

LESSON PLAN

VIEWS AND VOICES FROM WITHIN

The Art and Writing of Estelle Ishigo, Heart Mountain Relocation Center, 1942-1945

Creator: Martha Berner

Grade level recommendation: 4 and 5

Time required: An average of 5 1-hour periods

Unit Overview

Artist Estelle Ishigo, the European American wife of a Japanese American, was among the American citizens forced out of California during World War II. Ishigo and her husband, Arthur, were first sent to Pomona Assembly Center and later to Heart Mountain Relocation Center, in a remote area of Wyoming. There, Estelle Ishigo continued her work as a painter. This unit focuses on Ishigo's artwork, which provides a rare inside look at life in these camps. Students use primary sources to learn how internees lived and made a home under incredibly constrained circumstances.

Historical Background

When the Japanese attacked Pearl Harbor on December 7, 1941, World War II was already in its second year. The surprise bombing put the United States into a panic and resulted in the immediate Declaration of War by President Franklin D. Roosevelt. America joined the Allied Forces, with England and Russia, to fight against the Axis Powers, led by Germany, Italy, and Japan.

Longstanding prejudice in our country against Japanese Americans combined with newly inflamed fear and distrust to create unprecedented heights of hysteria. The success of the attack on Pearl Harbor was thought to be the result of espionage by Japanese Americans in Hawaii and on the West Coast. Newspaper articles and pressure groups called for the expulsion of all Japanese Americans.

Evacuation: On February 19, 1942, President Roosevelt issued Executive Order 9066, which dramatically changed the lives of 120,000 civilians of Japanese descent. This order authorized military commanders to remove civilians, primarily Japanese Americans, from designated

"military zones." These areas were mainly along the US Pacific Coast, where most Japanese Americans resided. Lt. General John L. DeWitt, in charge of the Western Defense Command at this time, singled out Japanese American residents in the western region to be subjected to curfews and called for their "voluntary" evacuation. One of his first steps was to identify leaders of Japanese American community groups, and to send them to isolation camps. On March 19, 1942, General DeWitt called for a more mandatory evacuation, and eventually internment between 1942 and 1945 (see Chronology) of all residents of California, Oregon, Washington, and parts of Arizona who were as little as 1/16th Japanese. Of the 120,000 people who were ordered to leave their homes and businesses, two-thirds were US citizens by birth (Asian immigrants were not allowed to become citizens until 1952). These men, women, and children were told that this removal to remote, undesirable locations was for their own protection. By contrast, very few Americans of German or Italian ancestry were rounded up and forcibly moved. As later years would tell, not a single Japanese American was found guilty of either treason or espionage.

The **first phase** of evacuation began in March 1942, when families were transported on notice as short as 48 hours to trains that took them to hastily organized assembly centers in five western states. These were frequently located at racetracks or fairgrounds. Detainees were housed in cramped spaces (sometimes livestock stalls) with inadequate ventilation, power, privacy, and sanitary conditions. Food and medicine were also in short supply. In these first steps of relocation, detainees were guarded by military personnel in guard towers "for their own safety." The evacuees were allowed to bring with them items listed by government order, but only what they could carry. Other property (including homes, businesses, land, boats, personal possessions) was stored, sold, abandoned, or left in the trust of non-Japanese friends. Some was recovered after the war, but much was not.

Internment and Relocation: The **second phase** moved large groups, mainly by train, to permanent concentration camps (later to be called internment camps). When the plan for relocation was completed, 10 camps in seven states were in full operation. Those facilities that were located in desert areas were inescapably hot and dusty, reaching temperatures of over 100 degrees F. People in northern camps fought sub-zero winters. The internment camps were surrounded by barbed wire and guard towers. Armed military guards patrolled the perimeter and were instructed to shoot anyone attempting to leave.

Life in the camps was organized around lines: lines for meals, clothing, mail and still more lines to use bathing and restroom facilities. Because of the cramped conditions, the nature of the family changed dramatically. Young members spent more time with their peers, and less with their elders. Rules came from outside the family, eroding family structure and challenging the authority of parents. Morale was an issue. Steps were taken to provide education, work, and other

activities for the internees. Some were organized by the Japanese Americans themselves and some was provided by the on-site military organization. Each camp varied, as did each person's experience.

End of Camps: As World War II began to draw to a close, President Roosevelt provided for the return home of internees by ending the exclusion of Japanese Americans from the West Coast (December 17, 1944). Many returned to find their property greatly devalued or in the hands of others. All faced the challenge of rebuilding their lives as individuals, as families, and as a community within the fabric of postwar American life.

Because there are 120,000 different stories from within the camps, none of them should be considered typical. No single account of life there adequately expresses the experience. One story, however — that of Estelle Ishigo — brings with it a wealth of artwork and documentation.

Estelle Ishigo

Among the American citizens forced out of California was artist Estelle Ishigo, the European American wife of a Japanese American. Ishigo and her husband, Arthur, were first sent to Pomona Assembly Center and later to Heart Mountain Relocation Center in a remote area of Wyoming. There, Estelle Ishigo continued her work as a painter. Estelle Ishigo's artwork gives us a rare look, from within, at the conditions in these bleak, roughly constructed camps. The individual experience of these innocent prisoners differs by age, gender, place of incarceration, and what their prewar life had been. Ishigo was able to capture the spirit of Heart Mountain by showing the courage and dignity of the internees in their attempt to make a home under incredibly constrained circumstances. She had to hide some of her work because of the government censors. In addition to her watercolor paintings and black and white sketches, Estelle Ishigo (who died in 1986) left a large collection of papers, including letters, business and government forms, and notes. She also preserved several original scripts, one of which resulted in her book, *Lone Heart Mountain*. Refer to Estelle Ishigo's biography at <http://hamachi.library.ucla.edu/ishigo/4.html>

Chronology of Japanese American Incarceration

September 1, 1939	World War II begins.
December 7, 1941	Surprise attack on Pearl Harbor by the Japanese, precipitating America's entry into the war.
February 19, 1942	President Roosevelt signs Executive Order 9066, giving the War Department authority to define military areas in the western states and to exclude from them anyone who might threaten the war effort.
May, 1942	Arthur and Estelle Ishigo are sent to Pomona Assembly Center.
August 12, 1942	Heart Mountain Relocation Center opens with the first group of internees sent from Pomona Assembly Center in California. It is one of 10 camps in the western United States and Arkansas.
September 1942	Arthur and Estelle Ishigo arrive at Heart Mountain relocation camp.
February 5, 1943	The Wyoming State legislature passes a law denying American citizens at Heart Mountain Camp the right to vote. Similar laws were passed by other interior states where camps were located.
February 8, 1943	A loyalty questionnaire is required of all persons over the age of 17 in the internment camps for the purpose of recruitment into the army.
December 18, 1944	US Supreme Court rules loyal citizens cannot be held in detention camps against their will, the first major step toward the closing of the camps.
August 6, 9, 1945	Atomic bomb is dropped on Hiroshima and Nagasaki, Japan, by the United States.
August 14, 1945	Japan surrenders, ending World War II.
September 1945	Arthur and Estelle Ishigo are released from Heart Mountain Relocation Center and return to the Los Angeles area.
November 10, 1945	Heart Mountain closes.
June 1952	Congress passes the McCarran Walter Act, granting Japanese aliens the right to become naturalized US citizens.
1976 1981	President Gerald R. Ford officially rescinds Executive Order 9066. Commission on Wartime Relocation and Internment of Civilians (set up by Congress) holds hearings across the country and concludes the Internment was a "grave injustice" and that Executive Order 9066 resulted from "race prejudice, war hysteria, and a failure of political leadership."
August 1988	President Reagan the Civil Liberties Act, apologizing to the Japanese American internees and offering \$20,000 to survivors of the camps.
January 1998	Fred Korematsu receives the Presidential Medal of Freedom. (Korematsu was arrested for remaining in his home and not reporting to the local Assembly Center. He was convicted of violating E.O. 9066. The judgment was later overturned.)

Plan Outline

- Day One. Setting the Stage for the Ishigo Materials: Accessing/Building Knowledge
- Day Two. Moving
- Day Three. Linking to the Estelle Ishigo Collection
- Day Four. Daily Life
- Day Five. The Power of Art

Materials Needed

See primary sources at the end of this lesson plan:

- **Item 1.** Estelle Ishigo. *Boarding the Truck to Leave Heart Mountain.*
- **Item 2.** Estelle Ishigo. *Heart Mountain, Wyoming.*
- **Item 3.** Estelle Ishigo. *The Last of Heart Mountain.*
- **Item 4.** Exclusion Order for San Jose Japanese Internment.
- **Item 5.** Estelle Ishigo. *Lone Heart Mountain.*
- **Item 6.** Estelle Ishigo. *A Baseball Game.* Heart Mountain.
- **Item 7.** Estelle Ishigo. *Gathering Coal at Heart Mountain Relocation Camp.*
- **Item 8.** Estelle Ishigo. *Camp Life.* Heart Mountain.
- **Item 9.** Estelle Ishigo. *Gangs Formed.* c.1942-45.
- **Item 10.** Estelle Ishigo. *Boys with Kite.* Heart Mountain.
- **Item 11.** Estelle Ishigo. *Cal Seafood Fish Cannery.*
- **Item 12.** Estelle Ishigo. *At home at Heart Mountain.*
- **Item 13.** Estelle Ishigo, *Lone Heart Mountain* ms., page 5
- **Item 14.** Estelle Ishigo, *Lone Heart Mountain* ms., page 12
- **Item 15.** Estelle Ishigo, *Lone Heart Mountain* ms., page 13
- **Item 16.** Estelle Ishigo, *Lone Heart Mountain* ms., page 22
- **Item 17.** Estelle Ishigo, *Lone Heart Mountain* ms., page 39

Objectives

1. Students will obtain historical data through the use of primary source images and documents.
2. Students will describe elements of Japanese American Internment during World War II, through discussion and writing.

3. Students will develop a sense of historical understanding of the internees' experiences during and after the Internment.
4. Students will relate the themes of tolerance and prejudice to the era.
5. Students will define and describe basic human rights and the role of an American citizen.
6. Students will learn to analyze and interpret information from a variety of primary sources.
7. Students will learn that artists use elements of art to convey messages.
8. Students will learn how art and text work together to promote understanding of an historical event.
9. Students will understand that creating artwork is a means of coping

Assessment

Student products from the learning experiences:

1. Timeline
2. Outline
3. Journal entry
4. Suitcase art
5. Captions for artwork
6. Log
7. Prioritized, marked lists
8. Group presentations

Conceptual Links to Prior Understanding and Knowledge

Students should have some understanding of how a timeline helps in understanding the chronological nature of history. They should have some familiarity with world geography and some awareness of the major wars of the 20th century.

NATIONAL UNITED STATES AND WORLD HISTORY STANDARDS

The National Standards for the United States and World History encourage students to develop a sense of historical thinking. Middle school students should engage in activities in the following five areas:

1. Chronological Thinking
2. Historical Comprehension
3. Historical Analysis and Interpretation

4. Historical Research Capabilities
5. Historical Issues-Analysis and Decision-Making

DAY 1: SETTING THE STAGE FOR THE ISHIGO MATERIALS — ACCESSING/BUILDING KNOWLEDGE

Materials

- **Item 1.** *Boarding the Truck to Leave Heart Mountain*
- **Item 2.** *Heart Mountain, Wyoming*
- Large world map

Activity

Ask students to respond in writing to one or both of these pieces of Ishigo artwork (Items 1 and 2).

Discussion Questions:

- Who is portrayed?
- What are they doing?
- Where are they?
- Who created this piece of artwork?
- What era or year was this created?
- Describe the mood of the artwork.

After class discussion, tell the students that both pieces were created during World War II by the same artist at Heart Mountain, and that most or all the people represented are Japanese Americans who were sent there for several years by the American government.

Activity

Create a graphic organizer mind map on the board, or list what the class knows about World War II and the history of Japanese Americans in the United States. Using the background, chronology, and glossary from this lesson, clarify information and provide links between the facts.

Orient the class to place: On a large map, students locate Japan, Hawaii, and the continental United States. Point out the western states and Arkansas (internment camp sites), Los Angeles, and Heart Mountain, Wyoming.

Orient the class to time: Children, with teacher assistance, identify World War II years on a large classroom timeline.

Orient to magnitude: Compare the population of the students' town or city to 120,000, the number interned.

Activity

Each child will begin an individual timeline, recording events related to the internment of Japanese Americans, to include:

- 1939 —World War II begins.
- 1941 — United States enters the war, after Japan bombs Pearl Harbor.
- 1942 — Executive Order 9066 leads to the incarceration of 120,000 Japanese Americans.

Students fill in the outline frame, for use in the rest of the activities.

Students write a journal entry about what they perceive happening to individuals and families during war, focusing on how daily life changes.

DAY 2: MOVING

Materials

- **Item 2.** *Heart Mountain, Wyoming*
- **Item 3.** *The Last of Heart Mountain*
- **Item 4.** Exclusion Order for San Jose Japanese Internment, 1942

Activity

Touch back to Day 1 by having students read their own or each other's journal entry. Did anyone mention moving or relocation of any kind?

Ask students to view the image that shows people leaving home for an assembly center. Review written responses from the first day activity. (As directed, Japanese Americans are leaving their homes in Los Angeles in 1942 to live temporarily at Pomona Assembly Center, a fairground.) Create a newspaper-style caption or write a direct quotation that reflects what someone in the sketch might be thinking and feeling.

View two additional Ishigo images that show people leaving or moving into a place: item 2, *Heart Mountain, Wyoming* and Item 3, *The Last of Heart Mountain*.

Discussion Questions:

- Are the people moving in or out?
- To or from where?
- What are the clues?
- What do you see that tells or gives hints about how people got to Heart Mountain and how they may have left?
- Do you see evidence of how the interned Japanese Americans lived and how they might have been treated?
- What signs of the military do you see?
- What do you see in the artwork that suggests a lack of freedom?

Activity

Ask the class to be ready to describe a time in their lives when they have moved or have left their homes for a length of time.

- Who made the decision to leave?
- What did they take?
- What did they miss?
- How did they get along in their new situation?

In roundtable groups of four, students take turns sharing their descriptions and answers to these questions. Students may generate their own questions for each other.

Class Discussion

Record student input on the board. Channel the discussion by asking students for examples from their own experiences and from history when those who have moved did not choose to do so.

How do those two different circumstances affect people's lives, short and long term?

Introduce Item 4, the evacuation poster. Teacher may paraphrase or lead students into exploring the meaning of each section. Emphasize the instructions about what each person could take from home, as they were being forcibly moved.

Ask students, "If you had to follow these orders today, what would you pack?" Children draw an outline of their own suitcase or parcel, which they are capable of carrying. Tell them that they must provide for themselves according to the list. With any leftover space, they may put in extras. What would they do with pets, which weren't allowed? What would happen to their personal belongings that were left behind? Are they convinced that everything would be intact upon their return? Why? Helpful Hint: Teacher brings a suitcase so students can visualize the actual space available.

DAY 3: LINKING TO THE ESTELLE ISHIGO COLLECTION

Materials

- **Item 2.** *Heart Mountain, Wyoming*
- **Item 3.** *The Last of Heart Mountain*
- **Item 5.** *Lone Heart Mountain*
- **Item 6.** *A Baseball Game*
- **Item 7.** *Gathering Coal at Heart Mountain Relocation Camp*
- **Item 8.** *Camp Life*
- **Item 9.** *Gangs Formed*
- **Item 10.** *Boys with Kite*
- **Item 11.** *Cal Seafood Fish Cannery*
- **Item 13.** *Lone Heart Mountain ms.*, page 5
- **Item 14,** *Lone Heart Mountain ms.*, page 12
- **Item 15,** *Lone Heart Mountain ms.*, page 13
- **Item 16,** *Lone Heart Mountain ms.*, page 22
- **Item 17,** *Lone Heart Mountain ms.*, page 39

Overview

Using Estelle Ishigo's biographical information, explain to the class that Estelle Ishigo was one of 120,000 US residents who were forced to leave their homes during the war. Because of her background as an artist, what additional items did she need in camp?

Use the artwork to tell the story of the camp, as seen through Estelle Ishigo's eyes. Show items 2, 3, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17.

Discussion Questions:

- What was daily life like for internees?
- Did they have freedom, as Americans do today?
- What was the surrounding terrain like?
- Describe their living quarters.
- What evidence do you see of people's activities, indoors and outside?

- How are people dressed?
- What symbols does the artist use? (e.g., kites represent freedom)
- What is the significance of fences and towers?

Reading

The following excerpts from Estelle Ishigo's manuscript *Lone Heart Mountain* (Items 13, 14, 15, 16, and 17) may be read in conjunction with this lesson.

It was very hard to know what to put in that duffle bag to decide what to take, there was no way of knowing what might happen what we really might need — "one hundred pounds of baggage" read the order — no more. Our furniture was stacked in a corner for men from the government warehouse to take away. Home was gone.

Hollow echos (sic), impersonal and cold, answered our footsteps, slowly, with heavy heart we lifted our bundles, left the door to walk away and report at that ordered meeting place.

Gathered around the church that early May morning were four hundred and fifty of us standing in groups with bundles and baskets piled at the curb. Red Cross women brought trays of hot coffee, but nothing could quell the fear and bitter weeping of some, the dreadful uncertainty of what might happen-what it might be like.

They began loading bundles into trucks, and we saw some of the baggage of those who had not weighed their "100 pounds" carefully left lying in the streets." (page 5)

Here at this new place the rooms were like barns before, — one family to a room. But these barracks, with steps, and little storm poarch (sic) and double flooring for winter time. Inside were just the roofs and rafters with no ceilings, and the rooms were made of eight foot the board partitions and they held a coal stove, cots, two blankets each and a bucket and broom, nothing more: and a great din of voices of all the families rose over the partitions throughout the barracks.

There were hundreds of barracks in the mile square enclosure. We went out that first night into the wind, wandering over the rough terrain, to look for the buildings with latrines and a place to get water: and some looked for a friend or relative and lost their way as they wandered far among the rows of black tar paper barracks. (pages 12 and 13)

We tied our heads in wool, padded our bodies with everything we could find and the earth froze four feet deep. Still the work of living went on — through the blizzards to mess, to the shower or to wash out cloths that froze stiff while being carried back to hang on a

string in the room . . . Although there was still enough coal for everyone, there was fear that supplies might be cut off by the deep snows. (page 22)

Each person was given \$25.00 and transportation to where ever they wanted to go, train loads of people were being scattered to many parts of the country. Some returning to the West Coast were facing no Jap signs and once in a while, a flaming home or a shot fired in the night.

Now we climbed aboard trucks once again, to be carried back to the train. It was night time and the only light on the dark waste land came from the windows of the train. We climbed aboard and put our bundles under the seats and up on racks and then pressed our faces to the window to see for the last time this camp and the mountain; and as the train slowly moved away, the rows of barracks, the guard towers and the fence lay in the moon light and Heart Mountain rested in silver light against the dark sky and they slowly grew smaller as the train crept away through the dark of night. (page 39)

DAY 4: DAILY LIFE

Materials

- All of the primary source images and documents, items 1-17

Activity

Tell students: Choose any day of the week. Write out a log of activities and times that record what you typically do on that day. Next, go through your log and asterisk every activity that might be different or nonexistent if you were not at your own home, but were living in a barracks with minimal conveniences and space, but with more rules and restrictions. Compare your daily life to what you see in the images by writing next to each image a plus to indicate a match and a minus to indicate a non-match. Use a checkmark for anything else.

Look again at those images that you have marked. This time, use an up-arrow to mark those pieces of artwork that you feel the government would have approved as representing life in the internment camps. Use a down-arrow to indicate those that the government might not have okayed, and those that Estelle Ishigo might have had to hide.

Pair up and share your lists with a partner, justifying your responses.

Class Discussion

Teacher: Compile student responses to the government question by writing a prioritized list on the board or overhead. Number one would indicate the artwork that most students believe the government would have approved. The last number would reflect the piece that would have received least approval and the most rejection by the government. Students justify their responses and add the priority numbers to their own lists.

DAY 5: THE POWER OF ART

Materials

- All of the primary source images and documents, items 1-17

Discussion Questions:

Relate each of these questions to Ishigo's artwork.

- How do artists decide what to draw?
- Where do you think artists usually do their work?
- Do artists always draw exactly what they see? Why?/Why not?
- What clues in a drawing or painting let the viewer know what the artist may be thinking or feeling?
- Which do you think tells more about a time, place, or event in history: a photograph or a piece of artwork? Why?
- Why might some artists hide their works?

Group Presentations

Ask students to choose one piece of art from the collection that they feel is the most powerful. Some possible pieces include: Item 7, *Gathering Coal at Heart Mountain Relocation Camp*; Item 8, *Camp Life*; and item 9, *Gangs Formed*.

Form groups of two to five students who have chosen the same piece to prepare a class presentation. Using a transparency of the art, each presenting group will:

- Tell what part of the Heart Mountain story is portrayed
- Point out details that may have been missed
- Explain the mood of the painting/sketch
- Elaborate on symbols
- Share a list of questions they would ask Estelle Ishigo about this piece, if they had the opportunity
- Invite comments and questions from the class.

After all group presentations are completed, the class will work together to agree on a specific order of arrangement for as many of the art pieces as they would choose to display.

PRIMARY SOURCES

View primary sources online at:

http://www.calisphere.universityofcalifornia.edu/jarda/lesson_plans/views-and-voices.html



Item 1: Estelle Ishigo. *Boarding the Truck to Leave Heart Mountain*, drawing,

May 10, 1942 Available online at

<http://content.cdlib.org/ark:/13030/hb758011b2/?query=&brand=jarda>



Item 2: Estelle Ishigo. *Heart Mountain, Wyoming*, pencil drawing, 1942-45

Available online at <http://content.cdlib.org/ark:/13030/hb6w10119t/?query=&brand=jarda>



Item 3: Estelle Ishigo. *The Last of Heart Mountain*, pencil drawing, November 9,

1945 Available online at <http://content.cdlib.org/ark:/13030/hb1489p0mr/?query=&brand=jarda>



Item 4: Exclusion Order for San Jose Japanese Internment, 1942 Available

online at <http://content.cdlib.org/ark:/13030/kt3p30207v/?query=&brand=jarda>



Item 5: Estelle Ishigo. *Lone Heart Mountain*, oil painting, September 1942

Available online at <http://content.cdlib.org/ark:/13030/hb3n39p0v8/?query=&brand=jarda>



Item 6: Estelle Ishigo. *A Baseball Game*, watercolor, c. 1942-45 Available

online at <http://content.cdlib.org/ark:/13030/hb7199p4f9/?query=&brand=jarda>



Item 7: Estelle Ishigo. *Gathering Coal at Heart Mountain Relocation Camp*, oil

painting, 1945 Available online at

<http://content.cdlib.org/ark:/13030/hb867nb8vc/?query=&brand=jarda>



Item 8: Estelle Ishigo. *Camp Life*, watercolor, c. 1942-45 Available online at

<http://content.cdlib.org/ark:/13030/hb0w1005r5/?query=&brand=jarda>



Item 9: Estelle Ishigo. *Gangs Formed*, pencil drawing, c. 1942-45 Available

online at <http://content.cdlib.org/ark:/13030/hb509nb5m2/?query=&brand=jarda>



Item 10: Estelle Ishigo. *Boys with Kite*, watercolor, September 1944 Available

online at <http://content.cdlib.org/ark:/13030/hb867nb8vc/?query=&brand=jarda>



Item 11: Estelle Ishigo. *Cal Seafood Fish Cannery*, watercolor, November 1948

Available online at <http://content.cdlib.org/ark:/13030/hb6000102c/?query=&brand=jarda>



Item 12: Estelle Ishigo. *At Home at Heart Mountain*, watercolor, December 1942

Available online at <http://content.cdlib.org/ark:/13030/hb3199p1ck/?query=&brand=jarda>



Item 13: Estelle Ishigo. *Lone Heart Mountain* ms., page 5

Available online at <http://content.cdlib.org/ark:/13030/hb6290111f/?order=7&brand=jarda>



Item 14: Estelle Ishigo. *Lone Heart Mountain* ms., page 12

Available online at <http://content.cdlib.org/ark:/13030/hb6290111f/?order=14&brand=jarda>



Item 15: Estelle Ishigo. *Lone Heart Mountain* ms., page 13 Available online at <http://content.cdlib.org/ark:/13030/hb6290111f/?order=15&brand=jarda>



Item 16: Estelle Ishigo. *Lone Heart Mountain* ms., page 22 Available online at <http://content.cdlib.org/ark:/13030/hb6290111f/?order=24&brand=jarda>



Item 17: Estelle Ishigo. *Lone Heart Mountain* ms., page 39 Available online at <http://content.cdlib.org/ark:/13030/hb6290111f/?order=41&brand=jarda>

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Hamanaka, Sheila. *The Journey: Japanese Americans, Racism, and Renewal*. Orchard Books, New York. 1990.

Mochizuki, Ken. *Baseball Saved Us*. Lee and Low Books, New York. 1993.

Uchida, Yoshiko. *The Bracelet*. Philomel Books, New York. 1976.

Young Adult Literature:

Houston, Jeanne Wakatsuki and Houston, James D. *Farewell to Manzanar*. Bantam Books, Toronto. 1973.

Uchida, Yoshiko. *Journey to Topaz: a Story of the Japanese American Evacuation*. Charles Scribner's Sons, New York. 1971.

Uchida, Yoshiko. *Desert Exile: The Uprooting of a Japanese American Family*. Univ. of Washington Press, Seattle. 1982.

Wolff, Virginia Euwer. *Bat 6*. Scholastic Press, New York. 1998.

Teacher Readings:

Chan, Sucheng. *Asian Americans: An Interpretive History*. Twayne Publishers, Boston. 1991.
Synthesizes existing literature on Asian Americans to build a general interpretive history; presents the camp experience in historical context.

Commission on Wartime Relocation and Internment of Civilians. *Personal Justice Denied*. U.S. Government Printing Office, Washington, D.C. December 1982.

Daniels, Roger. *Prisoners Without Trial: Japanese Americans in World War II*. Hill & Wang Publishing, New York. 1993. This short text provides an overview of internment and includes a chapter on the redress movement and passage of the Civil Rights Act of 1988.

Gesensway, Deborah and Roseman, Mindy. *Beyond Words*. Cornell University Press, Ithaca, New York. 1987. Compilation of visual art created by Japanese Americans in camp with commentary by the authors.

Higa, Karin editor. *View From Within: Japanese American Art From the Internment Camps, 1942-1945*. University of Washington Press, Seattle. 1992. The exhibition catalogue for Japanese American National Museum, UCLA White Art Gallery and UCLA Asian American Studies Center includes plates and an essay from the curator.

Inouye, Mamoru. *The Heart Mountain Story: Photographs by Hansel Mieth and Otto Hagel of the World War II Internment of Japanese Americans*. M. Inouye, Los Gatos, California. 1997.

Ishigo, Estelle. *Lone Heart Mountain*. Anderson, Ritchie & Simon, Los Angeles. 1972. Sketches and text about the author's experience at Heart Mountain. (Currently out of print, check local libraries.)

Niiya, Brian, editor. *Japanese American History, An A-to Z Reference from 1868 to the Present*. Facts on File, New York. 1993.

Okada, John. *No, No Boy*. University of Washington, Seattle. 1976.

Okubo, Mine. *Citizen 13660*. University of Washington Press, Seattle. 1983. Book of line drawings and text based on the author's experiences at Tanforan Assembly Center and Topaz.

Uchida, Yoshiko. *Desert Exile: The Uprooting of a Japanese American Family*. University of Washington Press, Seattle. 1982. A memoir by the noted children's author of her family's experiences before and during internment, with a moving epilogue about postwar rebuilding.

Weglyn, Michi. *Years of Infamy: The Untold Story of America's Concentration Camps*. William Morrow & Co, New York, 1976. Overview of the removal and detention of Japanese Americans during WWII.

Related Web Sites

American Heritage Center, University of Wyoming <http://www.uwyo.edu/ahc/> :

The American Heritage Center (AHC) is a research facility at the University of Wyoming. The AHC collects, preserves and catalogs manuscripts, photographs, maps, audiovisual materials, rare books, and artifacts related to, among other things, Wyoming and the West.

See AHC Primary Sources in the Classroom — Heart Mountain Relocation Center: A Lesson Using Primary Source Documents To Critically Analyze The Relocation Of Japanese Americans To Wyoming. <http://uwadmnweb.uwyo.edu/ahc/classroom/hm/index.htm>

Calisphere: <http://www.calisphere.universityofcalifornia.edu>

Calisphere is the University of California's free public database of thousands of primary source materials from university and other collections. The Estelle Ishigo Papers have been digitized, and can be found at: <http://hamachi.library.ucla.edu/ishigo/> and through the Calisphere at <http://www.calisphere.universityofcalifornia.edu/>

Japanese American National Museum: <http://www.janm.org>

The Japanese American National Museum is the first museum in the United States dedicated to sharing the experience of Americans of Japanese ancestry. Through building a comprehensive collection of Japanese American objects, images, and documents and through a multifaceted program of exhibitions, educational programs, films and publications, the Museum tells the story of Japanese Americans around the country to a national and international audience.

National Archives and Records Administration: <http://www.nara.gov/>

The National Archives and Records Administration (NARA) is an independent federal agency that preserves our nation's history and defines us as a people by overseeing the management of all federal records. NARA's mission is to "ensure ready access to the essential evidence that documents the rights of American citizens, the actions of Federal officials, and the national experience." See Research Room: <http://www.nara.gov/research/> See Digital Classroom: <http://www.nara.gov/education/classrm.html>

Electronic Media

Days of Waiting, 1990.

A documentary film about Estelle Ishigo, focusing on internment. 28 minutes/Color/NHS-NTSC video-tape. Copyright owned by Mouchette Films. Produced and directed by Steven Okazaki. Department of Special Collections Backlog #146433.

E.O. 9066: The Incarceration of Japanese Americans during WWII.

CD-ROM. Available from the Japanese American National Museum (JANM) Store (213- 625-0414).

CITATION LIST

Items 1-5 and 7-12 are from the Japanese American Research Project (JARP) Collection: 2010, Series 1 (Personal Papers), Sub-series 11: The Estelle Ishigo Papers, 1941-1957. The papers were donated by Estelle Ishigo to the Department of Special Collections, Young Research Library, University of California Los Angeles. A finding aid for the JARP collection is available through the Online Archive of California at <http://www.oac.cdlib.org>. The Estelle Ishigo Papers have been digitized. They can be found online at: <http://hamachi.library.ucla.edu/ishigo/> and through Calisphere at <http://www.calisphere.universityofcalifornia.edu/>.

1. Estelle Ishigo watercolor painting, "Boys with Kite." Heart Mountain. September, 1944. Box 719. Estelle Ishigo Papers (Collection 2010). Department of Special Collections, Young Research Library, University of California, Los Angeles.
<http://hamachi.library.ucla.edu/ishigo/surrogates/html/b719/719008C.html>
2. Estelle Ishigo pencil drawing of a "Baggage Truck Preparing to Leave for Heart Mountain Camp," May 1942, 7:00 a.m. Box 719. Estelle Ishigo Papers (Collection 2010). Department of Special Collections, Young Research Library, University of California, Los Angeles.
<http://hamachi.library.ucla.edu/ishigo/surrogates/html/b719/719018C.html>
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4. Estelle Ishigo pencil sketch of "A Stormy Day, Heart Mountain," September 1944. Box 783. Estelle Ishigo Papers (Collection 2010) Department of Special Collections, Young Research Library, University of California, Los Angeles
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5. Estelle Ishigo pencil drawing "Boarding the Train to Leave Heart Mountain Relocation Camp," Heart Mountain, November 9, 1945. Box 719. Estelle Ishigo Papers (Collection 2010). Department of Special Collections, Young Research Library, University of California, Los Angeles. <http://hamachi.library.ucla.edu/ishigo/surrogates/html/b719/719019C.html>
6. "[Instructions To All Persons of Japanese Ancestry.](#)" (Text) May 3, 1942. Box 74. Item 33. Manzanar War Relocation Center Records (Collection 122). Department of Special

Collections, Young Research Library, University of California, Los Angeles. A finding aid for the collection is available through the Online Archive of California at <http://www.oac.cdlib.org>.

7. Estelle Ishigo oil painting, "Lone Heart Mountain," Heart Mountain. No date. Box 863. Estelle Ishigo Papers (Collection 2010). Department of Special Collections, Young Research Library, University of California, Los Angeles.
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<http://hamachi.library.ucla.edu/ishigo/surrogates/html/b719/719001C.html>
9. Estelle Ishigo oil on canvas, "Gathering Coal at Heart Mountain Relocation Camp." No date. Box 769. Estelle Ishigo Papers (Collection 2010). Department of Special Collections, Young Research Library, University of California, Los Angeles.
<http://hamachi.library.ucla.edu/ishigo/surrogates/html/b769/769001C.html>
10. Estelle Ishigo watercolor, "Camp Life," Heart Mountain, ca. 1942. Box 719. Estelle Ishigo Papers (Collection 2010). Department of Special Collections, Young Research Library, University of California, Los Angeles.
<http://hamachi.library.ucla.edu/ishigo/surrogates/html/b719/719009C.html>
11. Estelle Ishigo pencil drawing, one of "Three Drawings of Camp Life" (guard tower), Heart Mountain, 1942 - 1945. Box 719. Estelle Ishigo Papers (Collection 2010). Department of Special Collections, Young Research Library, University of California, Los Angeles.
<http://hamachi.library.ucla.edu/ishigo/surrogates/html/b719/719013C.html>
12. Estelle Ishigo mounted watercolor "Cal Seafood Fish Cannery Trailer Camp for Evacuees." Box 781. Folder 1. Estelle Ishigo Papers (Collection 2010). Department of Special Collections, Young Research Library, University of California, Los Angeles.
<http://hamachi.library.ucla.edu/ishigo/surrogates/html/b781/781002C.html>

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