Artifact Distinctions - Glass

Soda Bottles accompanying scenes

- color
- size of lip
- painted labels
- modeling
- volume marking

Cold Cream Jars

- round usually - drug glass - milk glass - Pokeys
- glassware - rt curve - pressed / ridged

Jars - wide mouths
- bottles - narrow mouths
- sign on fragment - horse bathing
- usually cleaning products or sake

Milk Glass vs. Common
- semi-transparent - milk glass / white
- transparence - green glass - soda
- brown - soda / kitchen
- blue - medicinal / urine
- milk - lemon, cold cream / ink

Pints
- small - medicinal
- med. size - water
- large - gallon
- glass/cover - cleaning jar - lead to be brown
- large, handle, sloping vs. neck

Canning Jars - pick, quirt, half-gallon
- tend to be inague color
- milk glass in pressed orches - canning jar liners
Earthenware
- cheaper vs. porcelain
- tends to break apart and craze (surface cracks)
- see image

Porcelain
- white - glossy body becomes one due to high heat during manufacture
- sometimes slightly bluish
- very fine temper
- doesn't crack or craze like earthenware

Hotelware
- porcelain like body but much thicker - smaller

Military ware
- thicker than hotelware - usually found in post-WWII military
- with bottom will say USQM (U.S. Quartermaster) eagle (P.I. handles)

Fiestaware
- a type of earthenware that is brightly colored
- a popular American style during the period
- relatively cheap but kind of noisy

Glassware
- used but not used for food service
- pressed glass

Stone
- a mix between Earthenware and Hotelware
- craze but tends to get scratched
- will say Stoneware in modern marks if available
- from turn of century so more use at camp

Always stay something when a makers mark
Artifact Distinctions

- Barrel-woods - round and slanted
- Oil drums - 50 gallon

Tin Cans
- Look to see if the tin cans are modified - missing top or cover
- If rusted

Post-Occupation
- Car parts
- Beer cans
- Glass available in the camp during the war

Miscellaneous Objects
- Wood - may just be lumber, but may be cased, may be gots
- Any food preparation items
  - Enamel dish
- Glass toys
- Shell
- Stone ware
- Go stones (scavenger black and white stones or shells

[Notes on the side]
- Cont'd
- Ornaments
- Ceramic, Piping
- Black
- Window Glass
- Asphalt Piping
Before we began surveying, we took a tour of the overall site. At one
square mile of acre, the site is extensive and a little overwhelming to
imagine over 7000 people living in such a small area. It doesn't happen to
I'm sure; in saying this, his total population density is probably only reached
in the other side town (or this, perhaps).

From the bridge at the entrance we drove to an area on the edge of the site,
very near what is now regional water harvesting and what used to be the camp
hospital. We walked into the place to the memorial pool area. It follows
the typical Japanese garden style—a horizontal wall with concrete left over and possibly
planting that descends into the geometrically shaped pool (or simply called a "koi
pool" not existing in the presence of koi fish but because most it likely the design
suit it follows). The descent of the hill into the pool is a traditional Japanese
garden style. The pool roughly looks like the embedded drawing and
so on and so forth. There are some of the woods have been done away or
ruined and compromised but most remain. The pool is
...
Today (and likely tomorrow as well, we surveyed blocks 12-H and 12-G.
An Fred, David Ambrose, myself and Walter, with crew chief (Chuck) David were the crew for block 12-H, Sara and Monica, Barbara and Charlie with new 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, structures, and modified artifacts. David’s fields is on landscaping in Anchuk and Paul is on modified artifacts.

In my surveying today I found three artifacts of interest that David marked me as being. The first was between 11-O, and the northern most brick behind it on our second transect, even it was about 8 meters from the concrete foundation of the barn. It was four pieces of ceramic, not as fine as porcelain, but nice. Three of the pieces fit together to form a needle and the fourth could have been from anywhere on the artifact. The second was a small glass jar with a metal aluminum lid. While I spotted it, Ava flagged it since it was in her 133 meter survey area. The third and my favorite of the three is I am permitted to have found was a piece of porcelain with a blue design. This was in our 103 meter transect of the site we made today.

David pointed this piece out to underneath Clark. He said that the manner of the design & technique & style 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 facing page 3)
Museum

At the museum, Kellan explained basic procedure and the main projects that we'll be doing over these few weeks. The main project is creating an exhibit for the 4th of July celebration. As the 4th is a weekend, the exhibit will be on the Amache-Holly football game in November. Another project entails the creation of a bibliography for the library and help with cataloging books from the library. A third project involves creation of a uniform template for signage in the museum. There are also assorted 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 MPs son.

After that, Ann and Clarke took lead on organizing the Higashina collection, which was accumulated by Bill Higashina, who was a well-known reporter who was interned at another camp. Because of his high profile, many from the smaller interned camps knew him. After he or his daughters, siblings, friends, or parents were interned, into camps like the Amache collection, was sent to the API by his daughter.

The collection included children's complaints of their time before and at camp. They started with the history/mythology of Japan, then family's history, then life before camp and after the evacuation. Some of these are incredibly extensive, very detailed diary entries and diary entries over her newspaper column, all written in cursive and drawn passages. A few pieces are government letters, one is letters from students to the principal of Amache High School and other API students. One piece is an extensive newspaper scrapbook with articles from several papers that are related to Japanese-Americans and the internment. Also included in the collection was an Amache High School yearbook from 1944.

A very interesting one about the yearbook. The Amache High School students are Japanese Americans. The Amache High School produced the yearbook. During the second year, the Amache Students put on a black-face show.

This is just interesting because since very racist stereotypes and the rest of racist prejudice isn't all of these started right.
This day started calmly, got bright, even heavy again.

We hit for a half bucket of rock powder. Daniel found a small metal cache, like a leveler on a make-up compact. He also found three pieces of wood that looked almost like bowling pins. They were about three inches tall and two holes drilled through.

The finding is very rough approximation. We found several broken/deface glass pieces and may have found a couple by myself and at least one by Arlo. All of the garden features found used a light concrete stone end rather have been broken fragments. One of these had both fragments as well.

We were in 12:45 and to finish our survey of that block from yesterday. I lost track of our tellers but I believe that we made about thirteen to fifteen. On the 12m there we are I found a piece of a plate. It had a line of writing on it or perhaps like the handle on the left.  To the east on the north were my initials, then letter. The street at each was I believe they were too short, but I am only guessing a three-line street name.

We completed our survey in early 12:45. Aside from the features, I found three objects that were flagged. One was a small piece of paper with a line figure, about 15 cm high and less wide, and a dot just above the figure. This was on what machine would be the left centering of the item from the distance, it appears to be a place, then a small plate like a tea plate. This was on the 2nd tellers. In the third section I found a piece at what was probably the main street. It was slightly curved, had an inescapable lined design. The design looked very intricate and would definitely be very interesting to look at further. In the stone, there was one still on the far left of the city, I found two pieces of green rock and a third. They were all three near a large bush.

Please note that the drawing on the facing page are not to scale. I have done my best to copy these and learn them.

My confidence in surveying has increased greatly from yesterday to today. And it was much greater yesterday. Arlo is not easy, because small items are left out. They 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 several confidence drawing them a picture whether a room or the general look. I can't see it.

Drawing on right, right, and the items where you can see little like referring to glass is just hard to see unless the sun shines at 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? Who does it primarily serve? In what ways is the museum a “community museum” or not? Who are its “stakeholders”?

2. a. Who visits the museum and why? 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? Whose “voice” is dominant?

b. How is the story of Amache told in the museum? Is there one main story or multiple stories being told? Who decided on the storyline(s) or what aspects were to be highlighted?

4. a. How does the museum deal with the “difficult heritage” or history of Amache?

b. How has Amache contributed to Granada’s community identity?

7. a. What connections are made between the museum and the Amache camp site? How are the museum and camp “sites of memory,” “memorials,” and “monuments”?

8. a. In what ways does the museum represent difference? What kinds of difference?

b. 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. What is the potential impact of professionalization on the museum and community?

12. What challenges does the museum face in terms of sustainability, staffing, management, funding, etc.?
we finished surveying block 2G today.

Our findings were predominantly landscape features, including interesting remnants of hedges, saddles, both 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 in-use bottle. I found two bread of shattered glass and one had a bit of ceramic in it as well. One was plugged because one of the milk glass fragments was PA++, on it — that was all that could be read. The other was plugged because one of the pieces looked like the bottom edge.

Other items I found included the possible top to a glass 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 plugged.

On the landscape features, we found were areas of accretion that were large for blocks. Because of their size, it is unlikely that they come from the demolition. Their placement makes it plausible that they are from garden features.

The final character 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 good with Picture Casually help.

We returned to us by this point the end Jordan having finished with the children visiting the site. In our partner party, Lipton and I, David and Ava, we mapped a section of the garden area totaling 14 x 5 meters.

I measured and Walter drew.

Our area looked similar to this. David and Ava's section had more interestingly patterned landscape scatter and a saw piece of wood.

With mapping, the key is to be accurate without being exact. You want to record everything that is important to the interpretation of the site. The bath or the other brick was not included in our original four aves expected we include it because it could be interpreted as being related to the bath.
McClelland may have been an administrative officer whose presence in the camp and access to everything and possibly two interpreters with all that tended to standard procedures.

I can't remember his position but see in the first page of the staff list.
MUSEUM

Art and David finished up the Storyteller collection. Walter and Jordan worked on the July 4th exhibit. Claire worked on her computer for the Wakahana exhibit. I believe, and Lisa worked on the bibliography.

Branka and I started by taking some more photographs. Killian had found the War Bonnets brochure, so we photographed that, an Atsache nation paper with response form, and four leaves from the Atsache 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 within included: Winning the "W" by Everett T. Tomlinson, The Black Bear by Robert Louis Stevenson, and two other books. They were from as early as 1900 and in fair condition. The bindings are starting because the glue has dried so much in the more than 70 years than they're exposed. We had to use two long wires to handle them.

Using just one wireless phone and holding it over the phone, it on, recorded me for a movie where someone does that in a university and as a result, made me feel производства.

After Branka and I finished accessibility, 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 an object record forms for them. When they were, each about 10% of the now done with our slides, Art and David finished working in the Hopi? and Kolla collections, they put the resting slides and started filling our 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 only Japanese American, but Japanese and some of the slides are not self-portraits. He wrote the more storyline and with other, but not in color. Japanese American. I'm very curious about how he came to Atsache because my wife indicated that he lived there and has written that led him to take such amazing and potentially photographs.
Fire up

My crew began our field work today in a sort of lecture/prospection. Professor Clark showed us the field survey forms (aerial, 2D, photo, sketch) and explained each of them to us, using models and real images. Professor Clark then explained to us the GPS mapping equipment.

The solution requires an 2.2 meter tall pole called a tripod. The GPS handheld mount, just off the pole, at about 6 meter high, maybe a little more than 2 meters. It needs four satellites to be able to map. It maps to about 10cm accuracy, which, considering how much grass or tree leaves move around because of the wind, is almost unnoticeable. It was used wherever possible. We could walk through 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 staff and the weather tend to change up and down, the site ground, the placement of small trees, stones, may have changed drastically, but recording them, sketches drawn, within the context of their surroundings and could end up being more important than assumed. More importantly, sites, key and North/South alignment, might be included, as well as date, location, and GPS point, for the GPS to map. These are important because they are the sketch in the book and the site as a whole. While this may sound like a lot of detail and minutiae, it actually is rather enjoyable.

After breakfast, Walter and I take our turn GPS mapping and analyzing artifacts and David and ABB, who had been mapping and analyzing artifacts and David and ABB, who had been mapping and analyzing artifacts, take their turn doing the sketch map. The GPS takes two minutes with enough satellites to make a point. This is just enough time to take the information for the point and then head back. Analysis includes many requirements and a careful eye. Sketches are required to be drawn for details in the notes, or they are not accurate or not captured, or are difficult to interpret in a photograph.

The most interesting items we mapped today was the modern plaster pot that could be pieced together very neatly. Made from 14 sections and was restored. It's 90% of a Stacked of Apartment 3F (I believe).

We had a couple problems with using the GPS (accidentally eating forever mapped 'pods'), but mostly today was orbit before the end of the field day.