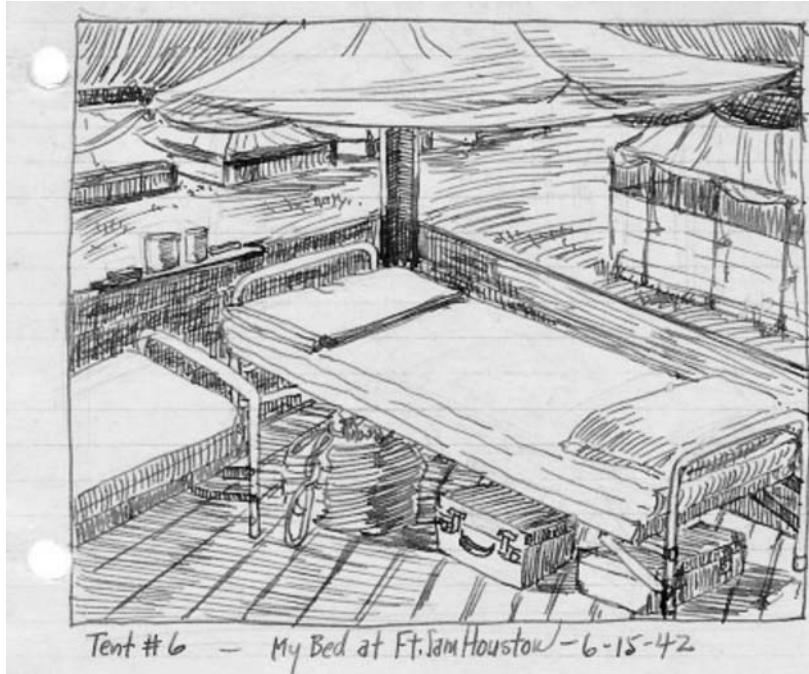


## Visual Arts (F)



*Henry Sugimoto*  
*Arrival at Camp Jerome, 1943*  
*Hendrix College*

## Journal F1



*George Hoshida*

*Tent #6 – My Bed at Ft. Sam Houston, June 15, 1942*

*Ink on notebook paper*

*Gift of June Honma, Sandra Hoshida and Carole Hoshida*

*Kanada, Japanese American National Museum (97.106.1EC)*

### BACKGROUND

Before forced removal from their homes, Japanese Americans were ordered to turn in cameras and radios to the authorities. Because cameras were forbidden, only professional photographers were allowed to document the journey and life in the camps. Interestingly, the War Relocation Authority hired photographers like Dorothea Lange to chronicle the mass forced relocation of more than 1110,000 Japanese Americans from the West Coast. A number of WRA photographers were sent to Arkansas and produced thousands of documentary photos, many of which can be accessed online. (See **Resources** page for website.)

Eventually rules were relaxed at all the camps and photographers were allowed to make pictures openly. At Rohwer, Walter Wataru Muramoto became the unofficial camp photographer with a camera he borrowed from a Buddhist priest, and Richard Shizuo Yoshikawa, who had been a professional photographer in Stockton, California, before World War II, documented camp life with his camera. (See **Resources** page for websites.)

From the beginning of their journey, artists like George Hoshida (Jerome) and Henry Sugimoto (Jerome and Rohwer) documented the events with drawings and paintings. Poet Violet Kazue de Cristoforo and her fellow poetry club members also recorded the experience

of incarceration in the words and spirit of their *haiku*. The poems were translated by de Cristoforo and published in *May Sky: There Is Always Tomorrow*. Several are included in this visual arts curriculum.

Yoshiko Uchida kept an illustrated journal from January 1 through June 13, 1943, when she and her sister Keiko were allowed to leave Topaz. The entries are records of everyday life at Topaz from dust storms to Christmas in the camp to her parents' anniversary party. They also record her frustrations about the "fishy" loyalty questionnaire and over the senseless killing of Hatsuki Wakasa, an *Issei* bachelor. Uchida also chronicles her successful efforts to leave Topaz for graduate school at Smith College in Northampton, Massachusetts.

Her journal can be found in its entirety online at <http://ark.cdlib.org/ark:/13030/tf0000012j/> Especially interesting are the illustration of the family's barrack apartment in the January 11 entry and her two-page March 7 entry with illustrations of a trip to Mt. Topaz to hunt for topaz stones. Teachers may wish to print copies of these materials to show their students as they read *Journey to Topaz*.

## ACTIVITY

Create a journal from recycled paper. Make front and back covers from stiff paper or file folders cut to size. (See **Resources** for instructions.) Or use notebook paper just as George Hoshida did. Record your responses to writing prompts and reflections on art activities in the journal. Like Yoshiko Uchida, add small illustrations. Draw with ballpoint pen to approximate Uchida's and Hoshida's use of pen and ink. Watercolor some of the drawings. Be sure to date your work.

*Fourth Grade Visual Arts Standards:* A.1.2, A.1.3, A.1.4, A.1.7, A.1.8, A.1.9; A.2.4, A.2.5, A.2.6, A.2.7; A.3.5, A.3.9.

*Fifth Grade Visual Arts Standards:* A.1.2, A.1.4, A.1.5, A.1.7, A.1.8; A.2.4, A.2.5, A.2.7; A.3.5, A.3.9.