

ACCUSED OF NO CRIME:

JAPANESE INCARCERATION IN AMERICA



REFLECTSPACE GALLERY
MAY 29 – JULY 8, 2018



Downtown Central Library
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Cover photo: Heart Mountain Internment Camp, Wyoming

ACCUSED OF NO CRIME: JAPANESE INCARCERATION IN AMERICA

CO-CURATED BY ARA & ANAHID OSHAGAN

REFLECT**SPACE** GALLERY
MAY 29 – JULY 8, 2018

ARTISTS

Masumi Hayashi
Mona Higuchi
Paul Kitagaki
Kevin Miyazaki

ARCHIVES

Ansel Adams
Clem Albers
Dorothea Lange

DOCUMENTARY FILM

Avo Kambourian

ACCUSED OF NO CRIME: JAPANESE INCARCERATION IN AMERICA

examines a massive civil rights violation committed in our own backyard by our own government: the “crimeless” imprisonment of 120,000 men, women, and children of Japanese ancestry during WWII. The artists in *Accused of No Crime* reflect on the historical context of the incarceration and consider its impact today. The exhibit weaves a deeply personal narrative of this dark history through art, archive, installation, and documentary film to highlight the stories of interned families and showcase artists who are descendants.

Artists in exhibition include Masumi Hayashi, Mona Higuchi, Paul Kitagaki, and Kevin Miyazaki. The exhibit also includes archival images by Ansel Adams, Dorothea Lange and Clem Albers in addition to a ReflectSpace-commissioned documentary by filmmaker Avo Kambourian about the Glendale-based Yamada family who were incarcerated at the Colorado River Internment Camp in Poston, Arizona.

During World War II, under the guise of national security, President Franklin D. Roosevelt signed Executive Order 9066 (February 19, 1942), which set in motion the forced and arbitrary removal and imprisonment of all people of Japanese descent living on or near the West Coast. These prisoners

were denied due process and other constitutional protections to which they were entitled.

Accused of No Crime is co-curated by Ara and Anahid Oshagan and made possible by a grant from the California State Library's Civil Liberties Public Education Program.

Masumi Hayashi, a Manzanar concentration camp survivor, creates "panoramic photo collages" of internment camps. Involving hundreds of meticulously captured photographs and assembled to create a near 360 degree view of a camp site, her work presents a landscape that is at once familiar but subtly distorted. The question she poses: what do you see when you look upon a place of atrocity decades later.

Mona Higuchi reflects on her own history with two installations at Downtown Central. "The Camouflage Makers" addresses violations of the Geneva Convention by the US government and installation titled

"Lines of Exclusion" considers the thin line of demarcation between incarceration and freedom.

In concept, construction and presentation, Higuchi's works look at the issue head on, finding and telling stories and weaving her own conceptual narrative into their folds.

Paul Kitagaki participates with images from his travelling exhibition: "Gambatte! Legacy of an Enduring Spirit." Sourcing historic images shot by War Relocation Authority staff photographers Dorothea Lange, Tom Parker and others, Kitagaki finds the survivors or their descendants and juxtaposes them with contemporary images he takes of the same individuals. He also tells their stories: creating a personal narrative of past and present.

As part of *Accused of No Crime*, ReflectSpace commissioned an in-depth and personal documentary of the longtime Glendale resident Glenn Yamada and his family who were incarcerated in Arizona. Directed and produced by filmmaker **Avo Kambourian**, the documentary explores the Yamada family story through narratives and archives and a visit to the ruins of the Colorado River Internment Camp at Poston as it stands today.

Kevin Miyazake queries his past through two projects. After the release of the Japanese, the remains of the camps were integrated into local communities. Miyazake finds these repurposed structures and their fragments and photographs them. He is interested in how “buildings constructed as a result of wartime hysteria and racist attitudes became structures which helped to enable an American dream by another set of individuals.” His second project is a “fictional and factual” artist book designed in the shape of Sears Home catalog that welcomes internees to their homes at their incarceration camps.





Dorothea Lange, 1942 Hayward, California.
Members of the Mochida family awaiting
evacuation bus.
From the National Archives, Washington DC

Accused of No Crime's historical reflection includes iconic and censored images by Ansel Adams, Dorothea Lange and Clem Albers of Japanese incarceration. These photographers were hired by the US government to document the internment but many of their images were "impounded" at the time for not presenting the "official" government version of events.

Masumi Hayashi's work is courtesy of the Japanese American National Museum. Mona Higuchi's *Camouflage Makers* includes a photograph courtesy of the National Archives and the photographs in *Line of Exclusion* are courtesy of the Bancroft Library, University of California, Berkeley.

MASUMI HAYASHI



Heart Mountain Relocation Camp, Blue Room, Wyoming, 1995



Masumi Hayashi (1945-2006) was born in the Gila River War Relocation Camp in Rivers, Arizona, one of the War Relocation Authority camps, where Japanese-Americans were incarcerated during World War II. Hayashi grew up in Watts, attended UCLA and Florida State University in Tallahassee.

Hayashi was a professor at Cleveland State University. She has received numerous awards, including an Arts Midwest, NEA fellowship in 1987, a Civil Liberties Educational Fund research fellowship in 1997, a Fulbright Grant in 2003, and Individual Artist Fellowships from the Ohio Arts Council on three different occasions. She was awarded the Cleveland Arts Prize for Visual Arts in 1994. Her photographs have been acquired for numerous public and private collections, including the International Center of Photography (NYC), Tokyo Metropolitan Museum of Photography, Los Angeles County Museum of Art, the Cleveland Museum of Art, the George Eastman House in Rochester, New York, the Columbus Museum of Art,

the Victoria and Albert Museum in London, and the Ludwig Forum for International Art in Koblenz, Germany.

In 2003, the Japanese American National Museum in Los Angeles hosted a retrospective of her photography titled "Sights Unseen: The Photographic Constructions of Masumi Hayashi."

Masumi Hayashi is best known for creating striking panoramic photo collages, using smaller color photographs (typically 4-by-6-inch prints) like tiles in a mosaic. Many of these large panoramic pieces involve more than one hundred smaller photographic prints; the rotational scope of the assembled collage can be 360 degrees or even 540 degrees. Much of her work explores socially uncomfortable spaces, including prisons, relocation camps, and Superfund cleanup sites. Later in her career her artwork reflected a deep interest in sacred sites with series on temples and ritual sites in Cambodia, India and Nepal.

On August 17, 2006, Hayashi and her neighbor, artist and sculptor John Jackson were fatally shot in their apartment building in Cleveland, Ohio during a dispute with a third neighbor.

Hayashi's work is courtesy of the Japanese American National Museum.



*Gila River Relocation Camp, Dog Grave,
Arizona, 1995*



*Granada (Amache) Relocation Camp,
Foundations, Colorado, 1995*





Manzanar Relocation Camp, Monument, California, 1995

DOROTHEA LANGE

Turlock, California. These young evacuees of Japanese ancestry are awaiting their turn for baggage inspection at this assembly center.

From the National Archives, Washington DC



In 1941, Dorothea Lange was awarded a Guggenheim Fellowship for achievement in photography. After the attack on Pearl Harbor, she gave up the prestigious



award to record the forced evacuation of Japanese Americans from the West Coast, on assignment for the War Relocation Authority (WRA)-- one of the first hires by the WRA. Highly valued, she met with WRA director Milton Eisenhower (brother of future president Dwight D. Eisenhower) during the agency's first days. With a reputation as an empathetic and talented photographer, Lange was already famous for her 1936 photograph of a destitute woman huddled with her children in a lean-to tent. The photo, known as *Migrant Mother* is the Mona Lisa of photography. She covered the internment of Japanese

Americans and their subsequent incarceration, traveling throughout urban and rural California to photograph families preparing to leave, visiting several temporary assembly centers as they opened, and eventually highlighting Manzanar, the first of the permanent internment camps. Much of her work focused on the waiting and uncertainty involved in the removal: piles of luggage waiting to be sorted, families wearing identification tags and waiting for transport. To many observers, her photograph of Japanese American children pledging allegiance to the flag shortly before they were sent to camp is a haunting reminder of this policy of detaining people without charging them with any crime.

Her images were so obviously critical that the Army impounded most of them, and they were not seen publicly during the war. Today her photographs of the internment are available in the National Archives on the website of the Still Photographs Division, and at the Bancroft Library of the University of California, Berkeley.

Un-American: The Incarceration of Japanese Americans During World War II, by Richard Cahan and Michael Williams, CityFiles Press, 2016



Manzanar Relocation Center, Manzanar, California. An elementary school with voluntary evacuee attendance has been established with volunteer evacuee teachers, most of whom are college graduates. No school equipment is as yet obtainable and available tables and benches are used. However, classes are often held in the shade of the barrack building at this War Relocation Authority Center.*



*Grandfather and grandson of Japanese ancestry, Manzanar War Relocation Authority Center, 1942.**

** From the National Archives, Washington DC*

MONA HIGUCHI



Icehouse, Phoenix, Arizona, 2007



Mona Higuchi is an installation artist, creating large scale, site specific work. She was born in Hawaii of Japanese and Korean ancestry. She has exhibited in the United States, Asia, Mexico, and Europe.

Her projects focus on human rights issues and historical events. They include the Japanese American Internment, the Comfort Women, the Disappeared in Chile, Kristallnacht, the Relocation of the Aleuts, and Immigration issues along the US Mexico border. She has collaborated on several interdisciplinary projects with Richard Lerman, sound/video artist, as well as choreographers, musicians, and other visual artists.

She has received several grants, including from the Pollock-Krasner Foundation, the New England Foundation for the Arts, The Fund for US Artists at International Festivals & Exhibitions, the Arizona Commission on the Arts, the Phoenix Office of Arts and Culture, and the Contemporary Forum.

Most recently she has traveled extensively in the Arctic Circle and has been artist-in-residence at the University of Helsinki's Biological Research Station in Kilpisjarvi. She is researching a project about the violations against indigenous groups living in that region.

Line of Exclusion

In Arizona, the boundary of the Japanese American Military Exclusion Zones ran southeast primarily along Route 60. Slicing along major streets through the city of Phoenix, Japanese Americans living south of the line were sent to the camps, while those living north of the line were allowed to remain in their homes.

In 2006, Mona Higuchi created her first project about this line of exclusion. The temporary installation, placed in a city park, was along a fence that faced the street delineating the Military Exclusion Zones. Higuchi's intent was to draw attention to the arbitrary line of demarcation that divided streets, neighborhoods and families with devastating consequences during WWII.

Line of Exclusion has evolved over the years to various site specific installations.



Xavier College Preparatory, Stark Gallery, Phoenix, Arizona, 2008.

Camouflage Makers

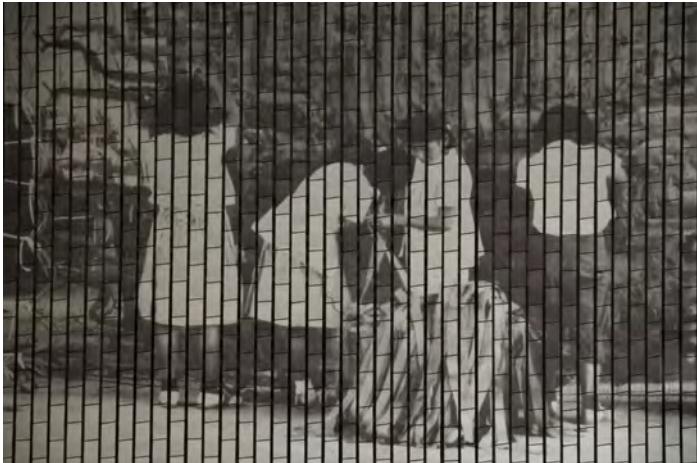
During WWII, the Army Quartermaster Corps was in charge of the camouflage net project at the Santa Anita Assembly Center where Japanese-Americans were incarcerated. To induce volunteers to work on net production, certain privileges were granted, such as priority for transfers and a "107 card" (head of line at the mess hall). People were also encouraged to join the project as a sign of their willingness to contribute to the war effort.

The work area was poorly ventilated. There was a tremendous amount of dust from lint

and fuzz of the burlap strips woven into the nets. Workers wore surgical-type masks as well as other protective covering. The dyes and paint used were suspected of being irritants that caused many dermatitis cases among workers.

Camouflage nets were also made at the Manzanar War Relocation Center. More than 1200 workers produced 22,011 camouflage nets for the United States Army during the 3 months of the project's existence.

The project terminated once it was discovered that it was in direct violation of the Geneva Convention.



Sources: *America's Concentration Camps* by Allan R. Bosworth, W.W. Norton, 1967.

Birthright of Barbed Wire: The Santa Anita Assembly Center for the Japanese, by Anthony L. Lehman, Westernlor Press, 1970.

Photo: Library of Congress, National Archives, Identifier: 210-G-C816, Dorothea Lange, Photographer. Caption: Manzanar Relocation Center, Manzanar, California. Making camouflage nets for the War Department.

ANSEL ADAMS



Henry Hanawa, mechanic*



Nurse Aiko Hamaguchi*

In 1943, Ansel Adams (1902-1984), America's most well-known photographer, documented the Manzanar War Relocation Center in California and the Japanese-Americans interned there during World War II.

Invited by his friend and Manzanar camp Director Ralph Merritt, Adams made a number of trips to Manzanar. He keenly felt the injustice of the exclusion order against the Japanese Americans. When told he could not photograph the guard towers, Adams took photographs from the towers, giving away their existence.

Adams' Manzanar work is a departure from his signature style landscape photography. Although a majority of the more than 200 photographs are portraits, the images also include views of daily life, agricultural scenes, and sports and leisure activities.

A collection of Adams' Manzanar photographs was published in 1944 under the title, *Born Free and Equal*. It was not well received by wartime America and in fact was controversial. When, in 1965, Adams donated the camp photographs to the Library of Congress,

Adams wrote in a letter, "The purpose of my work was to show how these people, suffering under a great injustice, and loss of property, businesses and professions, had overcome the sense of defeat and despair [sic] by building for themselves a vital community in an arid (but magnificent) environment."

The collection languished at the Library of Congress for many years. Adams died in 1984 not knowing what, if anything, would become of his Manzanar pictures which he felt, "...from a social point of view that's the most important thing I've done or can do, as far as I know."

* All photos taken at Manzanar War Relocation Center; 1943
Library of Congress,
Prints & Photographs Division,
Ansel Adams, photographer



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A648-SUPERIOR PAN

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Ryobe Nojima, farmer *



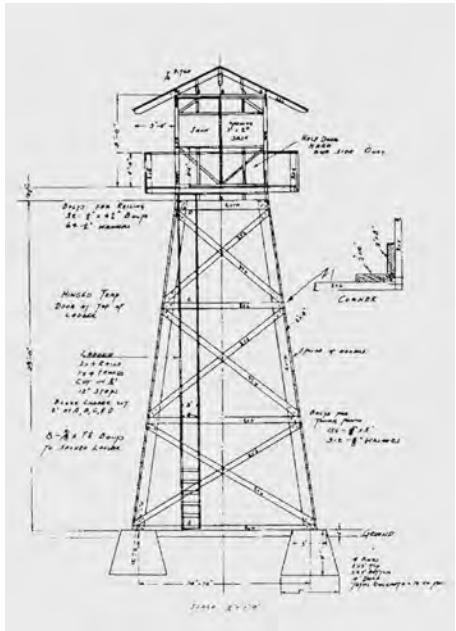
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MISS TETSUKO MURAKAMI

Miss Tetsuko Murakami *

KEVIN MIYAZAKI





Kevin Miyazaki was born and raised in Milwaukee where he currently teaches at the Milwaukee Institute of Art & Design. In 1990, he received his BA in Graphic Design from Drake University in Des Moines, Iowa. Miyazaki works as a freelance photographer for clients such as *Travel + Leisure*, *Cooking Light*, and *Martha Stewart Living*. His solo and group projects have been exhibited across the country, including a solo exhibition at the Haggerty Museum of Art in Milwaukee and the upcoming exhibitions of *Camp Home* at the Watrous Gallery in Madison, Wisconsin and Stockton College in New Jersey. A group exhibition, *Repercussions: Tides & Time*, traveled to three states.

Camp Home, 2007-Present

In the series *Camp Home* (2007-present), I document the reuse of buildings from the Tule Lake and Heart Mountain Japanese internment camps, where members of my father's family were incarcerated during World War II.

The barracks which served as de facto homes to internees at Tule Lake (in Northern California) and Heart Mountain (in Northwest Wyoming) were dispersed throughout the neighboring landscape following the war under a government-sponsored homesteading program. They were adapted into homes, barns and outbuildings by returning veterans (many of whom had fought in the Pacific theater) who used them as important physical elements in building their new lives.

I'm interested in examining the changing value of these institutional architectural

forms. Buildings constructed as a result of wartime hysteria and racist attitudes became structures which helped to enable an American dream by another set of individuals.

The act of searching for the buildings and approaching their owners is important to my process. I'm seeking family history -- both my own and that of the current building owners -- and time is often spent sharing our own uniquely American stories. Family histories intersect and are connected by the history of these buildings, and by the lives lived within their walls.

The word "camp" is used by most Nisei, or first-generation Japanese Americans, to describe both the physical place they were held, as well as the overall wartime incarceration experience itself.



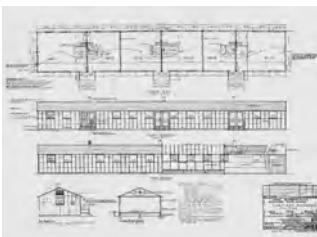
A Guide to Modern Camp Homes, 2013

In this newest work, I'm interested in addressing the ideals of the American home that existed for Japanese Americans prior to the country's involvement in World War II. Prior to their removal to inland camps of incarceration, housing for West Coast Japanese Americans would have varied widely, from urban apartments to rural farmhouses. My own family lived in a large, two-story home in Tacoma, Washington.

The artist's book, *A Guide to Modern Camp Homes: 10 New Models & Plans for Persons of Japanese Ancestry* is inspired by *The Book of Modern Homes*, published by Sears, Roebuck and Company in 1940 (illustrations below). The company's catalogs, produced from 1908-1940, featured home models with names like "The Cape Cod" and "The Nantucket" and included upbeat descriptions and illustrations of house features.

Through the use of newly commissioned architectural drawings and photographs from both the Library of Congress and the National Archives, I've created a fictional but factual publication that addresses the living conditions encountered by the displaced Japanese Americans. The tone and language is gathered from both US Government documents and promotional home catalogs, though much of it would be considered euphemistic and inaccurate today. Quotes by those incarcerated and government officials further describe the sparse living conditions and the institutional racism that existed at the time.

Architectural drawings by Libby and Patrick Castro of LP/ws Design Studio. Photographs by Ansel Adams, Clem Albers, Fred Clark, Hikaru Iwasaki, Dorothea Lange, Tom Parker and Francis Stewart. Quotes courtesy of Densho: The Japanese American Literacy Project.



CLEM ALBERS



Clem Albers was a veteran newspaper photographer. Born in Michigan and raised in Berkeley, California, Albers worked for the San Francisco Bulletin as a teenager in 1921. He photographed the construction of the Golden Gate Bridge and the San Francisco-Oakland Bay Bridge in the 1930s for the San Francisco Cal-Bulletin and covered the Golden Gate International Exposition on Treasure Island in 1939 and 1940 after joining the San Francisco Chronicle.

One of the original group of photographers, Albers was employed for only a month by the War Relocation Authority, but took nearly 400 pictures during that time. He photographed Japanese Americans' last days in Los Angeles, San Francisco, and San Pedro, California, and documented the temporary camps at the Santa Anita racetrack in Arcadia, and at the rodeo

grounds in Salinas, California. Albers also shot in the permanent camps of Manzanar, Tule Lake in California, and Colorado River in Poston, Arizona. His photo of Issei being marched through Sharp Park near San Francisco is one of the few that depict enemy aliens at a Department of Justice facility.

Scholar Arielle Emmett's article on Albers claims that "Perhaps more than any other WRA photographer, Albers captured the emotional and physical discomforts, gallows humor, and full range of Issei, Nisei, and Caucasian facial reactions to internment."

Albers died in San Francisco in October 13, 1990.

Arcadia, California. Persons of Japanese ancestry arrive at the Santa Anita Assembly center from San Pedro, California. Evacuees lived at this center located at the former Santa Anita race track before being moved inland to relocation centers.

From the US National Archives



Los Angeles, California.
Evacuees of Japanese ancestry
leaving by special train to
designated permanent War
Relocation Center.



Los Angeles, California.
Evacuees of Japanese ancestry
leaving by special train to designated
permanent War Relocation Center.*



Salinas Assembly Center,
Salinas, California. A young
evacuee of Japanese
ancestry awaits transfer to
a War Relocation Authority
Center.*



Arcadia, California. Military police on duty in watch-tower at Santa Anita Park Assembly Center for evacuees of Japanese ancestry. Evacuees are transferred later to a permanent War Relocation Authority Center.*

* From the US National Archives

YAMADA FAMILY



Shizu Nakamura's funeral, Glenn's maternal grandmother, August 13, 1944, Poston, Arizona

The Declaration of War on December 8, 1941 greatly impacted Ted and Fusaye Yamada of California's San Joaquin Valley. Married four years with one young son Gene, they had just made a down payment on a small truck farm.

President Roosevelt signed Executive Order 9066 on February 19, 1942 sending 120,000 Japanese Americans—citizens and non-citizens alike—to ten hastily-

built internment camps. The Yamadas were no exception. Fusaye, born in California in 1916 and Ted who came to California from Japan as a legal resident at age four, received Civilian Exclusion Order No. 108 mandating them to evacuate by noon on August 11, 1942 for internment in Poston, Arizona.

Unable to make payments on their farm, they "turned it back to the bank" and packed up their household goods for storage.



Their evacuation and journey to camp began aboard a night train to Barstow followed by a five-hour ride in the back of an army truck across the desert to Poston.

Once at "camp", they were assigned to a barrack with three other families. They hung bed sheets for privacy and ordered linoleum from Sears catalogue to keep dust from coming up between the floorboards. Ted worked delivering ice to camp mess halls. Glenn, their second son was born in November, 1943 and Gene began kindergarten while in camp.

When they were released in 1945, they returned to a small house on Ted's parents' ranch, rented several plots of land and started over. Their third son, Larry, was born in 1946.

Seven years after leaving internment, they were again landowners. All three sons graduated from college, married and had families.

Glenn and his wife, Katherine, have lived in Glendale for nearly forty years.



Nakamura family, Glenn's maternal relatives, before incarceration



Glenn's Uncle Masa and friend in their Reedley High letterman jackets, in Poston, Arizona



Glenn's Uncle Yo in Poston, Arizona



Life in Poston, Arizona



We Were American: a ReflectSpace commissioned documentary of longtime Glendale resident Glenn Yamada and his family who were incarcerated at Colorado River Internment Camp in Poston, Arizona. Directed and produced by **Avo Kambourian**, the film explores the Yamada family story through narratives, archives and a visit to the current-day ruins at Poston.





Avo John Kambourian is an Angeleno, filmmaker and editor who started in film early in life. Over the years, he has been engaged in several film projects in Armenia. In 2017, he released a docu-series called Echoes of Survival, about contemporary Armenian artists in America, which won the Audience

Award at the Pomegranate Film Festival. Today Avo works in post-production as an editor for companies such as Vice, Nat Geo, Hit REcord, and BMG Films. Most recently, he completed a documentary about rocker Joan Jett which premiered at Sundance in January 2018.

PAUL KITAGAKI



Yukiko Llewellyn, 2 years old, Union Station, Los Angeles, 1942. Photo by Dorothea Lange

Pulitzer-prize and Emmy nominated photographer Paul Kitagaki Jr. has been published in news outlets worldwide including *Time*, *Smithsonian*, *Sports Illustrated*, *Stern*, *People*, *Mother Jones* and *The New York Times Lens Blog* featuring his powerful images that publish daily in *The Sacramento Bee*.

Throughout his career he has photographed eight Olympics games, the World Series and Super Bowls. In addition, he has covered numerous national stories, as well as international events from Vietnam to Iraq.

In 2014 he was featured in the Dyanna Taylor PBS American Masters series *Grab a Hunk of Lighting* about her grandmother, documentary photographer Dorothea Lange.

Currently, Paul's ongoing project on the Japanese American internment camps, *Gambatte! Legacy of an Enduring Spirit: Triumphing Over Adversity Japanese American WWII Incarceration Reflections: Then and Now*, is a national traveling exhibition.



Yukiko Llewellyn, 66 years old, Manzanar War Relocation Center where she was incarcerated, 2005. Photo by Paul Kitagaki Jr.

Gambatte! Legacy of an Enduring Spirit: Triumphing over Adversity

Japanese American WWII Incarceration Reflections, Then and Now.

I have been on a journey the last 13 years searching for the identities of the Japanese-Americans as they were forcibly removed from their homes during WWII documented by War Relocation Authority (WRA) photographers, Dorothea Lange, Clem Albers, Ansel Adams and others. To date I have photographed over fifty subjects and have identified several more subjects to photograph and record their oral history.

Many of the 120,000 Issei (first generation Japanese-American) and Nisei (second generation Japanese-American) never shared their stories of incarceration with their own families. As some of the subjects now in their 70s to 90s recounted their experience, they were overcome with tears and emotion as long forgotten memories returned. For many shame, bitterness and the spirit of Gaman “enduring the seemingly unbearable with patience and dignity”

and the concept of Shikata ga nai “it can’t be helped” kept them silent. For many this was the first time for them to publicly speak about their experience.

This is an American story told by Americans. Ethnic Japanese Americans were rounded up by Americans, forcibly incarcerated into American prison camps guarded by armed Americans, After the WWII ended they returned to their American communities, and in 1988 Americans formally apologized for the violation of their American rights as citizens.

I use a linhof tecnhika 4x5 format field camera, similar to equipment used by photographers in the 1940s, and black and white film, mirroring the historical photographs while revealing the strength, legacy and perseverance of my subjects.

FAMILY NUMBER: 01504



Top: Mitsunobu "Mits" Kojimoto, 19,
San Francisco, California, April 6, 1942.
Photo by: Dorothea Lange

Bottom: Mitsunobu "Mits" Kojimoto, 85,
San Francisco, California, July 11, 2017.
Photo by Paul Kitagaki Jr.



Glendale Library Foundation is a proud sponsor of ReflectSpace Gallery.

The Glendale Library Foundation believes in expanding knowledge, exploring opportunities, and enriching lives through an outstanding public library.

The Glendale Library Foundation was established in 2014 in response to a bequest from the estate of Robert Seiden. Committed to enhancing the Glendale Library's benefits to the community, the Foundation seeks additional donations to support equipment, programs, and special staffing needs in the ReflectSpace gallery and the Library's other inspiring spaces.

Dorothea Lange, 1942. Manzanar Relocation Center, Manzanar, California. Street scene of barrack homes at this War Relocation Authority Center. The windstorm has subsided and the dust has settled. From the National Archives, Washington DC



