao	OTA Masao Masao Masao Masao Masao Masao Masao Masao	HOSHIZAKI Yoshiaki Masao Masao Masao Masao Masao Masao Masao	SHIGAKI Tomio Tomio Tomio Tomio Tomio Tomio Tomio Tomio
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FUJIMURA Takaji Takaji	IKEMI Lawrence Masao Masao Masao Masao Masao Masao Masao	NAKAMOTO Masao Masao Masao Masao Masao Masao Masao Masao	SEGAWA Masao Masao Masao Masao Masao Masao Masao Masao	KIMURA Masao Masao Masao Masao Masao Masao Masao Masao	IKEDA Masao Masao Masao Masao Masao Masao Masao Masao
LA	LA	LA	LA	LA	LA

YAMAMOTO Shunroku Yoshiaki George	MORIYA Yoshiaki Tomio Masaji Yoshiaki Yoshiaki Masao	MURAKAMI Masao Masao Shigeo Tomiko	SASAKI Delliro Tada Masao Masao Masao Yoshiaki	MAGAO Katsuro Chizu Bill Dale Esther Pauli	OHMURA Chosaburo Al
LA	LA	LA	LA	LA	LA

A B C D E F

MESS
HALL

KITCHEN

YAMASHITA Yoji	NAKAMURA Yoshiaki Masao Masao Masao Masao Masao Masao	YAMADA Masao Masao Masao Masao Masao Masao Masao	YOSHIDA Masao Masao Masao Masao Masao Masao Masao	YAMADA Masao Masao Masao Masao Masao Masao Masao	YAMADA Masao Masao Masao Masao Masao Masao Masao
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F E D C B A

12

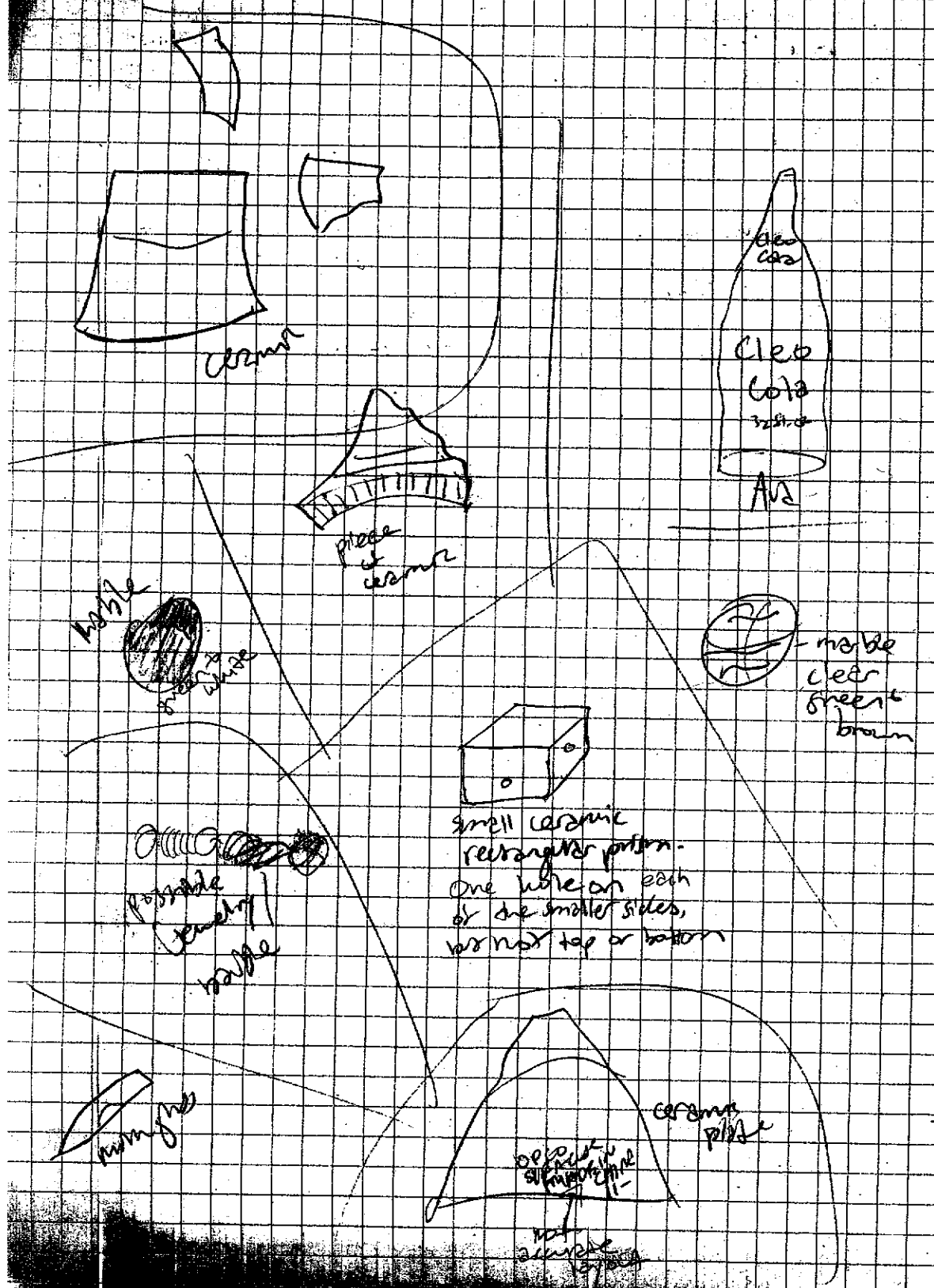
11

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Paul's trash
 Clark - the wall of the
 seen, it with

Before how to
 reason were a
 is eight and get
 walking

One Prose to the
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 close re heads
 that are getting
 on their which u

We sun joined a
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 survey a fix our

Overall, the we
 That late The
 either is a good
 garden, what
 problem.

FIELD

6/29/16

Paul's crew, minus Brianna and Clarke went to block 12-K and the adjacent trash scatter to continue analysis and mapping. Clark went with Professor Clark to mark the boundaries of Block 7-G and then to the garden by the water tower where CPR will be done, to attempt to mark the extent of the garden as a difference between garden and non-garden soils can be seen, if there is a difference. Brianna came with Walter, David, Ava, and I with Dave as co-surveyor to survey block 7-G.

Before we began surveying we checked our meter paces again and then learned how to set compass declination. Compass declination is reconciling magnetic north and true north. This is necessary at Anasazi because the barracks were set up orienting towards true north. Currently at Anasazi, true north is eight degrees east of magnetic north. We used the compasses to sight and get a bearing on the horizon to orient ourselves and ensure that we're walking in a straight line and keeping proper 2m survey spacing in our traverses.

One Professor Clark and Clarke had marked the edges of 7-G, our crew set out to the northeast corner. With 5 of us surveying did seem to go more rapidly. Our spacing seemed to get off more when there were five of us though. We did our best to keep our bearings and not either close ranks or loosen them. With the compasses we had to keep our heads down and up and over on the look out for artifacts. I think this may have led to a bit less of something done and therefore getting off track. Also, condensing our lines may have resulted from using an incorrect bearing that may have been too near or a common bearing which would result in convergence.

We surveyed about half of 7-G before break. After break, Jordan and Laura joined our survey crew and Brianna went to 12-K/L to help with the work continuing there. Our survey crew expanded to 6, keeping the lines straight and evenly spaced was even more difficult. We continued survey as before until we finished the block. More than was fine we had to fix our spacing and get our bearings.

Overall, 7-G was very interesting. We only did about 2/3 of the block, from the west edge to just past the mess hall and laundry/shower buildings. That block lacks integrity, so it's interesting to see that come from it. The foundations of more than 1/4 of the barracks buildings are gone either eroded away or covered. I think eroded. The most interesting find in this block is a garden we never saw before since we have a historic picture of the corner on left garden standing cement pieces and a large shell, river cobbles, and that is just what remains on the surface (even what looks like a pond or the one in the corner).

FIELD CONT.

6/29

In addition to the landscape features, we found many interesting artifacts. These are partly sketched on the page facing 18. The first I found while we were doing surface survey on the 1/3 of the block we weren't going to do actually survey. This artifact was small and looked like it might have been a piece of jewelry. When we consulted Professor Clark just before lunch, she said that it might be jewelry, but that the nets (copper or brass) used was too cheap and copper/glass make the skin turn colors if in contact with it. The pieces are also a dark plastic composite. Professor Clark said that it might be jewelry, but she made it yourself children's sort from a kit. It was also suggested that the item might be a fishing lure, which fits size and color, but not shape - long, thin (relatively) - and weight - it seems much too heavy to use as a lure.

One ceramic fragment I found had most of a makers mark reading "OP.CO/SYRACUSE/MADE IN CHINA/11-..." and then broke off. It was a white ceramic, I believe with no other distinguishing features besides the mark.

Another object of confusion looked like a pendant before I picked it up, a die after, but not really a die. It was a white ceramic, most likely and shaped like a rectangular prism. On the four non-square sides were holes which seemed to correspond to the one opposite themselves. On two sides a hole in about the middle, on the other two a hole near the rounded top of the artifact. These holes, filled with dirt, seem to go all the way through. As I mentioned before that the top of the object was rounded, so I should specify that the bottom was not and looked like it had been removed - very well for the bottom was no rounded corners was flat and even across the surface. Any of the six surfaces have no more area than one square inch.

Ava found the most intact artifact and likely our crews prize artifact for the block. She found a Cleo Cote bottle. The bottle, made to hold 32 fluid ounces had intact paint all around the body and even on the neck. It had been partially buried when Ava found it and had dirt inside, but was a whole bottle with intact paint.

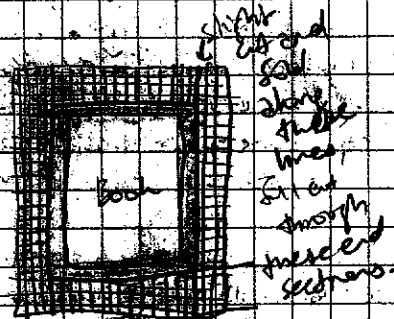
Other artifacts include several pieces of ceramic, a few of glass, and I myself found two marbles, one green and white, the other green, brown, and clear.

Collection 124.1-7

7 silkscreens

- iris
- roses - 4 per m design
- horses (mounted)
- Amalie (hard board)
- turtle doves
- blue jay
- lilies

Box



□ - 1/4 - 1/2 round 2x2x2

■ - 1/4 - 1/2 thicker than 2x2x2 thickness

Hot glue and, well, a box!

the did exhibit, for the

The silk very nice. Can't see best was more no through

Object R valuable. Filling a number, a place, reports co. It knows

Canadian Record there is. Finally, and the

After all I make on the and is fitted to

After all sealed the box! Finished

MUSEUM

6/29

this did data entry, Laura worked on the bibliography, Walter and Jordan worked on the exhibit, David, Branna Clarke, and I worked on object record forms and condition reports for the silk screen prints, then David, Branna, and I made boxes.

The silk screen prints were made in the silk screen shop in Amiche. They are still very vibrant and colorful despite their age. The three that are mounted on cardboard are in the best condition of the seven released silk screens. The next best was one on a harder paper. The three with the most damage were on more normal papers had torn edges and one had a rip in the paper not went through the design only, not at the edge, but within the print.

Object Record Forms and Condition Reports, while seemingly divergent, provide valuable information about the objects, be they objects, photos, or archives. Filling out an Object Record Form at the Amiche Museum requires object number, type, dimensions, collection, material. There is also a description and a place for any notations. Best condition info for easier access than a condition report can be written on the Object Record Form. Basic information is also included, if known. The Object Record Forms are entered into Post Perfect.

Condition Reports are an expansion of the condition information on an Object Record Form. Besides the number, type, owner, and dimensions and material, there is a large space to detail as much about the condition as feasible/practical. Finally, Condition reports have a section for recommendations regarding handling and storage of the items. These I believe, are also entered in Post Perfect.

After all of the silk screens had forms filled out for them and David, Branna, and I made boxes. The boxes were for the books we had done paperwork for on the 25th. A photo collection also needed a box, so we made that too, and lids for all the boxes. Lids are more difficult because they have to be fitted to the box which they are made for.

After all the boxes were made, Keller showed us some archives that needed to be sorted and have paperwork filled out for them. Walter gained different ground with the bank records, but none of the rest were inputted enough before we were finished for the day.

Block 7-G Map Surveyed 6/29

20203
3,589.84

75
Concrete Pedestal with
Writing - "AKI, YAMU,
HNACK, SWEDE"
F-0387G-01

great
steel
marker

(B7-G)

Concrete and Rock
Garden Border

Jewelry

COAL

Foundations Completely Gone

secular
mud
dirt

possible
marble
surface of
old garden
border

Marble
(collected)

COAL

Remains of
Concrete Steps

"Porch" or
Garden Wall
F-B7G-02

COAL

great
steel
marker

large
stone

cleo
LSTB
bottle

8 TH ST

COAL

IN - 7



KOTIKAWA Izumi Satoshi Raymond Lorenzo	KOCHI Hamasaburo Katsu George Hiruko James	TAKAMA Shigeo Teruko Komeichi Albert David George	SATO Tatsuo Tatsuo Teruko Kuniko Chikako RICHARD	TANISAKI Masao Haruyo Masato Kazuo	TANIMOTO Shigeo Miyoko
Yuba City	Chico	Yuba City	Yuba City	Yuba City	Oakland

Woodsland	HAYASHI Yasuo Shizu	TAKEUCHI Jirokiichi Yutoku Takeeh Kazuyoshi Hisako Mitsuo Toyoko Shizuko	YAMAGUCHI Toyokichi Mitsuo Seiichi Mitsue	TSURUTA Masao Masamune John	WATANABE Teichichi Masuko Yonezada Tadano Kaishiro Fujima	WATANABE Buichi Miyu
			Granada Park	Rednut Grove	Marysville	Marysville

YOSHIDA Shigeuji Iwami	YONOHATA Yoshio Tami Kazuo Robert Yoshiaki Roy	HASHIMOTO Jinchi Chiyocho Kiyohiko Masaru Shinichi Noboru	KATAYAMA, Narihiro Joan Sadako AKIUNE Naoki Hisayo	KUROUCHI Kiyomasa Tamayo Shiunyo Rose George Harlene Marty	KONOSE Masami Suye	Fresno
Yuba City	Red Bluff	Wickenburg				

[illegible]

SAMESHIMA Yoshio Kato Ittō Toyomaru Takesao AMAKI Kenji Taka City	TAKEKI Shokichi Taka City AMANO Shigemitsu Taka City TODOKI Yoshitaro Saito	MARUNOTO Tate Geirō Mitsuo Stanley Taka City	NIISHIMURA Nisiro Etsuko John Compton NISHIMURA Jenny Yoshio Yoshio Woodland	UYENOTO Mitsuo Michiko Michiko Harry Lilly Jenny Yoshio Jean Helen Taka City	UNEDA Natsuji Taka City Taka City Hatsuyo
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KURASHI Type Alamy City Deltaro	FLUJI Toshiki Shiro Haruko Jizumi Dick May	MIYANE Izajiro Yasuo Yoshitsuki Yoshitsuki Sotetsu Rouse SAKURA Kumakichi Spockton	MAKADOTO Sumo Hiro Mitsunobu Yoshitaka Yoshitaka Yoshitaka Ray	TAKAO Sakichi Masao Tami Tami Elinu Key	Alameda
Sootro	Tudor		Grealey		

AMACHE RELOCATION CENTER

GRANADA, COLORADO

BLOCK NO. 76 Residents

MESS

HALL

YOSHIKAWA	YAMAGUCHI	HABU	FINAYAMA	FINAYAMA	YAMASEKI
Henry	Margaret	Shinshin	Margaret	Shinshin	Yoshihiro
Sanjico	Kikuo	Sawa	Terry	Fuji	Katsuo
Alan	Hiroshi	Hetsumi	Joelle	Joseph	
	Tamposhi		Alto	Robert	
				Boy	
Pysano	Matsumi Group	Pasadenito	Harlock	Harlock	Urushi

SHIGETA TORICHI Hond HASEGAWA Shiego	INADA Gochitiro Eddie Zobe Noriko	INADA Kieunji Yoshitaro Suyeno Mitsuru Izumi	NAKAMOTO Kenroku Shiro Hiroshi Tadatoshi Makoto Nagaharu Hosokuni	IMAWAKA Kunetsu Kunetsu Shigeko	OKUDA Etsuo Taka
Wakutsu Grouse	Campebell	San Martin	Woodland	Irakawa	Saitani

SUGIHARA Tokumatsu Road	OGHITA Hito Yoda	MORIKAWA Masaru Yasuko	MAISONOBU Usaku Kazuo	VAGI Hito Shoji	VAGI Hatsueburu Jo
WAKISHIMA Tashimi Oosage	MIKAGUCHI Yuko Katsuyasu	KITAYASU Hito	Bob Yoshimi Anna		Kikiko Atiko
Conventional	TOGAKU Tosamatsu Manganille	SHIYANO Shoji	LEITE Osh Wahmut Oroue		Wahmut Oroue

YAKANO	MAEBA	FUCHICOMI	FUCHICOMI	FUKATSU	FUKATSU
Miyano <i>Land</i>	Mitsui	Walter	Hells	Betty	Masaki
KIKI	Kiki	Dorothy	Tokuvo	Shigeto	Kay
MITSUURA	Ikeda	Robert	Mary	George	Allice
Saito <i>Wood</i>	Shizumi	Kamato	Bill	Herry	
PUJINO					
Shimshichi	Isao				
Upper Lake	Koba City	Koba City	Koba City	Narlock	Narlock

[illegible]

TAJIMOTO Kinoshide L/I OYA SHIRO	NAKAMURA Hisaochi Masayo Jin Joe Tom Lawrence	TSUNOITA Shigeru Shin'ichi Shin'ichi Yutaka	DOYE Shigeru Alice Tommy Louis	MATUDA Masataro Iida City MATSUO Mamichi
Margerville	Yaka City	Helaine Grove	Winters	Southern Basin

1st stage
 London
 APR'd feature
 ← 80% predictive
 → 20% non-predictive
 features (purple)

FIELD

6/30/10

The morning began with brush clearance. Everyone was in the 12-K block in the hopefully fairly accurate knowledge of two victory gardens (located at the ends of barracks for example) in the brush clearance. It necessary because non-invasive GPR (Ground Penetrating Radar) will not work in this area to determine if non-hand-dug gardens (gardens which are not dug with the hands, concrete, etc. - such as victory gardens or vegetable gardens which are dug with GPR). According to Professor Clark this is important for archaeological research at Anasazi, but also for research at other indigenous camps with similar features.

If GPR can detect non-hand-dug gardens, then it can effectively be used to determine if any such gardens are in the way of construction (at the times we are testing at Anasazi - they are in the direct path of reconstruction of the water tower) and prevent their destruction by construction equipment. It will also be able to detect these gardens for the purpose of excavation.

Brush clearance involves a lot of hard labor and is probably harder where the brush is more pervasive and thicker. We had an axe, a saw, two hand saws, a shovel, and several branch loppers.

Because the GPR is looking for soil disturbance, our task was to clear the ground to get good radar line contact without disturbing the soil. That meant no yanking sapbrush out by the roots because that would disturb a lot of soil. Sapbrush have multiple stems and proved the largest trouble because having the greatest number. Any of the tools were effective (except the shovel) as long as you could get as many of the branches and stems without pulling them out by force and with getting them as close to the ground as possible. The yucca and prickly pear cactus were cleared out with a vengeance, people taking advantage of the opportunity to make a representative of the species pay for violent pokes in skins and spines in fingers, legs, feet, etc. The yucca came up with one well placed snip of the loppers, the prickly pear were shoveled off the ground surface easily due to their minor root systems.

We cleared the entire set out area of the gardens and about 2 meter or more on all sides by break. While most people were clearing brush, Jordan was analyzing results and running the GPR sometimes, and Paul was sometimes running the GPR. After break, Paul stayed in 12-K and one rest of us travelled to 76 where Brenda & Clarke and Laura & Jordan draw feature maps while David & Arz and Walter & I did analysis on the 31 (which grew to 33) FAs in 76.

Walter and I analyzed 3 soil markers and Immobile Fragment, shards of 2 Clear Glazeware and a whole one, a conch shell, pieces of a plate, a modified tin metalware, metal wire loops, and many other artifacts. The analysis teams and the feature mapping teams finished about the same time. And that finished the day.

History of Amache is being told through multiple themes in the museum which express parts of the camp experience. These themes are listed on page 23 (the facing page), but will be repeated here for ease and continuity. Themes concerning life in camp, since this is the predominant umbrella theme for the remainder of the museum, are: Birth, Children, Everyday Life, Education, and After Amache.

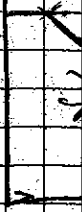
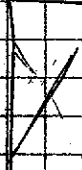
This is effective
& will be very
useful for our
upcoming conversation

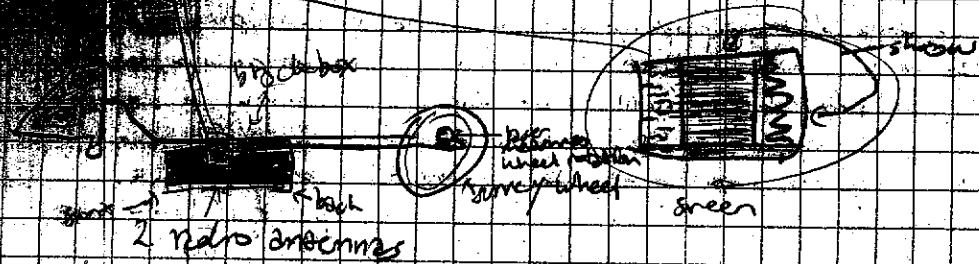
To help
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Society
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Years as
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have) a
similar

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has been in
has been
help he

The man
Our rough
designs
get to a





900 MHz - almost same frequency as cell phones
 100,000 pulses per second - 100 kHz

The radio energy goes down into the ground and when it detects a change (water, chemistry etc) some of those waves are reflected back to the equipment. The screen displays the reflected radio waves imaging between the ground.

Anytime a GPR waveform changes, it shows it on the screen. Radio travels at the speed of light in air, about $1/3$ the speed of light in the ground. Any change when it hits metal, or even when the ground is not GPR, it reacts. (Water, carbonate in the soil) becomes electrically conductive when water and remains wet. The electrical conductivity "reads" our radio waves. The soil might be a carbonate or have water, both of which will drain energy from the radar. The electrical conductivity disperses the radio waves, making objects in the ground invisible to the GPR.

Nano seconds - 1 billionth of a second.

5 nanoseconds - BS sends a back - how deep are the deeper features? This will tell us how deep down the time resolution

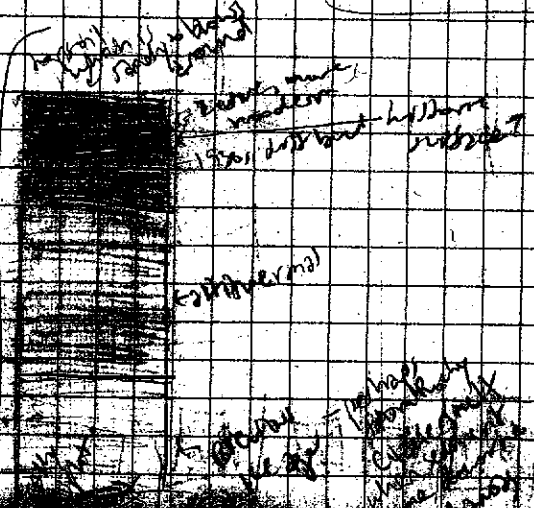
Profile of 2000 meter excavation



hyperbolic reflection of metal in the ground



Profile of Boston Pit in 12-1



In this area the Radar will be looking to 100cm (10 nanoseconds) to detect any features in the ground.

Stands @ 20 cm.

Vertical images of the ground below the surface. The images are made into 3D images.

When in an hour on the GPR side - to use computer on that spectra.

The soil is hills in a around a current of anisotropy. This layer that all yielding a slightly warmer of the Rock within. Through tapping.

After the computer side to fix the pipe see.

David an computer the GPR, paying at contact, able to time from the test.

The are similar to the cover are also was no.