

National Park Service
U.S. Department of the Interior

Cultural Resources, Partnerships, and Science



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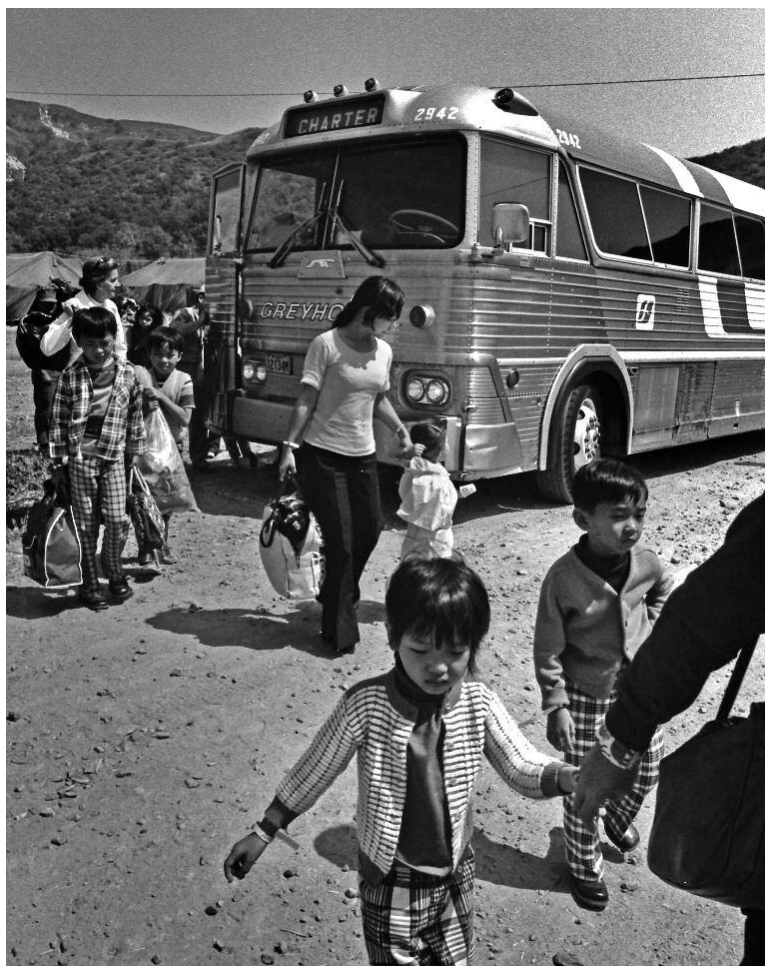
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Developed by Paloma Bolasny. Written by Paloma Bolasny and Joe Flanagan with contributions by David Andrews, Theodora Chang, Barbara Little, and Franklin Odo. Designed by David Andrews and Beth Pruitt.

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COVER: Fumiko Hayashida waits on the Bainbridge Island ferry dock while holding her sleeping daughter in 1942. Photograph taken by a Seattle Post-Intelligencer reporter. Dorothea Lange/National Archives.

TELLING ALL AMERICANS' STORIES



North America's earliest chapters are peopled by immigrants from Asia and the Pacific. Their presence has been both enduring and influential. They were a part of the early settlement of the country and the economic development of the West. They influenced the desegregation of public schools in the 20th century and the politics of the 21st. They have made a mark in industry, architecture, technology, civil rights, and other aspects of the American experience. They are accomplished citizens in science, academia, business, and the arts. They have enriched this nation and defended its ideals with patriotism and valor.

This many-faceted heritage is present in one form or another across the entire nation. Old western mining camps, Chinatowns, Koreatowns, and Little Manilas connect to this heritage. Asian Americans and Pacific Islanders find legacies in the labor movement in Hawai'i. They find their heritage in the Asian architectural details that inspired Frank Lloyd Wright. Their numbers as the nation's fastest

growing "racial" group make them influential. At 20 million people, this group ranges from the descendants of immigrants to recently arrived refugees.

The National Park Service honors the contributions of great men and women. It also strives to tell the stories of ordinary Americans. These are the many groups whose labor, skill, and sacrifice helped build the nation.

ABOVE: South Vietnamese children in new (though mismatched) clothes file off a charter bus with their families at Camp Pendleton, California, June 12, 1975. After their country's Communist takeover, tens of thousands were housed in big squad tents here while sponsors were lined up. © 1975 by Don Bartletti.

RIGHT: Members of the Filipino Varsity Four, a music group, studied in the United States in the 1920s under the federal *pensionado* program. Courtesy of Records of the Redpath Chautauqua Collection, Special Collections Department, University of Iowa.





TOP LEFT: The entrance to Hawai'i's Waipi'o Valley "required sliding down the sides of the cliff and clinging to trees and bushes on the way down," according to an 1823 description cited in *Nā Kua'āina: Living Hawaii Culture*. Shielded from the sea by sand dunes, it remains today a remote oasis bright with fishponds and taro fields. The remoteness has been key to preserving place and culture. The environment and its protection are woven into a language that personifies forces of nature as spiritual entities.



BOTTOM LEFT: Taro feeds families and substitutes for money. When the sugar and pineapple industries tempted natives with an urban lifestyle, some refused to assimilate. They remained in isolated rural pockets. "Why live in town?" one said. "You have to buy everything with cash. In the country you don't need much cash." Both photographs © by Franco Salmoiraghi.

The national parks tell the story of Manzanar and Minidoka, where Japanese Americans were incarcerated during World War II. At Pu'uhonua O Hōnaunau National Historical Park and Pu'ukoholā Heiau National Historic Site, we preserve the

ancient culture of native Hawai'ians. We are fortunate to have partners who share our commitment to telling these stories. Angel Island, a California state park in San Francisco Bay, was once known as the "Ellis Island of the West." It was here that hundreds of thousands of Asian immigrants hoped for a new start in a new world. These sites embody the National Park Service mission to provide a fair and inclusive look at American history. The agency has many ways of honoring Asian American and Pacific Islander heritage. This includes the National Historic Landmark Program and the National Register of Historic Places.

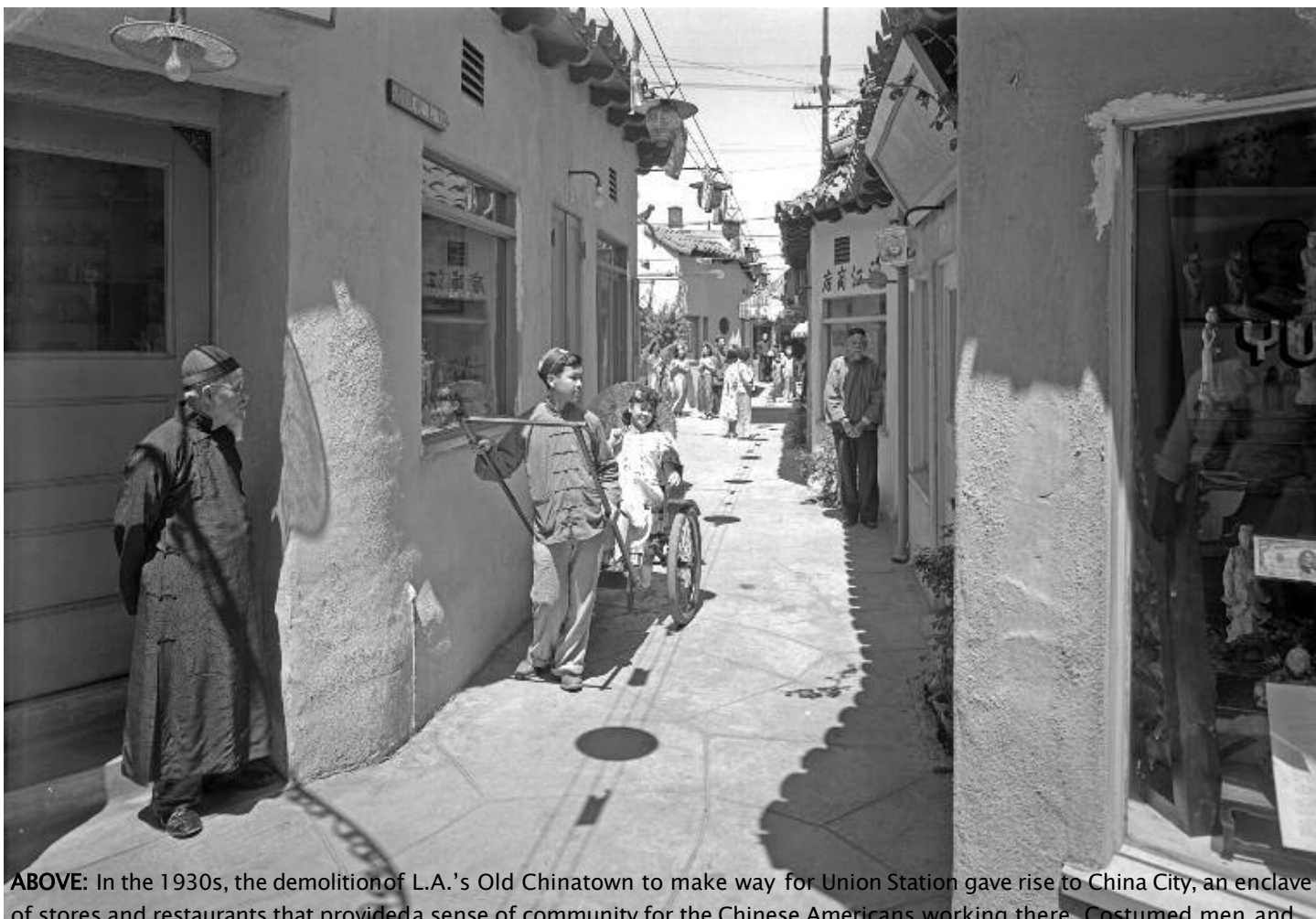
The National Park Service can do much more than raise awareness. We recognize Asian American and Pacific Islander heritage in communities across the United States. We celebrate local history and preservation projects. We partner with state, local, and nonprofit groups. The National Park Service hopes to inspire institutions and communities through this publication and other efforts. Everyone can make a difference in how we appreciate and preserve these places.



THESE SITES EMBODY THE NATIONAL PARK SERVICE MISSION TO PROVIDE A FAIR AND INCLUSIVE LOOK AT AMERICAN HISTORY.

BELOW: A young Hawai'ian woman on the shore of the spring-fed Kapuaiwa Coconut Grove, Kalama'ula, Moloka'i. Water is a key character in the story told by historian Davianna Pōmaika'i McGregor in her 2007 book *Nā Kua'āina: Living Hawaii Culture*. Today, rich evidence remains in traditional water systems that feed the fields of taro, and the nature of water—in its many incarnations—is honored in chants and songs. Richard A. Cook III





ABOVE: In the 1930s, the demolition of L.A.'s Old Chinatown to make way for Union Station gave rise to China City, an enclave of stores and restaurants that provided a sense of community for the Chinese Americans working there. Costumed men and women offered rickshaw rides down narrow, mysterious alleys, buildings modeled after the film *The Good Earth*. From the "Dick" Whittington Studio courtesy of the Huntington Library, San Marino, CA.

BELOW: Six-year-old Sherry Chue reads to five-year-old Caroline Wong during reading hour at Quincy School in Massachusetts, 1946. From the Chinese Historical Society of New England Collection.



San Jose's Chinatown lay buried and all but forgotten when 100 years ago, it was the victim of a catastrophic fire. In the 1980s, it became the focus of an archeological investigation. The recovered objects are now on view in an interactive exhibit (www.chinesemuseum.historysanjose.org). This is a collaborative, community-based education project. Stanford University, History San Jose, Environmental Science Associates, and the Chinese Historical and Cultural Project developed the exhibit. It includes artifacts, videos, and other materials. It transports visitors to San Jose's Chinatown, a robust example of a thriving Asian culture in America.

The East at Main project is a fascinating convergence of technology, culture, and memory. It is a crowd-sourced database that serves as a repository of important places. Users can post photos, memories, histories, and other items. It is accessible not only via computer, but also through smart phone app (www.apiahip.org). The Asian Pacific Islander Americans in Historic Preservation developed the project with help from HistoryPin. The National Park Service and the National Trust for Historic Preservation provided support. This grassroots preservation project engages communities in partnership with archives, libraries, and other organizations.



LEFT: The Angkor Dance Troupe performs at Lowell National Historical Park, in Massachusetts, during the Southeast Asian Water Festival. This event attracts about 60,000 visitors each year to “thank the spirit of the water,” in Buddhist tradition. Immigration is a central theme at the park. It is home to restored 19th-century textile mills that once drew waves of Irish, Greeks, Jews, Poles, Lithuanians, Armenians, and French Canadians in the 1800s and early 1900s. Andrew Page.

Asian American and Pacific Islander heritage places are as diverse as the heritage itself. It does not only include those places considered classically “historic.” It includes those that define the everyday lives of Asian Americans and Pacific Islanders. These are the temples that served as places of worship, schools, and social centers. They are sites associated with the struggle for school desegregation and civil rights. They are fishing and farming communities. They are the ethnic enclaves that have been anchors of cultural identity and support.

Immigration reforms in the mid-sixties and the end of the Vietnam War in 1975 brought large and more varied groups to America. They came from Laos, Cambodia, Vietnam, Indonesia, and India, among other places. The result was a wider influence on American life and a more complex character to the Asian American and Pacific Islander experience. New-comers established enclaves and changed the urban landscape. They strengthened the bonds with their cultures of origin as part of their identities as Americans.

The Asian American and Pacific Islander experience, as told through place, honors the past and looks to the future. How do newer generations of Asian Americans and Pacific Islanders view the places that define their cultures? What of the idea of place itself? Many historic structures and cultural sites have been neglected or destroyed. Seeking out places of Asian American and Pacific Islander heritage—and its many voices—is a way to capture the range of this experience.

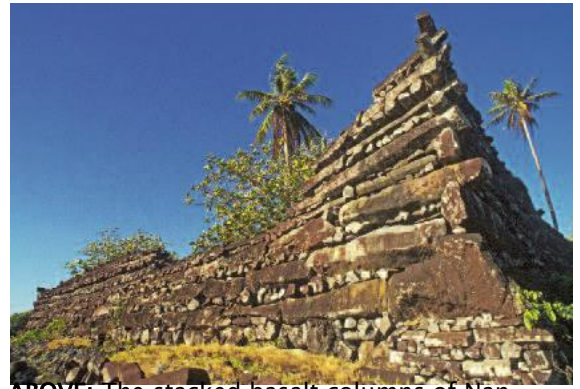
We invite communities and organizations to get involved in commemorating Asian American and Pacific Islander heritage. Go to www.nps.gov/history to learn about:

- Preservation laws;
- How to apply for grants;
- How to work with local governments on preservation issues;
- The benefits of heritage tourism;
- What it means to be designated as a National Historic Landmark and listed on the National Register of Historic Places.

It is important to all Americans that more sites related to Asian American and Pacific Islander heritage are added to these national lists. One of the National Park Service’s most important functions is to serve as America’s storyteller. This implies a responsibility to listen as well as speak. We seek to give not only a more accurate interpretation of the past, but a more inclusive and humane one as well. Remembering Asian American and Pacific Islander heritage strengthens us as a nation. In the pages that follow are some examples of how this legacy is recognized. We hope they serve as an inspiration for the future.

NAN MADOL

Off the eastern coast of the island of Pohnpei in the Federated States of Micronesia lies Nan Madol. It is a series of structures on top of a coral reef. It was designated as a National Historic Landmark in 1985. The structures appear to be made of logs, but are actually basalt columns. The sections of black lava rock up to 20 feet long are pentagonal and hexagonal in shape and surprisingly straight. These are stacked up to 50 feet high in some places and fitted together like a log cabin construction.



ABOVE: The stacked basalt columns of Nan Madol. Greg Vaughn.

Stunning and remote, Nan Madol comprises 92 artificial islands spread over 200 acres of coral flats off Pohnpei's coast. Canals wind throughout the complex. They offer visitors a view of the engineering it took to create the basalt column structures. Exactly how it was done remains a mystery.

Archeologists believe that the building of Nan Madol began 1,500 years ago. It was residential and ritualistic, serving as the seat of Pohnpei's ruling Sau Deleur dynasty. Nan Madol is an example of megalithic architecture. This is a type of construction using large stones without mortar or cement. The effort to construct Nan Madol was no doubt enormous. Archeologists believe its builders transported the materials from a far-away source.

Outer basalt walls protected the settlement from the outside. They were also used—along with large pieces of coral—as foundations for elevated platforms. On top of these platforms were thatched huts.

Nan Madol's most elaborate feature is the royal mortuary on the islet known as Nandauwas. There, the high walls surround tombs within a main courtyard. Nan Madol is an opportunity to look at the relationship between architecture and social organization. It is an engineering marvel on the scale of Easter Island and is the only ancient city ever built on top of a coral reef. In 2010, *Archeology Magazine* conducted an interview with Rufino Mauricio. Mauricio is an archeologist with the Federated States of Micronesia's Office of National Archives, Culture, and Historic Preservation. He discussed how Pohnpeians view Nan Madol, commenting that, "Locals know about Nan Madol but are afraid of it. Many Pohnpeians continue to believe that if you disturb the site you will bring bad luck upon yourself or maybe even cause the whole society to be cursed." Consequently, many locals do not visit the ancient city though it is a significant site in Pohnpeian culture.



ABOVE: Nan Madol reminds us that the people of Micronesia were accomplished engineers more than 1,500 years ago.

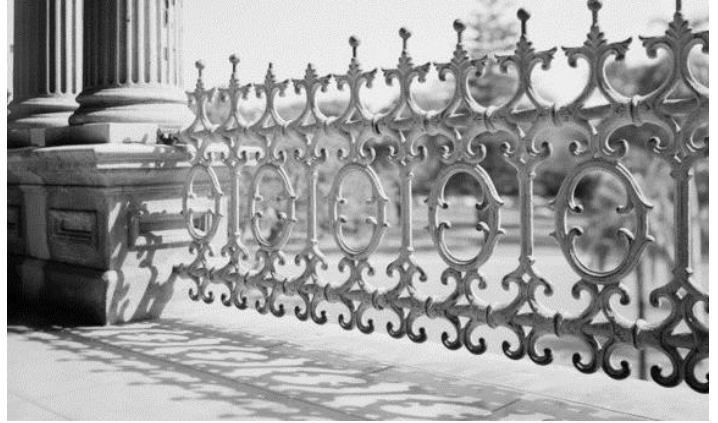
David Astley.

David Astley.

Most of the islets of Nan Madol hide beneath dense growth, including coconut and breadfruit trees. Few tourists visit the site, so it does not suffer the destruction of more popular sites. Natural forces, such as vegetation, erosion, and rising sea levels threaten the integrity of the complex. Still, Nan Madol continues to awe visitors and provide archeologists with perplexing questions.

‘IOLANI PALACE

Residences of royalty are uncommon as significant sites associated with United States history. One exception is ‘Iolani Palace, designated a National Historic Landmark in 1966. The palace, completed in 1882, was the home of the last rulers of the Kingdom of Hawai‘i, King Kalākaua and Queen Lili‘uokalani. It is perhaps the most important surviving symbol of Hawai‘ian independence.

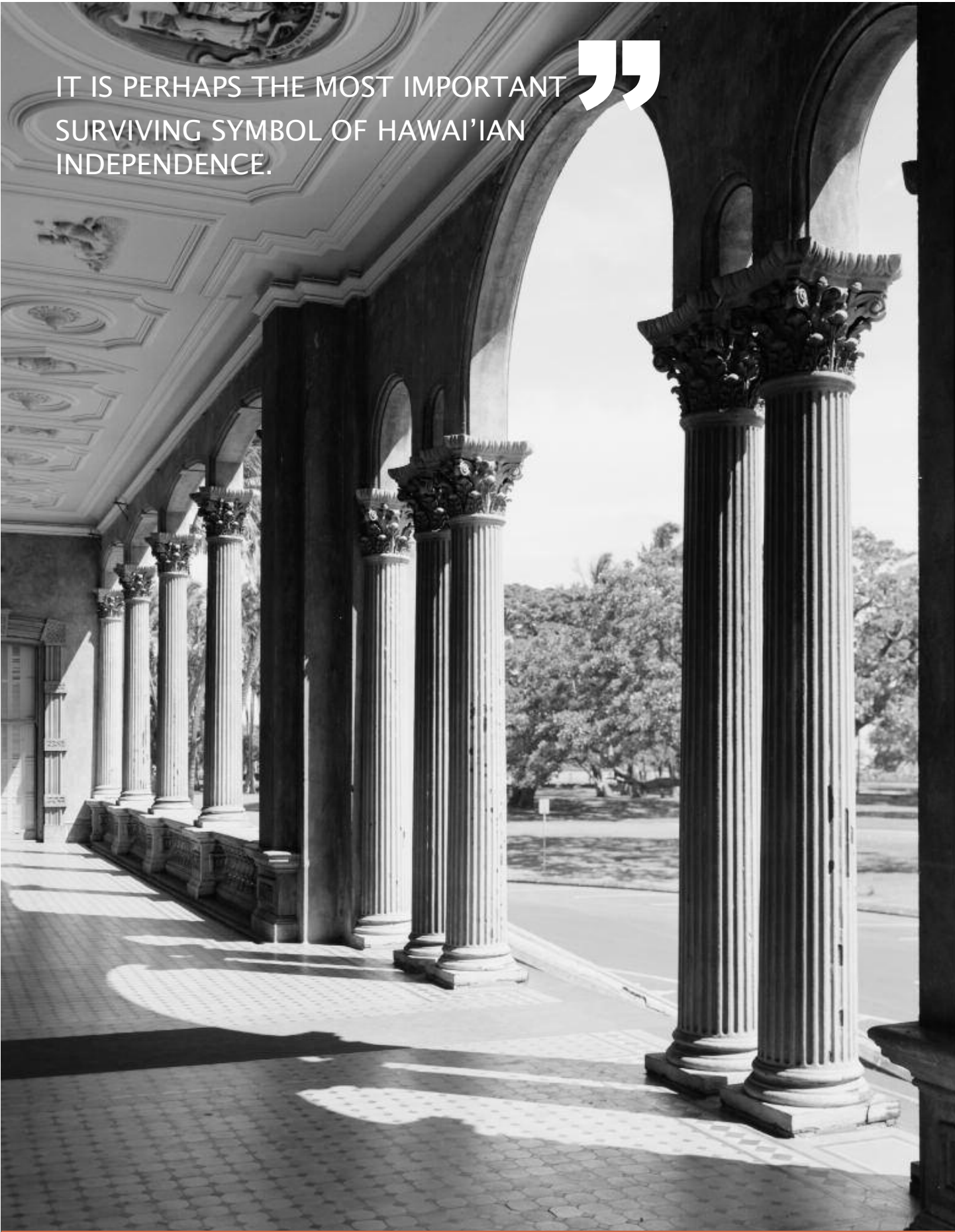


ABOVE AND OPPOSITE: Long and low, the arcades of the palace shield from the sun and embrace the breeze, in Hawaiian style. Jack Boucher/Historic American Buildings Survey.

The building shows the tastes, aspirations, and shared community of the Hawai‘ian ruling classes. It had the most up-to-date amenities, such as indoor plumbing and the telephone. King Kalākaua, the first Hawai‘ian ruler to travel the globe, envisioned a palace like those of European monarchs. “He saw the Renaissance Revival structures at the Louvre, I suspect he went to Florence,” says Paul Dolinsky, chief of the Historic American Landscapes Survey. The result is “a Florentine palazzo turned inside out,” Dolinsky says. This means that the arcades were around the outside instead of the inside. Long and low, the arcades shield from the sun and embrace the breeze, in Hawai‘ian style. “It’s the alphabet of the Renaissance—the curved arches, the columns, the rustication, the ornaments—organized into Hawaiian sentences,” Dolinsky says. The entry holds a magnificent staircase, like the rest of the interior finished in Hawai‘ian koa wood. There’s even a koa wood piano, for the queen to play her classical compositions. “It’s very eclectic,” says Dolinsky—punctuated with pointed throne chairs, in gothic style, from an earlier period. “It all works, but the mind does not rest, there’s so much happening. The chairs. The draperies. The festooning. Very, very high Victorian.”

The Old Archives Building is also significant to the complex. The 1906 structure is believed to be the first structure in the United States erected solely to preserve public archives. Hawai‘ians commissioned the building fearing that becoming an American meant records would be sent to the mainland. By 1906 the Archives of Hawai‘i was an established agency.

After the monarchy was overthrown in 1893, the offices of the provisional government transferred to the palace. After 1898, it housed the offices of the territorial governor, both houses of the legislature, and several other offices. It was vacated in 1969, and after years of abuse and neglect plans were initiated to restore it. The Junior League of Honolulu helped fund the work and research into what life was like in the palace. The Friends of ‘Iolani Palace, founded by the grandniece of Queen Kapi‘olani, oversaw the extensive restoration. They continue to manage the site, which opened to the public in 1978.



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ANGEL ISLAND

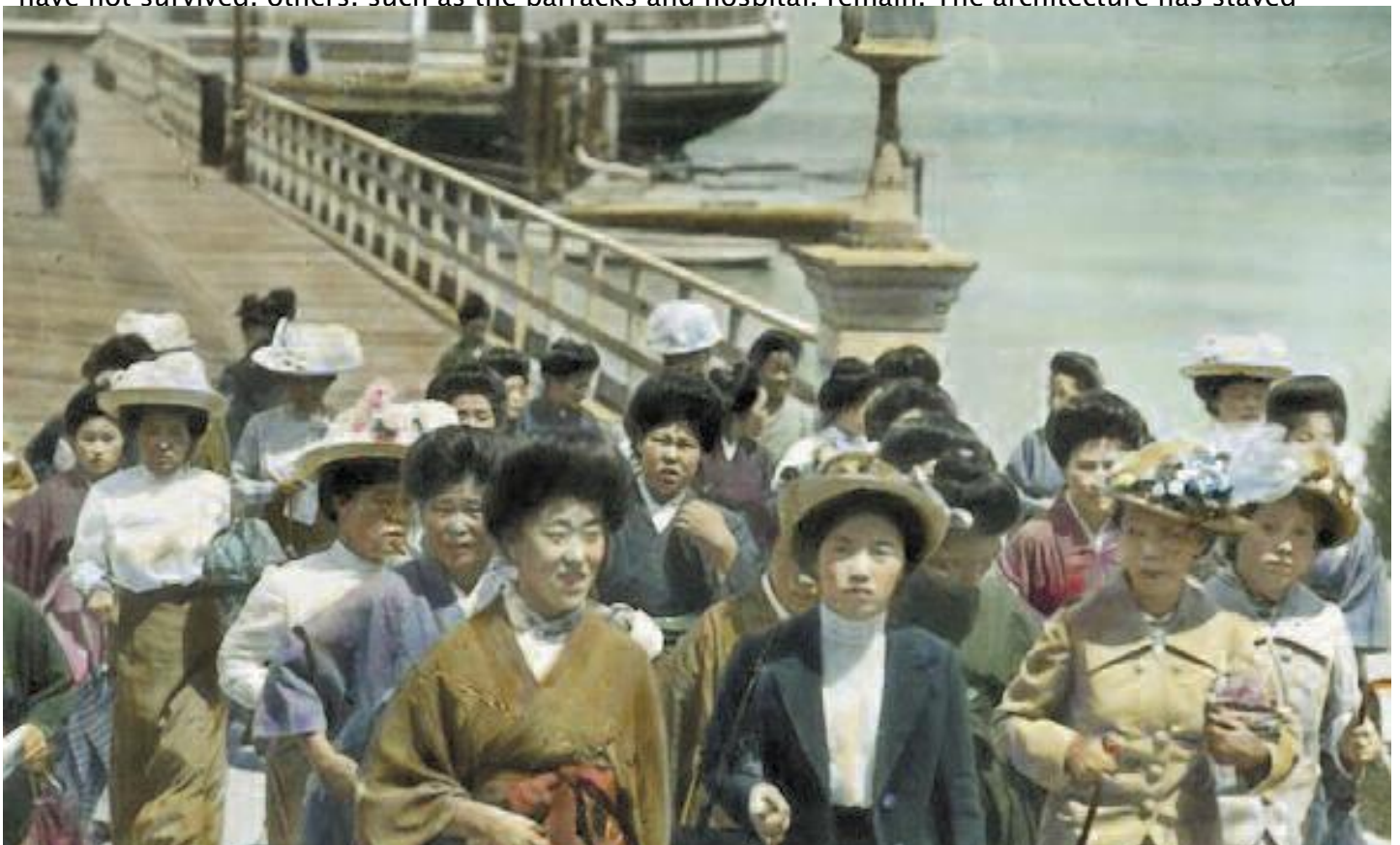
As immigrants arrived at New York's Ellis Island, a lesser-known chapter in American immigration unfolded on the West Coast.

Between 1910 and 1940, hundreds of thousands of immigrants—most of them Asian—arrived at Angel Island, located in San Francisco Bay. Referred to as “the Ellis Island of the West,” Angel Island was different from its counterpart in the East. Its primary function was to enforce laws intended to keep Asian immigrants out—mostly Chinese. Angel Island became a National Historic Landmark in 1997.

In the late 1800s, there was a surge of anti-immigration sentiment in the United States. Chinese workers were blamed for taking jobs away from whites and for helping to trigger the depression of the 1870s. In 1882, Congress passed the Chinese Exclusion Act, halting the immigration of Chinese laborers for 10 years. The Act was made permanent in 1892. Teachers, students, merchants, and travelers were allowed in but only with difficult-to-obtain certificates. The attitude of the times was reflected in the name that an official gave the island: “Guardian of the Western Gate.”

The average stay at Angel Island was three weeks. Immigrants lived in crowded, unsanitary conditions, separated by ethnicity and gender and kept under lock and key by night. They went through interrogations and rigorous physical exams. Their frustration and despair found an expression in poetry, carved into the walls of the barracks and hospital. These testaments to the immigrants' experiences are now one of Angel Island's unique features.

The immigration station was completed in 1908. It included an administration building, detention barracks, hospital, powerhouse, and wharf. Other buildings were added over the years. Although some have not survived, others, such as the barracks and hospital, remain. The architecture has stayed





The immigration station became a state park in 1963. Its buildings were slated for demolition until a ranger discovered the carved writings. The nonprofit Angel Island Immigration Station Foundation helped fund the restoration of the barracks as a state monument and worked to raise the visibility of the site.



Over the years, the station has been part of a preservation effort involving California, the National Park Service, and the foundation. A \$500,000 grant from the NPS's Save America's Treasures program helped fund the preservation of the carved poetry. In 2000, California voters passed a bond measure that set aside \$15 million for the restoration of the immigration station.



Today, the site is a museum and a major tourist draw. Visitors learn about the Asian American immigration experience. The 10,000-square-foot hospital underwent restoration and opened to the public in 2015.

THEIR FRUSTRATION AND DESPAIR
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INTO THE WALLS OF THE BARRACKS AND
HOSPITAL.





ABOVE: A large shrine is just one among the many artifacts at Kam Wah Chung, where things were left just as they were when the Chinese store closed for business in 1945. Photograph courtesy of the Oregon State Parks.

The discovery of gold in Oregon in the mid-19th century brought people from around the world. Hopeful prospectors came from Belgium, Ireland, Switzerland, Germany, England, and all over the United States. Around 10,000 Chinese were working in the gold fields around the Blue Mountains.

Little Chinatowns emerged in small towns around the region, like Canyon City, Galena, Susanville, and Granite. In a little town called John Day, there is fascinating evidence of this period. The Kam Wah Chung Company Building—built around 1866—is still there. It is now a National Historic Landmark. It was a simple store, serving the Chinese community and the larger gold trade. After about a decade, two young men bought it. Lung On was a merchant whose primary interest was operating the store. His partner, Ing Hay, was a legendary practitioner of traditional Chinese medicine. His treatments were popular with the Chinese and white populations alike.

Over the years, the partners expanded the structure, and it became an integral part of the Chinese community. Its functions also became more diverse. In time, the Kam Wah Chung store served as a bank and an office to test the purity of the gold. Tables were available for those who wanted a place to write letters or to read. There were traditional shrines as well. The Kam Wah Chung Store was a pharmacy, a trading post, and a social club. In short, it was a vital outpost of Chinese culture in the American Northwest.

As the mining industry in Oregon changed, so did the little store. By 1945, it shut its doors, with all the contents left in place. The property was left to the city under the condition that it serve as a museum in memory of the Chinese presence in eastern Oregon.

Today, visitors can tour the old store, which is located within a state park. The building is mostly stone, following the pattern of utilitarian structures on the western frontier. Multiple wood-frame additions over the years suggest its vibrant and active past. Inside, one can find canned Chinese delicacies, joss sticks, opium tins, medicine bottles, original furniture, and other items. The shrines, one of the store's most remarkable characteristics, also remain.

NAKASHIMA HOME AND STUDIO

George Nakashima was one of the 20th century's most talented furniture

designers. He was a virtuoso woodworker as well. His pieces were displayed at the Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston, the Victoria and Albert Museum in London, and the National Museum of Modern Art in Tokyo. His furniture is not only valuable for its high quality, but for its association with the artist. For these reasons, Nakashima's compound is a National Historic Landmark. The compound in rural Hope, Pennsylvania consists of his house, studio, and workshop. The buildings are notable as rare local examples of the International Style.

Nakashima went to Harvard's Graduate School of Design, MIT, and the Ecole Americaine des Beaux Arts in Fontainbleau, France. Leading up to World War II, Nakashima worked for an architectural firm in Tokyo, run by modernist Antonin Raymond. He immersed himself in traditional Japanese architecture and culture and embraced the Mingei Movement. This movement brought Japanese identity and Buddhist principles to design and the arts.

As international tensions rose in the late 1930s, Nakashima returned to the United States. In 1942 he and his extended family were interned at a relocation camp in Minidoka, Idaho. It was here that he took up carpentry. In 1943, Raymond petitioned for his release. Then free, Nakashima set up shop in New Hope, where his craft flourished. His work used Buddhist, Hindu, and ancient Japanese elements. It was simple, but stylized at the same time. Both the art world and discerning postwar consumers prized Nakashima's furniture.

As his business grew, Nakashima built the showroom, office, studio, and other buildings. The buildings reveal what Michael Gotkin, author of *Artists' Handmade Houses*, describes as "the unlikely marriage between American modernist influences and Japanese sensibilities." The shoji screen



THE 40 ACRES

The story of Cesar Chavez and the American Farm Workers' movement is a pivotal chapter in American Latino heritage. It was also critical to Filipino Americans, who made up a part of the agricultural labor force. The 40 Acres, the compound that served as the center of the movement, is a National Historic Landmark. The site, in Delano, California, symbolizes the struggle for agricultural reform in the 1960s. It also embodies the dedication and charisma of Chavez himself.

Filipino farm workers were an important part of this story. They had been part of California agriculture since the United States seized control of the Philippines in the Spanish American War. Filipino agricultural workers arrived in America just after World War I. For years, they labored under harsh and unfair conditions. In 1934, Filipino lettuce cutters went on strike. They demanded union recognition and better working conditions. Management responded with violence, arresting strikers and burning down labor camps.

During the Depression, Filipino and Mexican workers protested layoffs and slashed wages. It was a long and bitter campaign against powerful agribusiness. Industrial workers made strides in unionizing and labor reform legislation, but farm workers remained unorganized and unprotected.

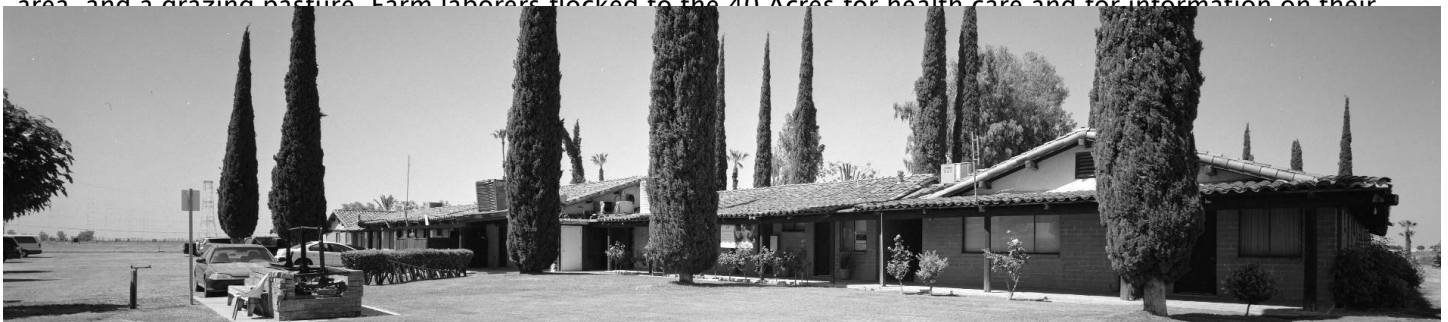
The social upheaval of the 1960s saw new activism. Chavez had emerged as a vocal advocate, co-founding what became the United Farm Workers (UFW). In 1965, Filipino American laborers struck against California grape growers, demanding better wages. Among their leaders was Larry Itliong, a Filipino worker and activist. He was instrumental in the events that followed. Itliong convinced Chavez to join them, organizing an historic march from Delano to the state capitol in Sacramento.

In 1966, with attention growing on the plight of the farm workers, the UFW purchased the 40 Acres. Its members built the structures with the help of volunteers and other sympathetic unions. An administration center went up. This was followed by a service station, health clinic, hiring hall, and lodging for retired Filipino farm workers. Except for the administration building, the structures are in the Mission Revival style. They are modest, low-slung buildings surrounded by flat agricultural terrain. This was the setting for the seminal struggle between management and labor.

The grape strike of 1965 became an epic five-year struggle. The UFW convinced Americans to boycott the product. Chavez fasted in support, holding out in 40 Acres' small service station and drawing media attention to the cause. As a Senate subcommittee looked into the matter, Senator Robert F. Kennedy came to California. He returned in full support of the Mexican and Filipino workers.

In 1970, the grape growers finally came to terms. They signed the first contracts in U.S. history negotiated by farm workers. The activism of the Filipinos and Mexicans led to the California Agricultural Labor Relations Act in 1975. This was the first labor law for farm workers.

The 40 Acres was not just the headquarters of a national union. The complex was also built to meet the needs of the Filipino and Chicano community. It included a barbecue pit, a well with a pump, landscaping, a recreation area, and a grazing pasture. Farm laborers flocked to the 40 Acres for health care and for information on their



CAMP PENDLETON

The Census Bureau reports that in 2010 there were over 1.5 million Vietnamese Americans in the United States, with the largest concentration in southern California. Many south Asians came by way of a resettlement program carried out by the military. The program, Operations New Life and New Arrivals, began in April 1974. Asylum seekers from Vietnam were processed in Guam and other Pacific islands. Refugees were then sent to one of four centers: Camp Pendleton, California; Fort Chaffee, Arkansas; Indiantown Gap, Pennsylvania; and Eglin Air Force Base, Florida. When the Camp Pendleton center closed in October 1975, it had processed over 50,000 refugees. In total, approximately 133,000 entered the United States through the program.



ABOVE: Tran Thi Nam, age 109, with her great, great, granddaughter. Born in North Vietnam, Tran Thi Nam fled south during the war, evacuated from Saigon shortly before the Communist takeover. She died of pneumonia contracted at Pendleton. © 1975 By Don Bartletti.

New life at the camp began in a “tent city” of over a thousand tents put up by Marines. They provided blankets, shoes, food, and health care. Refugees struggled with the challenges of a new country, language barriers, and differences in food and culture.

It is important that younger generations understand this difficult time. In 2010, the Camp Pendleton Historical Society hosted “Images at War’s End,” an exhibit featuring 2,000 images of Vietnamese refugees at the camp.

The Vietnamese American Heritage Foundation and the Vietnamese American Oral History Project at the University of California, Irvine, are collaborating on an oral history project. They are capturing oral histories from first generation Vietnamese who remember the war. Carried out

by mostly Vietnamese American students, the interviews capture struggles, achievements, and memories. “I don’t speak Vietnamese well,” says student Michelle Pham. “I can’t read or write in Vietnamese. It would be very hard for me to convey my cultural upbringing to a future generation. My parents are not going to be here forever. And I want future generations to know where they came from.”

Student Andrew Lam asked Christopher Phan, a city councilman and former U.S. Navy lawyer who served in Iraq, about what he misses from growing up in Vietnam. “Just the slowness of life, how simple everything was. Now everything is dictated by schedules, meetings, and stuff like that,” Phan says. “We lived so far out in the countryside there wasn’t a lot of maintaining to do. We had a vineyard where we raised peppers. Aside from the minor stuff like helping feed the rabbits, feed the chickens or whatever, I really didn’t have to do much manual labor.” Although Phan has found success, memories of past ways linger. “So much that we worry about now is basically fluff. You think about it. If you never see your emails, does it really make much of a difference? Probably not. But it’s always the primary thing on our minds.” Over a hundred interviews have been taped—capturing a range of experiences—and the archive continues to grow. They are housed with photographs at the UCI Libraries Southeast Asian Archive.



ABOVE: A Vietnamese boy sits on a suitcase while his family is processed. Tens of thousands were housed in big squad tents while sponsors were lined up to help them resettle. © 1975 By Don Bartletti.

PRESERVING HISTORY

TOP RIGHT: Logging crew for the No. 9 Snoqualmie Falls Lumber Company. MSCUA, University of Washington Libraries, UW6956.

BOTTOM RIGHT: Asian Indians, such as these Sikhs pictured ca. 1916, were among the over a million people of Asian descent who passed through Angel Island Immigration Station. Peter Soohoo Sr. Collection.

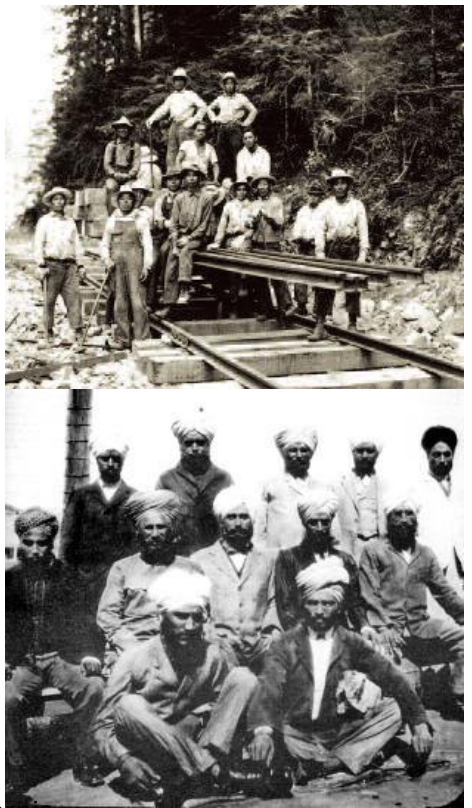
We commemorate Asian American and Pacific Islander heritage in a variety of ways. It transcends “bricks and mortar” preservation to include a celebration of collective experience. The examples that follow illustrate the range, creativity, and sense of community that has driven these efforts.

“There Was a Chinatown Here: Objects and Stories from Downtown San Jose,” is an interactive digital exhibit (www.chinesemuseum.historysanjose.org). It connects the public with a significant story and place that retains no above-ground resources. The exhibit reveals the important role archeology plays in understanding our buried past. Released in January 2014, it features information and videos on artifacts from the Chinatown in San Jose, California.

The Market Street Chinatown was a bustling place during the last quarter of the 19th century. Anti-Chinese sentiment began to brew in the 1880s. An arson fire burned the district to the ground in 1887, and San Jose’s Chinatown remained buried for almost 100 years. A construction project uncovered it. From 1985 to 1988, archeologists conducted work on the site. The artifacts recovered stayed unstudied in a warehouse until 2002. Then, the Market Street Chinatown Archeological Project began to catalog and study them.

The Market Street Chinatown Archeological Project, a program developed by the Stanford Archeology Center, the Stanford University Department of Archeology, History San Jose, Environmental Science Associates, and the Chinese Historical and Cultural Project, is a “collaborative, community-based, and education project,” specifically focused on bringing to light the story of the Market Street Chinatown. The project’s progress and technical reports can be found on their website (marketstreet.stanford.edu).

Currently, the online exhibit showcases five objects: a rice bowl, ceramic peach ornament, celadon Chinese





ABOVE: Courtesy of the California State Museum.

Located in a restored 1910 building in Seattle's Chinatown-International District, the Wing Luke Museum is dedicated to the Asian American and Pacific Islander experience. It is nationally recognized for its dynamic, community-driven exhibits and the authenticity of its presentations. From the struggles of early immigrants to the successes of later generations, the museum recounts the Asian American and Pacific Islander experience through the voices of those who have lived it. With 60,000 square feet of space on three floors, the museum includes both exhibits and guided tours through the historic East Kong Yick Building it now occupies.

In 1910, a group of 170 Chinese Americans pooled their resources to finance its construction. It quickly became an anchor of Seattle's growing Chinatown, with businesses on the ground floor and families living above. The building was a hub for hundreds of Japanese and Filipino immigrants who came to the United States prior to World War II.

The museum raised \$23.2 million to restore the building, which is now considered one of the most significant Asian American and Pacific Islander sites in the United States. Engagement with the local community is extensive, serving as a forum for the Chinatown-International District. The Wing Luke recently was designated a National Park Service affiliated area, official recognition of the Wing Luke's importance in telling the American story.

Asian and Pacific Islander Americans in Historic Preservation (APIAHIP) is a national network of preservationists, historians, planners, and advocates focused on historic and cultural preservation in Asian and Pacific Islander American communities. Since its inception in 2007, APIAHIP has hosted three biennial national APIA historic preservation forums, convening over 600 preservationists, historians, urban planners, artists, archeologists, architects, community leaders, policymakers, and others involved in preserving and sustaining historic and cultural resources that are important to Asian and Pacific Islander Americans across the United States and its territories. APIAHIP has also been involved with national advocacy and policy issues, including increasing participation and visibility of APIA historic and cultural resources.

Beyond the parks, the National Park Service is part of a national preservation partnership working with native groups, states, local governments, nonprofit organizations, historic property owners, museums, and others who believe in the importance of our shared heritage—and its preservation. Many NPS programs work with communities and citizens to advance preservation goals. Visit www.nps.gov/subjects/historicpreservation/fund.htm to learn about these programs and grant opportunities.

