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

Bridget 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 thermowax hot and sharp dental tool to clean them of dirt. The metal pan-handle couldn't contain the water, for obvious reasons, so the toothbrush that would be used for the medicine bottle and car had to be dry for the pan-handle. I am pretty sure that I got all of it dry out of the pan-handle (it is hollow), but since metal tools can only reach so far, I made no guarantees.

After washing those three (the only artifacts that needed to), we filled out forms for all of the artifacts. These included four glass bottles (beer, liquor, Yangon), and Big Chief Arnie's glass bowler from Canada, a military axe, toy loco, the glass toy car, the pan-handle, the small medicine bottle, and the American football helmet. Bridget, Walter, Noah, Clark, and Zilkiil filled the forms and photographed the artifacts. A note by David also stuck up the thorax collection labs involved on the lithograph, Jordan on the Big Chief.

Belina showed us how to number the artifacts with Rogers (a special glue) and the smallest number feasible (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 – containers, weapons, before handling it. The Rogers is applied, the number is placed in it and once it is completely dry, the Rogers has dried (about 20 minutes), a second coat is applied and let dry. The number is then done.

I went to the Put Perfect data entry after the first coat of Rogers had been applied. Bridget had gone to paint the museum sign at this point and Michael was helping her. I got through about 30 objects in about 20-30 minutes. It took two weeks, not to my decreasing typing ability, but the difficult and user-unfriendly nature of the Put Perfect system. Even for variants as fluid as the ones collected, all the information hadn't been entered again completely. There are no Put Perfect drop-down menus and the given doesn't assist in numbers and collector.

In my opinion, PutPerfect could be major overhaul. This of course cannot be done on the individual system, but would have to be a re-programming done by someone on site in the field. It is an overall system for the whole system to be made with the ability to recall information for certain number or items, this would order of magnitude more helpful and time saving than the system is now.

A collection comprising African beads, two bottles, two books, and an etching, would be simplified in 92.1-92.52 minutes, including: dimensions, photographer, location (specifically uniform), and condition (include rust, tarnish, etc).
could be 92.53, the bridle 92.54-55, the squeeze 92.56. The pre-sportation
could then apply to the enormous amount of material in only two hundred and
fourteen pieces of equipment, would have to be entered singly. This is likely a
difficult task and would also allow exploitation of collectives by collectives, not
by object number. Apologies! the system has added all individual photographs
for the respective items (not description but almost-everything else) would
also make data entry into the computer more timely, efficient and easier
to use. It could also be a built in dictionary, but that’s another
complaint entirely.

I didn’t readily mind data entry, except for the persistent mapping thoughts
that tell me how it could be more efficient how it should remember the
collection into/under an association with the collection number that
exer at made some sense, okay, but overall it went well.

SEMINAR

How does your experience so far interact with the terminology & interpretive
ideas set forth in the articles?

- materiality: material goods connect them to their culture
- disruption of culture
  - the Indian material culture is American culture and that happened
    before the camp.
  - already disrupted by living in American culture, so intermittent disruption
    not just sudden
  - Entement might have aided it, a relative disruption—removal becomes
    more Americanized might have sprung back to Japanese culture when
    they were interned as a sort of selective action
- Is it a concentration camp? How do we use the loaded vocabulary to accurately
  portray the camp? [ ]
- What do you think of the research potential of the site?
  - terrible history - items you see that show their resistance to the idea
    of the camp - make their culture no matter what
  - for American gas in looking - might be outside of camp where there
    was less confinement, but attracted was a very loyal camp
  - site with something that breaks except structure or understructure covers a raw
    part of cultural similarity

13
Does confinement contribute to delinquency?

The problem and contemporaries most directly faced.
\[ \text{Arresting or camp rules} \]
Since Water and I did mapping and did not analyze to share out yesterday's field work, we began today doing field mapping again. Our features are a garden in front of Block 12-4 Apt SE-SF, the Haines and Ybarra families. It only took us about an hour or so to map the feature. We have an appreciation of the map of the facing page. The garden area was particularly interesting for the different types of plants growing in it. There were so many, along with rocks, a piece of broken glass, and various other objects. I don't think this is the drain grate required by the city, but I'll try to look for it in other features next. We've since finished mapping features in 12-H where the 6th concrete is.

Because we finished mapping early, we started our field analysis of the features in 12-C. David and I were finishing our analysis in 12-H. Laura Jordan were mapping and analyzing in 12-L, and Brian and Charlie were doing a field map. We decided I'd do the analysis and you'd do the feature.

After lunch, we continued our analysis today in 12-C. David and Laura are doing the detailed map sketching in 12-C. I asked you for your help to find some missing artifacts and then Brian and Flesh were to use the GPS while Jordan and Leslie came to do a field map sketch in 12-L as well.

There were only 13 bars (Ragged Bottoms) in 12-L. And we didn't actually have to do it since the number of bars in 12-L was less than 10, and not in 12-H (which was 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, despite having started a little down early, that's all.

As we were going through the blocks, we found two more items that were subsequently flagged and given FAO. One, which became FAO 31, was a thumbnail shape in the shape of a snail shell. A second one had a shell and a smaller shell carved or engraved. Both were associated with a jar. The other became FAO 30 and had a small metal rod and a small metal case. (like FAO 21 near the bottom of the field.) FAO 30 was the smallest at a little sub-the size that seems to be.

When we finished, we walked the street behind the parade near the fence, looking for more items and had a glass, but only a few were broken, which was the main thing. There were no new items. We found a broken piece of porcelain, I didn't see it, but apparently it had a broken glass on it. This is an example of how one can find the same thing again. The small piece of porcelain in one day is one which -
had my conference yesterday and the discussion came from visitors to the
museum. They value what it is doing for any of
seven reasons. Including, its not funded by their
family or they themselves were or someone
they value the history at the site they don't
visit that downtown history to be lost, etc.

I think the American museum in general
is understaffed. This impression may be wrong,
but I have it because the museum does 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-
personalization in museum that the board brings toward
like participation of Denver art museum and science makes
it more collaborative. I think it is doing so, and hope that our people
do it, because this is the part of museum that needs to be-
to tell people about America and the involvement of Japanese
Americans (as some were citizens).
Today was a lot of fun. A group of us — Art, Clarke, Witter and myself — visited an object from a local museum before our tour (some of us owned it). We examined each piece closely. We then went to see the rest of the museum. We walked through the tea set museum. We saw a photo album from the McNeillands. We had photos laid out in layers on a single page so visitors at the museum can be displayed on a single page and see collections.

The paperwork wasn’t interesting, partly because the tea set was so beautiful. The photo album was expensive and interesting, the pages so interesting and the books so aged. It helped the photographs of the tea set as well.

Besides walking around the museum, we got items to help with all of the above. I will certainly help at the museum.
Before we began surveying we checked our references again and then learned how to get compass declination. Compass declination is realizing magnetic north and true north. This is necessary at Ample because the magnetic north is always moving towards true north. Correctly or otherwise, three houses is eight degrees east of magnetic north, we used the compass to sight and get a bearing on the direction to set ourselves and ensure that we were walking in a straight line and keeping proper 2m survey spacing in our movements.

Our tagging Clark and Clarke had marked the edges of 7-6, our crew went out to that northeast corner with 5 of 8 survey and we too go more rapidly. Our pacing seemed to get off more often, there were five of them, so we had to keep our bearings and not alter close marks or loosen them with the compass. We had to keep our heads down and up and back for 300 feet. I think our survey may have led to a bit less 80 or 100 more and therefore getting off track. Also, something our lines may have run off from the 8080 ten bearing may have been too hot or a common bearing which was not in convergence.

We surveyed about half of 7-6 before lunch. After lunch Jordan and Lewis joined our survey crew and Brianna went to 2-54 to help with the work continuing there. Our survey was expanded to try to have four lines straight and evenly spaced for a more difficult line. We continued along 6 before until we finished the black. We were able to do our survey and get our bearings.

Overall, 7-6 was very interesting. We only did about 2/3 of the black from the next edge to just past the next wall and barn/shower building. This black lacks integrity, so it's interesting in how that came from it. The foundations are more than 7/4 at the barn/shower building and other buildings area to meet. I think ended. The most interesting thing about this area is a garden we now have since we have a historic picture of the area from it. The garden has a few pieces and a large shell in the center, and then 2 turtle margins in the center, even with lots like a pond or the sea more.
FRED CAMP

6/29

On the way back, we found many interesting artifacts. Some were buried in the ground, others were scattered on the surface. The most interesting were two objects: one was a stone tool, and the other was a piece of jewelry. When we contacted Professor Clark, she said that it might be jewelry, but it was not clear if it was a complete piece. Professor Clark asked me to take a close look at it, and I found that it was a small, gold-colored object. I brought it to her, and she identified it as a small golden pendant.

Another object that caught my eye was a piece of ceramic. It was a small, white piece, shaped like a small, rectangular flat. On the surface, it seemed to be decorated with blue paint. On the back, it was a simple, rectangular shape. I brought it to Professor Clark, and she said that it was a piece of pottery, possibly from an ancient culture.

A third object that caught my eye was a piece of metal. It was a small, metal object, shaped like a small, rectangular flat. It was a silver color, and it was decorated with a blue paint. I brought it to Professor Clark, and she identified it as a piece of metal, possibly from an ancient culture.

Overall, the excavation was successful. We found many interesting objects, and I am looking forward to the next phase of the excavation.
MUSEUM

Mr. P. data entry, I was invited on the library, Walder and Tornd worked on the exhibit, David, Brenda Ch秩序, and I worked on object record forms and condition reports for the all scene prints, then David, Brenda, and I made boxes.

The site scene prints were made in the site print shop in Amada. They are still very robust and colorful despite their age. The three final are mounted on cardboard and are in the best condition of the seven planned site scenes. The next week was the end of a harder paper. The times with the most damage were at the normal prints and then edges. I made a trip to the paper store next day, though the design was not it's third, but when the prints.

Object Record Forms and Condition Reports, while seemingly similar, provide valuable information about the objects in the object forms, or artifacts.

Finally, an Object Record Form at the National Museum requires: Subject number, type, dimensions, collection, location, size, a description, and a photo for copy purposes. This information is then entered into a condition report. The condition report can be linked to any object record form. A separate condition is also included, as known to Object Record forms are external. It is not perfect.

Condition reports are an expansion of the condition information on an Object Record form. Besides the number, type, cycle, and dimensions and material, there is a large space to detail as much about the condition of the record as possible.

Finally, Condition reports have a section for recommendation regarding treatment and storage of the items. These is valuable, are also ordered in Most Perfect.

After all of the site scenes and scenes filled out for them with David, Brenda, and I made boxes. The boxes were for the boxes we had made paper with for the site. A photo collection also needed a box, so we made two boxes and filled all the boxes. We are more difficult but they have to be filled to the box which they are made for.

After all the boxes were made, Helen drove a few children bikes needed to be packed and have materials filled at the site. We filled sufficient general with the box records, but none of the box were inspected enough before we were finished for the day.
The morning began with brush clearance. Everyone was in the R-V-K block in the hopefully early morning heat. Bob Rich was in the field. The brush clearance is necessary because your CPH (Ground Protection Area) is the area you are to determine if your landscaped garden or yard is within it. Bob was working on - bush, weeds, and vegetation. The work is done slowly and carefully, as much CPH as possible. There were numerous- some with thick brush, some with dense thickets. It takes time for the brush to clear, and even then, it is time-consuming. The work is done slowly and carefully, as much CPH as possible. There were numerous- some with thick brush, some with dense thickets. It takes time for the brush to clear, and even then, it is time-consuming. The work is done slowly and carefully, as much CPH as possible. There were numerous- some with thick brush, some with dense thickets. It takes time for the brush to clear, and even then, it is time-consuming.
The initial brainstorming session was held with John and myself. We discussed the concept of a museum that would be dedicated to the history of the Amistad Rebellion. The goal was to create an interactive exhibit that would educate visitors about the significance of this historical event. We wanted to incorporate elements that would engage a wide audience, including children and adults.

The museum would focus on the lives of the enslaved individuals, the journey of the Amistad, and the legal battles that followed. We envisioned interactive displays, multimedia presentations, and interactive exhibits that would allow visitors to explore different aspects of the Amistad story. The design included a timeline of key events, a section on the court cases, and an area dedicated to the lives of the Africans aboard the ship.

As the project progressed, we realized the complexities involved in creating such an exhibit. We faced challenges in securing funding, obtaining artifacts, and finding experts to contribute their knowledge. Despite these hurdles, we remained committed to our vision and worked tirelessly to make the project a reality.

Our main themes revolved around themes of freedom, justice, and the struggle for equality. We wanted to create a space that would inspire visitors to think about the power of history and the importance of remembering past injustices.

Unfortunately, due to budget constraints and other unforeseen circumstances, we were unable to complete the project. It was a learning experience that we hope can be reflected in future projects. We are currently exploring new avenues to bring the Amistad story to life, and we remain committed to this cause.