

LESSON PLAN

BEAUTY BEHIND BARBED WIRE:

The Relocation Camp Experience of Estelle Ishigo

Creator: Madeline Antilla

Grade level recommendation: 9, 10, 11, and 12

Time required: 4 days (Lessons may be done individually.)

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** President Gerald R. Ford officially rescinds Executive Order 9066.
- 1981** 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

- Introduction
- Lesson One: Departure
- Lesson Two: Conditions in the Camp — Two Views
- Lesson Three: Interpreting Art

Materials Needed

See primary sources at the end of this lesson plan:

- **Item 1.** Exclusion Order for San Jose Japanese Internment
- **Item 2.** Estelle Ishigo. *Boarding the Truck to Leave Heart Mountain*
- **Item 3.** Estelle Ishigo, *Lone Heart Mountain, ms.*, page 5
- **Item 4.** Letter from Edo Mita to Estelle Ishigo, August 13, 1942, La Crescenta, California

- **Item 5.** Tom Parker. Photo of Japanese American family in the barracks
- **Item 6.** Estelle Ishigo. *At Home at Heart Mountain*
- **Item 7.** Estelle Ishigo. *Lone Heart Mountain* ms., page 12
- **Item 8.** Tom Parker. Photo of ice skaters
- **Item 9.** Estelle Ishigo. *Gathering Coal at Heart Mountain Relocation Camp*
- **Item 10.** Estelle Ishigo. *Lone Heart Mountain* ms., page 22
- **Item 11.** Estelle Ishigo. *Boys with Kite*
- **Item 12.** Estelle Ishigo. *Japanese American Woman and Child, Internees*
- **Item 13.** Estelle Ishigo. *Lone Heart Mountain*
- **Item 14.** Estelle Ishigo. *Windstorm in Heart Mountain Cemetery*
- **Item 15.** Estelle Ishigo. *Are We Americans Again?*

Objectives and Assessment Criteria

1. Students will learn to analyze and interpret information from a variety of primary sources.
2. Students will develop a sense of historical empathy with the internees' experiences during and after the internment.
3. Students will describe the conditions of the Japanese American internment during World War II, through discussion and writing.
4. Students will relate the themes of tolerance and prejudice to the era.
5. Students will understand that media plays a part in propaganda.
6. Students will learn that the artist conveys thoughts and emotions through art.

Conceptual Links to Prior Understanding and Knowledge

These lessons are designed for use in a high school US history class as part of the study of World War II. Students should be aware of the history of Japanese immigration to the United States and the general antipathy toward Asian immigrants on the West Coast, as exemplified by numerous laws that targeted Asians. Students should have studied the causes and beginning of World War II, including the Japanese invasion of China and the bombing of Pearl Harbor. Students should know that shortly after Pearl Harbor, many Japanese Americans were arrested by FBI agents because of their jobs or membership in various organizations with ties to Japan. After Executive Order 9066 was signed, the internment of anyone of Japanese ancestry began on the West Coast.

Cross-Curricular Connections

Teachers may use these lessons with an art history class and to accompany the study of literature about Japanese American internment in an English class. Three suggested novels are *Farewell to Manzanar*, *Desert Exile: The Uprooting of a Japanese American Family*, and *Journey to Topaz*.

NATIONAL UNITED STATES AND WORLD HISTORY STANDARDS

The teaching activities in this lesson plan correlate to the National Standards for History:

Era 8: The Great Depression and World War II (1929-1945)

- Standard 3c: Evaluate the internment of Japanese Americans during the war and assess the implication for civil liberties.

The National Standards for the United States and World History encourages 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

California History-Social Science Standards

11.7: "Students analyze the American participation in World War II, in terms of: 5. the constitutional issues and impact of events on the US home front, including the internment of Japanese Americans . . ."

DAY 1: INTRODUCTION

Before starting the lessons, discuss the language used in the handouts. Point out to the students that the term "Jap" was commonly used at the time, but would not be acceptable today. Ask the students what "evacuation" means to them. Generally, students will respond that it is a term that may be used for moving people in danger. Also discuss the term "relocation," and the connotation of the word "camp." Point out that although the terms used for researching this subject are "Evacuation and Relocation" of Japanese Americans, much of the literature in 1942 called for incarceration or internment in "concentration camps." Point out that these concentration camps cannot be compared to the concentration camps that the Nazis set up for Jews and other minorities.

These lessons may be used to accompany the film *Days of Waiting*.

Teacher's Notes on Items 10, 11, 12, and 13 are included in Appendix A.

DAY 2: DEPARTURE

Materials:

- **Item 1.** Exclusion Order for San Jose Japanese Internment
- **Item 2.** Estelle Ishigo. *Boarding the Truck to Leave Heart Mountain*
- **Item 3.** Estelle Ishigo, *Lone Heart Mountain, ms.*, page 5
- **Item 4.** Letter from Edo Mita to Estelle Ishigo, August 13, 1942, La Crescenta, California

Activity

The students should have read about the Japanese attack on Pearl Harbor on December 7, 1941. Show Item 1, the evacuation poster.

Discussion

Ask the students to read it carefully and discuss the following questions:

1. What dates are on this poster?
2. To whom is this poster directed? (To all people of Japanese ancestry)
3. What does this poster direct them to do?
4. Why?
5. How do you think you would feel if this poster were directed toward you?
6. Why do think the government wanted to intern Japanese American citizens when no crimes had been committed?
7. Hand out a graphic organizer shaped like a suitcase. Have students use words and pictures to determine what they would want to bring for an indeterminate stay.
8. Discuss the difficulty of leaving your home, with only a few days' notice, for an indeterminate time. Ask students how they would dispose of large items like appliances, homes, cars, etc. Ask them to consider how such an experience would affect their plans for the future, such as graduation, college, career, and marriage.

Activity

Have the students study Item 2, *Boarding the Truck to Leave Heart Mountain*. While they study the drawing, read the following quotation from Ishigo's memoirs (Item 3):

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. (*Lone Heart Mountain ms.*, page 5)

Living Tableau

In order to develop historical empathy, select several students to stand in front of the projected transparency and assume the place of people in the drawing. Ask the students, posing as participants, the following questions:

1. Why are you here?
2. What are you feeling?
3. What have you brought with you?
4. What have you left behind?
5. What are your fears about where you are going?
6. What would you like other Americans to know about you?

Pass out Item 4, the letter from Edo Mita to Estelle Ishigo, and ask the students to read it carefully and then discuss it in pairs. Then ask the following questions:

1. What type of document is this?

2. What does the letterhead suggest about the author?
3. What does the document tell us about the author?
4. Where is the author and why is he there?
5. What does the document tell you about the conditions where the author lives?
6. What has he heard about conditions where Estelle Ishigo is?
7. What does the document tell you about evacuation and relocation?
8. Who was forced to evacuate and who was not?
9. What does the document tell you about the idea that military necessity caused Japanese American internment?
10. What questions are left unanswered about the document?

DAY 3: CONDITIONS IN THE CAMP — TWO VIEWS

Materials:

- **Item 5.** Tom Parker. Photo of Japanese American family in the barracks
- **Item 6.** Estelle Ishigo. *Lone Heart Mountain* ms., page 12
- **Item 7.** Estelle Ishigo. *At Home at Heart Mountain*
- **Item 8.** Tom Parker. Photo of ice skaters
- **Item 9.** Estelle Ishigo. *Gathering Coal at Heart Mountain Relocation Camp*
- **Item 10.** Estelle Ishigo. *Lone Heart Mountain* ms., page 22

Overview

This lesson will examine the question of what art can say that the official photos often do not. Estelle and Arthur Ishigo were sent to Pomona Assembly Center (Pomona Fairgrounds) in May 1942 when they were first evacuated, and then to Heart Mountain Relocation Center, Wyoming, in September 1942 when the permanent camps were built in remote areas of the United States.

Only official information was published about these assembly centers and camps, with descriptions in newspapers and magazines of apartments, organized and well-stocked kitchens, organized recreation, schools, and adequate hospitals. Letters to Estelle Ishigo from European American friends indicate that they seem unaware of the conditions under which Japanese Americans were interned. In order to control information about the conditions in the camps, only official photographs were allowed and personal cameras were confiscated. Artists like Estelle Ishigo kept a record of their experiences through their art.

The students learn more about the conditions in the camps by comparing War Relocation Authority (WRA) photos to Estelle Ishigo's paintings.

Activity

Show Item 5, the WRA photo of a Japanese American family in the barracks at Heart Mountain, and ask the students to study it for two minutes.

Use the following questions as a basis for a class discussion:

1. What is happening in the photograph?
2. Describe where the photograph was taken. (Tell them it is a barracks at Heart Mountain Relocation Center in Wyoming. Point out the location of Wyoming on a map of the United States.)
3. Who took the photograph, and who was meant to see it?
4. What do you think was the purpose of the photograph?
5. What conclusions can you draw from the photo about the living conditions of Japanese Americans?

Activity

Then show Item 6, the painting *At Home at Heart Mountain*, by Estelle Ishigo. Read the following description from Estelle Ishigo's manuscript for *Lone Heart Mountain* (Item 6):

Here at this new place the rooms were like barns before, — one family to a room. But these barracks, with steps, and little storm porch (sic) and double flooring for winter time. Inside were just the roofs and rafters with no ceilings, ad 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. (*Lone Heart Mountain* ms., page 12)

Discuss the following questions:

1. Who are the people in the painting?
2. What is happening in the painting?
3. Describe the barracks, including the objects and amenities in the barracks.
4. What is the purpose of the painting?
5. What conclusions can you draw from the painting about the living conditions of Japanese Americans?
6. How do the living conditions of the people in the painting compare to the family in the WRA photograph?

Activity

Compare two images depicting winter in Heart Mountain Relocation Center. First, show Item 8, the photograph of the people ice skating, and ask the students to study it. Discuss what it suggests about conditions at Heart Mountain. Then show Item 9, the painting *Gathering Coal at Heart Mountain Relocation Camp*. Read the following description from Estelle Ishigo's manuscript for *Lone Heart Mountain* (Item 10):

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. (*Lone Heart Mountain* ms., page 22)

Have the student do a Venn Diagram comparing the photograph of the people skating and the painting of people gathering coal. Discuss these two views of winter at Heart Mountain. Discuss the veracity of the painting and the photograph. The following questions can be used to focus the discussion:

1. Why do you think the photograph paints such a rosy picture of the conditions in the camp?
2. How does omission influence our perceptions of conditions at the relocation camps?
3. Why do you think that the War Relocation Agency would want to exaggerate the conditions in the camps?

DAY 4: INTERPRETING ART

Materials:

- Teacher's Notes (Appendix A)
- Graphic organizer (Appendix B)
- **Item 11.** Estelle Ishigo. *Boys with Kite*
- **Item 12.** Estelle Ishigo. *Japanese American Woman and Child, Internees*

Introduction

Before beginning the lesson, tell the students about Estelle Ishigo:

Estelle Ishigo was an artist and writer who documented daily life at Heart Mountain Relocation Camp while interned there. Although she was a European American, she married Japanese American, Arthur Shigeharu Ishigo, in 1928, when marriage between people of different races was forbidden by law in California (the Ishigos had to get married in Mexico). After war broke out and Japanese Americans were ordered into camps on the West Coast, Estelle chose to stay with her husband and they were sent to Pomona Assembly Center and then Heart Mountain Relocation Camp in Wyoming. There, Estelle Ishigo continued her work as a painter. Unofficial photographs were not allowed and the news media was given highly exaggerated accounts about the wonderful conditions in the assembly centers and camps. For example, white washed horse stalls were called apartments, there were glowing accounts of the recreation and school facilities, etc. Artists like Ishigo often worked on drawings and painting that give us a rare look at the bleak conditions in these remote, hastily constructed "camps." Estelle Ishigo's experience does not speak for all internees. Because she was a European American, she was often able to express more open criticism of the internment experience. (*View from Within*, page 42)

Activity

Before the class begins, divide the students into mixed-ability pairs. Give each pair of students a graphic organizer (see Appendix B).

1. The purpose of the activity is to teach the students how an artist portrays historical events and makes social and political commentary through the use of subject, color, and

- symbols. Explain to the class that many of the photographs that were taken in the relocation camps were taken for official purposes and often do not show typical conditions or people behaving as they normally do.
2. Explain to the students the concepts of objects and symbols and have them identify these elements in the paintings. An object is anything that can be seen or touched—such as building, fence, or a person. A symbol is an image or object that represents something else. Bars or barbed wire can represent loss of freedom, a snake can represent danger, and a flower can represent renewal.
 3. Tell the students that they are now ready to analyze and interpret the paintings. Show Item 11, *Boys with Kite*, and have the class work on this first example together. Ask the students to name the objects in the painting and list them on the board. Then ask them which ones are symbols and what they represent. **Teacher Notes:** “The kite represents freedom, the barbed wire represents imprisonment, the act of flying the kite represents daily life and it is curtailed by the barbed wire, the little boys represent innocence.” (*View from Within*, page 42). What is happening in the picture? Two boys are trying to free a kite that has become entangled in the barbed wire. What does the painting tell us about Japanese American relocation? (**Sample answers:** The boys are innocent victims. Even a simple activity is restricted by the barbed wire of imprisonment.)
 4. After all the students have had an opportunity to express their opinions, show item 12, the painting of a woman holding a child on her back, and pass out the graphic organizer (see Appendix B). Have each pair of students list and discuss the objects and symbols. Have them discuss and write down on the graphic organizer what they think is happening in the picture.
 5. Finally, have them interpret what they think this reveals about Japanese internment and how it affected Japanese Americans. Then have each team volunteer their observations. When they are finished, read the appropriate caption from *Lone Heart Mountain* manuscript and ask them if it changes their interpretation of the painting.
 6. When all the transparencies of the paintings have been viewed and discussed, explain that they are looking at Estelle Ishigo's view of what she saw and thought.

PRIMARY SOURCES

View primary sources online at:

http://www.calisphere.universityofcalifornia.edu/jarda/lesson_plans/beauty-behind-barbed-wire.html



Item 1: Exclusion Order for San Jose Japanese Internment, 1942 Available online at <http://content.cdlib.org/ark:/13030/kt3p30207v/?query=&brand=jarda>



Item 2: 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 3: Estelle Ishigo. *Lone Heart Mountain*, ms., page 5

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



Item 4: Letter from Edo Mita to Estelle Ishigo, August 13, 1942, La Crescenta, California

Available online at <http://content.cdlib.org/ark:/13030/hb629010zx/?query=&brand=jarda>



Item 5: Tom Parker. Photo of Japanese American family in the barracks, 1943

Available online at <http://content.cdlib.org/ark:/13030/ft438nb1h9/?query=&brand=jarda>



Item 6: Estelle Ishigo. *At Home at Heart Mountain*, watercolor, December 1942

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



Item 7: Estelle Ishigo. *Lone Heart Mountain ms*, page 12 Available online at

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



Item 8: Tom Parker. Photo of ice skaters, 1943 Available online at

<http://content.cdlib.org/ark:/13030/ft9m3nb5pn/?query=&brand=jarda>



Item 9: 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 10: Estelle Ishigo. *Lone Heart Mountain* ms., page 22 Available online at

<http://content.cdlib.org/ark:/13030/hb6290111f/?order=24&brand=jarda>



Item 11: Estelle Ishigo. *Boys with Kite, Heart Mountain*, watercolor, September

1944 Available online at <http://content.cdlib.org/ark:/13030/hb7r29p4s2/?query=&brand=jarda>



Item 12: Estelle Ishigo. *Japanese American Woman and Child, Internees*,

watercolor, c. 1942-1945 Available online at

<http://content.cdlib.org/ark:/13030/hb6c6010qn/?query=&brand=jarda>



Item 13: Estelle Ishigo. *Lone Heart Mountain*, oil painting, September 1942

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



Item 14: Estelle Ishigo. *Windstorm in Heart Mountain Cemetery*, pencil drawing,

c. 1942-1945 Available online at

<http://content.cdlib.org/ark:/13030/hb0w1005sp/?query=&brand=jarda>



Item 15: Estelle Ishigo. *Are We Americans Again?* pencil drawing, 1945

Available online at <http://content.cdlib.org/ark:/13030/hb3h4nb4vv/?query=&brand=jarda>

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

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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.

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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.

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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.

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, audio-visual 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>

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

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 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 multi-faceted 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

Item 4 is from the 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 online through the Online Archive of California at <http://www.oac.cdlib.org>

Items 1-3, 5, and 8-11 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, and can be found online at: <http://hamachi.library.ucla.edu/ishigo/> and through Calisphere at <http://www.calisphere.universityofcalifornia.edu/>.

Items 5 and 7 are from the National Archives and Records Administration (NARA), Still Picture Branch. The creating organization is the Department of the Interior, War Relocation Authority. Photographs of the War Relocation Authority have been digitized and are available on the NARA web site at <http://www.nara.gov>

1. Estelle Ishigo untitled watercolor painting of a women holding a child on her back at Heart Mountain Relocation Camp. 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/b719/719003C.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>
 3. Estelle Ishigo watercolor painting, "Home," Heart Mountain, December 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/b719/719007C.html>
 4. "[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.
 5. Letter from Edo Mita to Estelle Ishigo. 13 August, 1942. Box 77. Folder 4. 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/b77f4/7704115-1.html> and <http://hamachi.library.ucla.edu/ishigo/surrogates/html/b77f4/7704115-2.html> and <http://hamachi.library.ucla.edu/ishigo/surrogates/html/b77f4/7704116.html>
 6. Photo of Japanese American family in the barracks. National Archives and Records Administration, Still Picture Branch (NWDNS). Title: Heart Mountain Relocation Center, Heart Mountain, Wyoming. A few pieces of scrap and some additiona . . . , 01/07/1943. Control Number: NWDNS-210-G-E617. Creating Organization: Department of the Interior. War Relocation Authority.
 7. Photo of ice skaters. National Archives and Records Administration, Still Picture Branch (NWDNS). Control No: NWDNS-210-G-E625. Title: Heart Mountain Relocation Center, Heart Mountain, Wyoming. A young hopeful, not yet quite sure of h . . . , 01/10/1943. Creating Organization: Department of the Interior. War Relocation Authority.
 8. Estelle Ishigo oil painting, "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>
 9. Estelle Ishigo pencil drawing, "Windstorm in Heart Mountain Cemetery." 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/b719/719011C.html>
 10. Estelle Ishigo pencil sketch of Arthur Ishigo with the caption of "Are we Americans,

- Again?" Box 78. Folder 5. Estelle Ishigo Papers (Collection 2010). Department of Special Collection, Young Research Library, University of California, Los Angeles.
<http://hamachi.library.ucla.edu/ishigo/surrogates/html/b78f5/7805009.html>
11. 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>

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APPENDIX A: TEACHER'S NOTES

Item 10. Estelle Ishigo. Watercolor painting. *Japanese American woman and child, internees. c. 1942-45.*

Quotation from the manuscript for *Lone Heart Mountain*, by Estelle Ishigo:

The women of our barrack shared a catalogue and Grandmother turned the brightly colored pages to embroidering and flowers and she ordered some thread and a packet of garden seeds. She wanted to nurse little growing things in her room. Just once again to see the beauty of a young living plant. Dreaming her dream she took her little grandson by the hand and they walked together past rows of barracks and along the fence. A soldier in the tower eyed her with curiosity and saw her stoop to let her grandchild ride upon her back. (*Lone Heart Mountain* manuscript, p.14).

Notes on the painting:

The woman shields and protects the child. She carries the burden of protecting the innocent, vulnerable child. She works to create as normal a life as possible, while standing looking out at the outside world. Discuss the symbolism of the rays of sun breaking through the distant clouds.

The role of women changed in the changed in the camps. In traditional Japanese American homes, the oldest man was the head of the family. Because so many men were separated from their families in detention facilities, often only women were left to head the family. Many women from farms found that they had more leisure time now that they were released from field and housework. Many took classes in English and other studies.

Family dynamics also changed in the camps. All able-bodied people were expected to work. Although the pay was extremely low, young women and men found personal and economic power because there were only three pay grades, and they often earned as much or more as their fathers and other older men. This changed the family dynamics in some families where the father lost status as the major breadwinner. Young men and women from the second generation increasingly moved away from arranged marriages and preferred to select their own spouses and make other major decisions.

Item 13. Estelle Ishigo. Oil painting, *Lone Heart Mountain*. September 1942.

This painting shows a man standing with a young child clutching his leg and a woman seated beside him on the ground. Their nudity symbolizes them stripped of all possessions and rights. It emphasizes their vulnerability. They face the world alone with no protection, looking out over a dark abyss of uncertainty and danger.

Item 14. Estelle Ishigo. Pencil drawing. *Windstorm in Heart Mountain Cemetery.c.1942-45.*

The drawing shows two ghostly figures, an adult and a child. They appear to be standing behind barbed wire in a cemetery while a storm rages. The figures look out past the barbed wire; their legs seem rooted in the ground, entrapped. The wind blows against them, forcing them into imprisonment.

Item 15. Estelle Ishigo. Pencil sketch. *Are We Americans Again?*

A pencil drawing of Arthur Ishigo (Estelle Ishigo's husband). The drawing shows Arthur Ishigo in the foreground looking much older than his years (he was only in his forties at the time). He is still behind barbed wire.

In the background, a line of people are headed toward a city. This probably represents the release of the Japanese Americans from the camps. The return of Japanese Americans was very difficult. By the end of the war only older people were left in the camps. Many of them had lost all their property, their jobs, and their self-esteem. Some were afraid to leave because of the difficulties they faced on the outside. The released internees were given only \$25 and a ticket home. Upon their return they faced prejudice and fierce competition for jobs from returning soldiers.

APPENDIX B

Graphic Organizer

TITLE	LIST SYMBOLS OR OBJECTS	WHAT IS HAPPENING IN THIS PICTURE?	WHAT DOES THIS PICTURE REVEAL ABOUT JAPANESE-AMERICAN INTERNMENT?
<i>Japanese American Woman and Child Internees</i> (woman with child on her back)			
<i>Lone Heart Mountain</i> (man, woman, and child on mountain)			
<i>Windstorm at Heart Mountain Cemetery</i>			
<i>Are We Americans, Again?</i>			