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Results of the Archaeological Monitoring Program for the Restaurant Depot Project

Project No. 180219/

I.O. No. 23432387/

SCH No. N/A

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January 18, 2012

A handwritten signature in black ink, reading "Carmen Zepeda-Herman".

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NATIONAL ARCHAEOLOGICAL DATA BASE INFORMATION

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Report Date: January 18, 2012

Report Title: Results of the Archaeological Monitoring Program for the
Restaurant Depot Project, Project No. 180219/
I.O. No. 23432387/SCH No. N/A

Submitted to: City of San Diego

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Contract Number: RECON Number 5742

USGS Quadrangle Map: Point Loma 7.5-minute series topographic map, 1967
(1975)

Acreage: 5.18 acres

Keywords: Mitigation monitoring, CA-SDI-20,232 (5742-HJP-1),
historic archaeology, cisterns, trash deposits, Burlington
Northern Santa Fe railroad spur, Japanese-American,
Japanese artifacts, fish camp, Van Camp Cannery.

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ATTACHMENTS

1:	Artifact Analysis Report: Living in Two Worlds; Fish Camp Kushimoto no Kyampu; Historical and Archaeological Investigations of Early 20 th Century Japanese Fishing Families in San Diego, California
2:	Artifact Catalog
3:	Japanese American Historical Society of San Diego Accession Agreement
4:	Native American Concurrence Letter

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CONFIDENTIAL ATTACHMENT

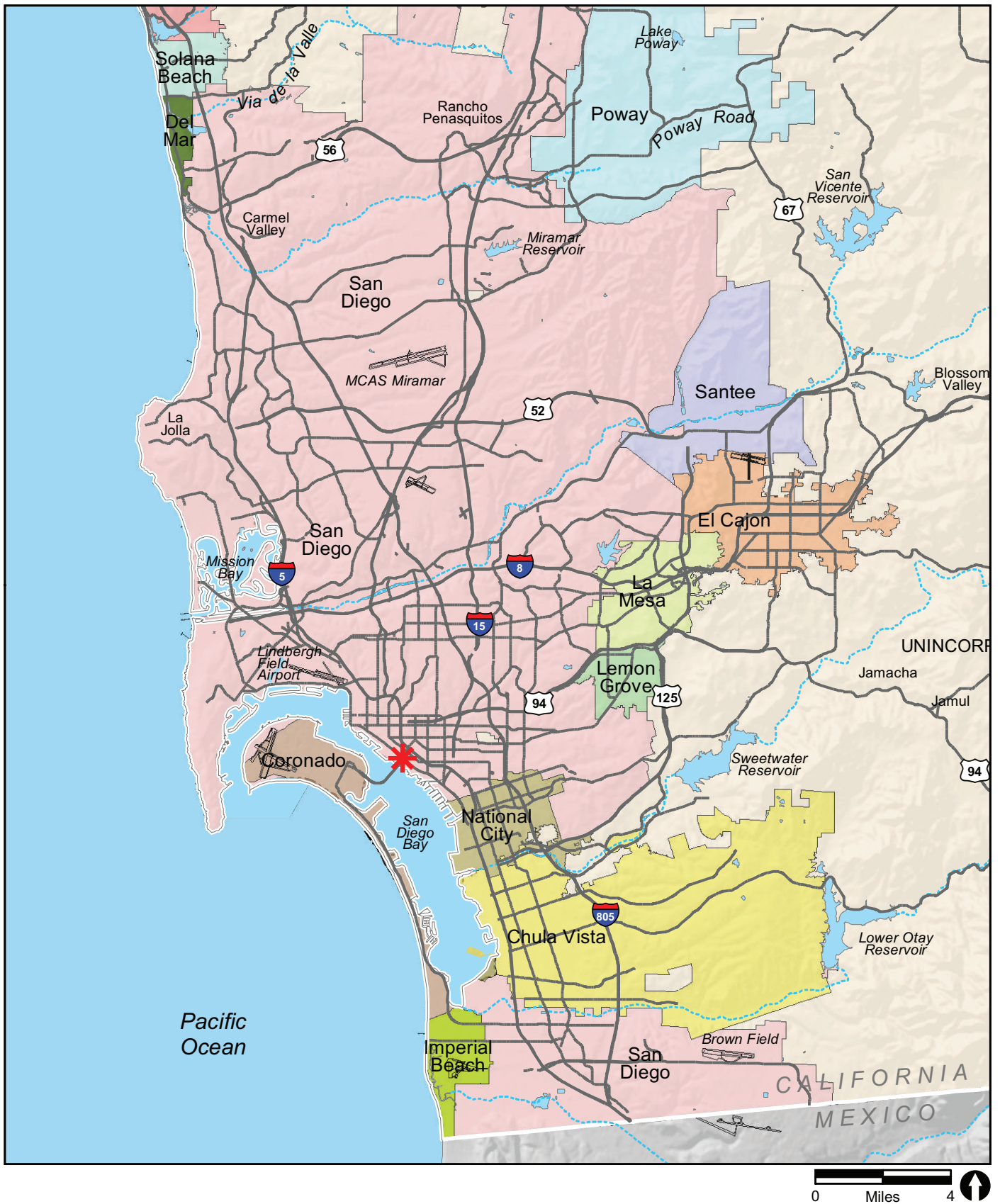
- 1: Record Search Results
- 2: Newly Recorded Site Form

1.0 Management Summary

This report summarizes the results of the archaeological monitoring program for the Restaurant Depot project in the city of San Diego. The project includes the demolition of three existing industrial structures (two warehouses and one maintenance/store building) and the construction of one new 71,647-square-foot wholesale warehouse building and associated parking lot. The project site lies in the Barrio Logan community of San Diego (Figures 1 and 2). It is between Harbor Drive and the Burlington Northern Santa Fe Railroad tracks and between Cesar E. Chavez Parkway and the Coronado Bay Bridge, in the Barrio Logan Redevelopment Plan Area (Figure 3). RECON conducted archaeological monitoring between September 2010 and January 2011. The purpose of the monitoring program was to fulfill the requirements of the Mitigation Monitoring and Reporting Program (MMRP) of the City of San Diego for Restaurant Depot.

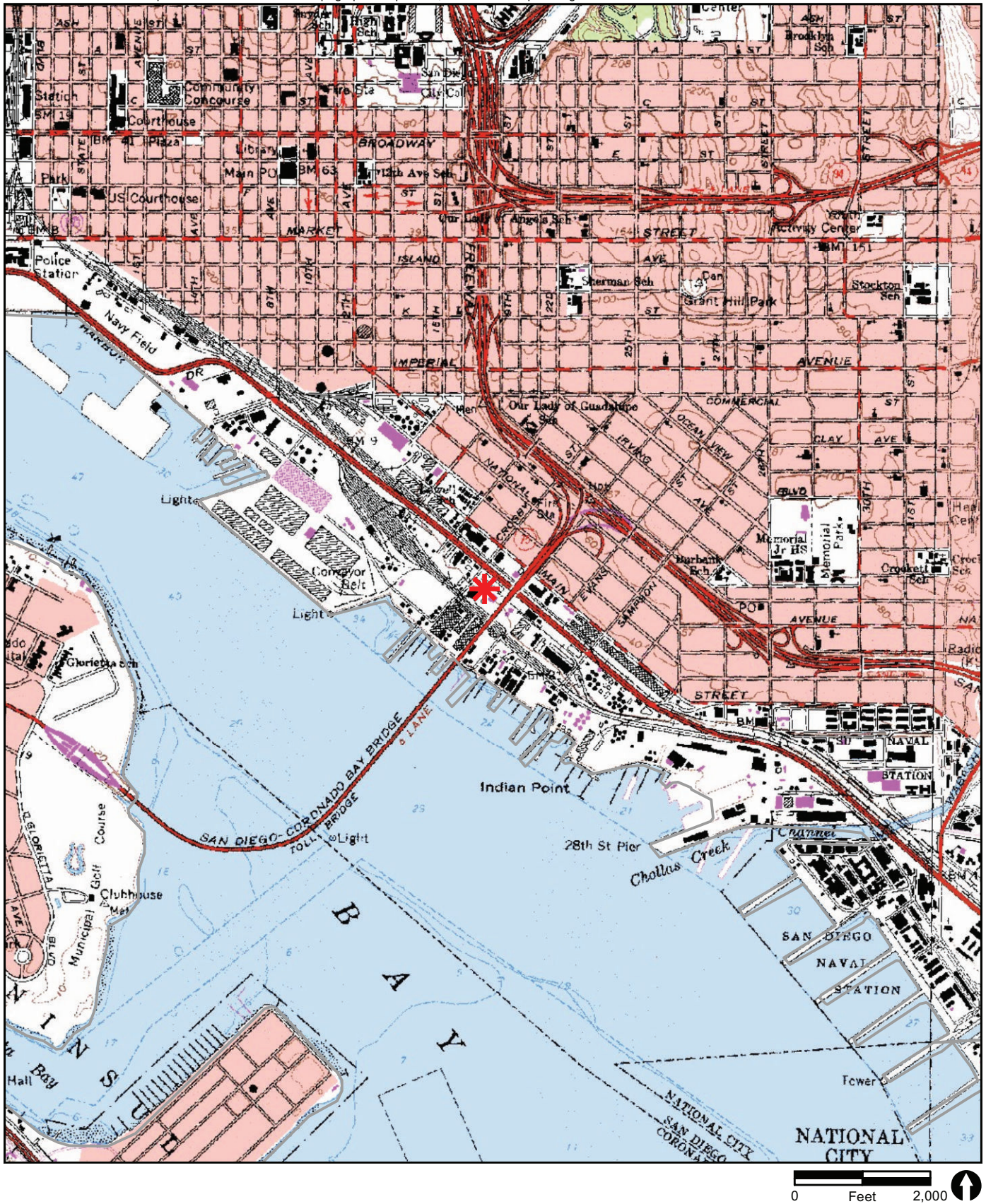
Monitoring revealed the presence of historic-period archaeological site, CA-SDI-20,232 (5742-HJP-1). The site consists of six features: two trash deposits, two brick cisterns, a trench filled with construction debris, and a portion of a spur rail line of the Burlington Northern Santa Fe (formerly called Atchison, Topeka, and Santa Fe). The brick cisterns were excavated using both hand tools and heavy equipment. No artifacts were collected from the cisterns due to their contaminated condition. The trash features were hand-excavated and artifacts were collected, cataloged, and analyzed. A total of 426 artifacts were recovered from the two features. The assemblage was dominated by consumer and kitchen items, and represented kitchen refuse deposited between 1925 and 1930 by Japanese-Americans occupying Fish Camp Kushimoto no Kyampu, a settlement of Japanese-Americans working in the fishing industry in San Diego. All recovered artifacts from the two trash features and some isolated artifacts are curated at the Japanese American Historical Society of San Diego (JAHSSD), an approved curation facility for this artifact collection. Should JAHSSD move in the future and/or no longer be able to house the collection, the collection shall be transferred to an appropriate curation facility such as the San Diego Archaeological Center per the accession agreement between the original owner of the artifact collection and the JAHSS.

Site CA-SDI-20,232 (5742-HJP-1) was determined significant under the California Environmental Quality Act (CEQA) criteria 1 and 4 and City of San Diego criterion A. The site is significant under CEQA criterion 1 for its association with events important to history of Japanese immigration to California and more specifically San Diego between 1880 and 1930. The Japanese immigrants played a role in the agricultural and fishing industries in California and San Diego. The site is significant under CEQA criterion 4 for the information it yielded about the Japanese immigrants in San Diego and how they adapted to American material cultural but retained their traditional food practices. Finally, the site is significant under City criterion A as representing Fish Camp Kushimoto no



 Project Location

Map Source: USGS 7.5 minute topographic map series, POINT LOMA quadrangle



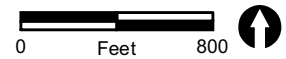
✱ Project Location

FIGURE 2

Project Location on USGS Map

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Project Location

Kyampu, one of five fish camps in San Diego and is one of the few archaeological deposits that have Japanese artifacts.

The monitoring, feature excavations, artifact analysis, and archival research mitigated the impacts to site CA-SDI-20,232 (5742-HJP-1) to below the level of significance per the MMRP. The Restaurant Depot project resulted in no significant adverse effects. Based on our findings, RECON recommends that no further archaeological fieldwork be conducted for the site in the Restaurant Depot project area.

2.0 Project Description

The Restaurant Depot project proposed by Jetro Cash & Carry includes the demolition of three existing industrial structures (two warehouses and one maintenance/store building) and the construction of one new 71,647-square-foot wholesale warehouse building and associated parking lot (Figure 4). The two lots at 1335 Cesar E. Chavez Parkway (APN #538-660-45-00) and 1965 Harbor Drive (APN #538-660-06) would be combined for a total project area of 5.18 acres.

The project site lies in the Barrio Logan community of San Diego. It is between Harbor Drive and the Burlington Northern Santa Fe Railroad tracks and between Cesar E. Chavez Parkway and the Coronado Bay Bridge, in the Barrio Logan Redevelopment Plan Area.

3.0 Setting

3.1. Physical Setting

The project site is bounded on the northeast by Harbor Drive and on the southwest by the Burlington Northern Santa Fe Railroad tracks, and between the Coronado Bridge on the southeast and Cesar E. Chavez Parkway on the northwest. It is south of Interstate 5 (I-5) and approximately 750 feet from San Diego Bay. Elevation of the project is approximately 40 feet above mean sea level (AMSL). The project is in an unsectioned portion of the Pueblo Lands of San Diego, on the USGS 7.5-minute Point Loma, California topographic map.



 Project Parcels

The project is in a long developed portion of the city of San Diego, in a neighborhood originally called Logan Heights. Originally primarily a residential neighborhood, it has become increasingly a mixed industrial/commercial/residential neighborhood over the last 80 to 90 years. After the construction of I-5 in the early 1960s, the area southwest of the freeway became known as Barrio Logan. The area currently consists of a mixture of light industrial, commercial, and residential buildings. The project site is primarily bordered by industrial land uses and Port District property. Much of the Port District property is being used for parking. To the immediate north and east are commercial retail uses. The Mercado District is a block to the north, and currently includes an existing multi-family residential development and a vacant site along Cesar E. Chavez Parkway.

3.2 Cultural Setting

3.2.1 Prehistory

The prehistoric cultural sequence in San Diego County is generally conceived as comprising three basic periods. The Paleoindian, dated between about 14,300 and 8,500 years before the present (BP), is manifested by the artifacts of the San Dieguito Complex (Rogers 1938, 1939, 1945). The San Dieguito assemblage consists of well-made scraper planes, choppers, scraping tools, crescentics, elongated bifacial knives, and leaf-shaped points. The San Dieguito Complex is thought to represent an early emphasis on hunting (Warren et al. 1993:III-33).

The Archaic Period, lasting from about 8,500 to 1,500 years BP, was manifested by the cobble and core technology of the La Jollan Complex. This period brings an apparent shift toward a more generalized economy and an increased emphasis on seed resources, small game, and shellfish. The La Jollan assemblage is dominated by rough, cobble-based choppers and scrapers, and slab and basin metates (True 1980).

The Late Prehistoric, lasting from about 1,500 years BP to historic contact, is represented by the Cuyamaca Complex. This period is characterized by higher population densities and elaborations in social, political, and technological systems. The Cuyamaca Complex is characterized by the presence of steatite arrowshaft straighteners, steatite pendants, steatite comales (heating stones), Tizon Brownware pottery, ceramic figurines reminiscent of Hohokam styles, ceramic "Yuman bow pipes," ceramic rattles, miniature pottery, various cobble-based tools (e.g., scrapers, choppers, hammerstones), bone awls, manos and metates, mortars and pestles, and Desert Side-Notched (more common) and Cottonwood Series projectile points (True 1970).

3.2.2 Ethnohistory

At the time of the Spanish invasion, the Kumeyaay (also known as Kamia, Ipai, Tipai, and Diegueño) occupied the southern two-thirds of San Diego County. The Kumeyaay lived in semi-sedentary, politically autonomous villages or rancherias. A settlement system typically consisted of two or more seasonal villages with temporary camps radiating away from these central places (Cline 1984). Their economic system consisted of hunting and gathering, with a focus on small game, acorns, grass seeds, and other plant resources. The most basic social and economic unit was the patrilocal extended family. A wide range of tools was made of locally available and imported stone, including scrapers, choppers, flake-based cutting tools, and biface knives. Ground stone objects include mortars and pestles and manos and metates typically made of locally available fine-grained granite. The Kumeyaay made fine baskets. These employed either coiled or twined construction. The Kumeyaay also made pottery, using the paddle-and-anvil technique. Most were a plain brown utility ware called Tizon Brownware, but some were decorated (May 1978; Meighan 1954; Spier 1923).

3.2.3 Historic Period

San Diego was first claimed by Spain in 1542, but was not settled by Spanish colonists until AD 1769, when the Mission San Diego de Alcalá and Presidio de San Diego were founded. The Spanish period (1769–1820) economy was based on cattle grazing. Missions were major population centers, and mission cattle roamed freely over open range and were tended by Indian vaqueros. European contact substantially and pervasively stressed the social, political, and economic fabric of aboriginal culture (Shipek 1986, 1991). Disease, starvation, and a general institutional collapse caused emigration, birth rate declines, and high adult and infant mortality levels for the aboriginal groups in San Diego County (Shipek 1991).

The citizens of Mexico successfully revolted against the Spanish in 1821. The Mexican government secularized the missions in 1833. The United States took over the northern half of Mexico as a result of the Mexican-American War in 1848, and California became a state in 1850. American settlement in southern California was slow during the Gold Rush when northern California experienced a dramatic population explosion. By the late 1800s, the County witnessed the beginnings of a recognizable downtown San Diego area and the gradual development of a number of outlying communities, many of which were established around previously defined ranchos and land grants. These communities composed of an aggregate of people who lived on scattered farmsteads tied together through a common school district, church, post office, and country store (Hector and Van Wormer 1986, Pourade 1963).

3.2.4 Barrio Logan History

Unless otherwise noted, the information for this synopsis is from the Barrio Logan Historical Resources Survey report prepared by the City of San Diego in conjunction with Brian F. Smith and Associates in 2011. The area currently known as the communities of Barrio Logan and Logan Heights was originally called the East End. The first subdivision map in the East End was filed in 1870, and a second was recorded in 1873. During the growth period of the 1880s, the California Southern Railroad line was constructed along the waterfront. H. P. Whitney and the San Diego Land and Town Company built wharfs on the bayfront in the late 1880s, and most of the land west of Harbor Drive, including the project area, were railroad depot grounds. By 1888, most of the land within Barrio Logan had been subdivided, but actual residential construction proceeded very slowly (Norris 1983). Development continued slowly in the 1890s and into the new century.

By 1900, the ethnic composition of Barrio Logan/Logan Heights was predominantly European American and European immigrants, with a scattering of Mexican Americans, African Americans, and Asian immigrants (Norris 1983). The East End was now known as Logan Heights, after the main thoroughfare, Logan Avenue, and it was primarily residential. Homes were almost all single-family residences, one to a lot. Several industrial companies had established themselves along bayfront by this time, including the Camble Brothers Machine Shop, California Iron Works, Benson Lumber Company, Dobler's Brewery, and Standard Oil Company. A commercial district had developed along Logan Avenue and included grocers, druggists, a baker, hardware suppliers, auto repair and parts shops, and a gas station.

The construction of a pierhead along the bayfront in 1911 fostered the development of the commercial fishing industry. This development attracted Japanese immigrants into San Diego, and into Logan Heights. Japanese involvement in the abalone fishing industry became significant in 1908, and by 1918, approximately 50 percent of the crews were Japanese. Most of these crews were based out of Logan Heights. At this same time there was a tuna and sardine fishing boom, initially developed by the Japanese. By 1919, commercial canning technology had become practical, and there were 10 canneries in San Diego, most located in what is now Barrio Logan and run by Japanese immigrants. Anti-Japanese bills were introduced in the California Legislature in the 1920s, culminating in amendments to the State Fish and Game Code that severely handicapped Japanese participation in the tuna fishing industry. In 1919, the federal government established the Destroyer Base at the foot of 32nd Street. In the 1920s, businesses that occupied the bayfront included the Brenson and Chas R. McCormick lumber companies, Standard Oil Works, Bolivar Packing Company, San Diego Marine Construction Company, six fishing businesses/canneries, and the Southwest Onyx and Marble Company.

During the 1920s, and up into the 1950s, Logan Heights saw significant changes in its ethnic composition and increase in both commercial and residential growth. As the original Anglo-American population of Logan Heights moved into the suburbs, Mexican Americans, African Americans, and Asian Americans moved in to the area to take advantage of low-cost housing close to bayfront and railroad jobs.

By the end of World War II, Logan Heights was a densely settled community. The commercial center continued to expand along Logan Avenue, and other businesses were popping up throughout the community. As the population grew, the demand for inexpensive, small, and multiple family housing increased, and apartments, duplexes, courts, and second single-family residences on the rear of existing residential lots were built. In addition, industrial encroachment into the residential portion of Barrio Logan and Logan Heights as a whole had increased dramatically by the end of the war. Businesses included auto wrecking and salvage yards, door and cabinet shops, several iron works, furniture manufacturing, battery manufacturing, bottling works, and a small car manufacturing plant. These were in addition to the established industries along the bayfront. The tuna and sardine canning industry continued to be a big presence, although it had been consolidated into two major companies by 1946; the Van Camp Seafood Company and the Sun Harbor Packing Company. A change in the official city zoning in Barrio Logan in the 1950s to mixed use (from primary residential) resulted in a substantial increase in the number of automotive scrap yards, as well as industrial businesses housed in large warehouses and lofts. By 1963, less than 10 percent of the acreage in Barrio Logan was residential, and businesses and dwellings were often located side by side.

The completion of I-5 through the heart of Logan Heights in 1963 significantly altered the boundaries of the neighborhood, effectively splitting it in two. Interstate 5 cut off the neighborhood north of the freeway from the commercial center on Logan Avenue, and cut off the neighborhood south of the freeway from the churches and schools concentrated to the north. The community suffered another blow when the San Diego-Coronado Bay Bridge was built through the northern portion of the planning area.

The splitting of Logan Heights in two by the freeway was instrumental in the adoption of the name Barrio Logan for the area south of the freeway, a name that was officially adopted by the City in the 1970s. At this same time the Chicano movement was becoming a major force for change in Barrio Logan and Logan Heights. The visibility and importance of the movement grew dramatically in 1970, when Chicano activists successfully protested the planned construction of a Highway Patrol Station under a bridge ramp on land that had been promised as a park. The City finally agreed to turn 7.4 acres over to the community, and "Chicano Park," the name chosen by the community, was created. A number of murals were painted by two teams of Chicano artists on the bridge abutments in the park, and the park and murals were designated a local landmark in 1980 by the City and found eligible for inclusion on the National

Register of Historic Places and placed on the California Register of Historical Resources (CRHR) in January 2007.

Construction in the last few decades has been mainly industrial buildings, high-density residential complexes, and commercial centers. A second park, located along the bayfront, was completed in 1990.

Prior to construction demolition and grading, the project area contained three industrial buildings (two warehouses and one maintenance/storage building). The American Can Company warehouse at 1935 Cesar E. Chavez Parkway was built in 1941 as a facility for the Van Camp Seafood Company packing plant. The second warehouse consisted of three separate buildings that were interconnected to form the large warehouse at 1905-1965 E. Harbor Drive. The first of the three buildings was built in 1945 with the two additions completed by 1953. They were used originally as a flour warehouse for Globe Mills. The Kelco Historical Community Mural covers the northern and western elevation of these warehouses. The third building was a modern, prefabricated structure built circa 1995 (Van Horn et al. 2010).

Prior to these structures, the 1921 Sanborn Fire Insurance map shows the project property was occupied by the Federal Box Company and Lumber Yard, the Fence Wood Yard, and Japanese Lodgings. The Japanese Lodgings were part of a fish camp called Kushimoto no Kyampu. Fish Camp Kushimoto no Kyampu was begun between 1912 and 1917 to house workers at the Van Camp (then called Premier) Seafood Company. The Van Camp Seafood Company owned the land and allowed workers to live there rent free (Van Wormer and Walter 2011; Attachment 1). Fish Camp Kushimoto no Kyampu was one of five fish camps occupied by Japanese fishermen and their families in San Diego, four of which were at the foot of Crosby Street. Camp Kushimoto no Kyampu was the only one of the four camps on Crosby Street to be built on solid ground, the other three were built on pilings over San Diego Bay next to the cannery. It was called "Kushimoto no Kyampu" because most of the people living there were from a town named Kushimoto in Wakayama-Ken prefecture, Japan (Van Wormer and Walter 2011; see Attachment 1). The fifth camp was located west of Pacific Highway in the vicinity of the San Diego Airport (Van Wormer and Walter 2011; see Attachment 1). Kushimoto no Kyampu continued to be occupied until the enactment of Executive Order 9066 in early 1942, when all persons of Japanese ancestry living along the West Coast were relocated to internment camps.

3.3 Previous Research

A record search was requested from the California Historical Resources Information System (CHRIS) South Coastal Information Center (SCIC) (Confidential Attachment 1) for the project area with a 0.25-mile radius search buffer. No previously recorded

prehistoric or historic sites are recorded on the project property. Four archaeological sites are recorded within the 0.25-mile radius of the search: CA-SDI-5931, -13123, -16385, and -18349. CA-SDI-5931 is immediately north of the project, on the northeast side of Harbor Drive.

4.0 Monitoring Methods/Data Recovery Program

Prior to the start of ground-disturbing activities, the Principal Investigator and Native American representative from Red Tail Monitoring and Research attended a pre-construction meeting on August 18, 2001. A City of San Diego qualified archaeologist and Native American monitor were present during all ground-disturbing activity at the project site. The monitoring schedule was coordinated with construction team supervisors and the grading contractor. Personal safety gear was required at all times and consisted of work boots, a reflective high-visibility safety vest, and an orange flag on the vehicle.

Photographs were taken to document grading activity as it progressed. Daily notes were recorded in field logs and retained with the job file. Records of monitoring efforts were provided to the project Resident Engineer and Mitigation Monitoring Coordination in the form of Consultant Site Visit Records.

The protocol for significant archaeological discovery outlined in the City's MMRP was followed. When an archaeological deposit or feature was discovered, the archaeologist and the Native American monitor were authorized to temporarily divert or halt excavation in or near the deposit to inspect the work area to determine the significance of the discovery. A significant discovery constitutes intact features, human remains, and areas of preserved stratigraphy. The City Mitigation Monitoring Coordination office was notified the first time a potentially significant archaeological discovery was made. The Principal Investigator developed a treatment plan to evaluate the archaeological discoveries and obtained City approval for the plan. The treatment plan included hand-excavating smaller features and collecting artifacts and directing heavy equipment operators to assist in excavating larger features with backhoes.

The locations of discovered features were recorded with a hand-held Trimble GEO-XH global positioning system (GPS) unit. The materials collected under the treatment plan were brought to RECON for processing and analysis. RECON subcontracted the artifact and laboratory analysis and archival research of the features to Walter Enterprises. The complete report with the artifact catalog and compiled archival research is in Attachment 1. Attachment 2 contains the complete artifact catalog.

The materials, report, and supporting documents compiled during the monitoring for the Restaurant Depot project are curated at the JAHSSD located at 8170 Ronson Road #L, San Diego, California. . The materials include isolated surface artifacts and all artifacts collected from features 1 and 3; a representative sampling or artifact culling was not needed. The JAHSSD was approved as the curation facility to house this artifact collection and report per the Mitigated Monitoring Coordinator. JAHSSD will house the artifacts and exhibit them on occasion at their location on Ronson Road. Should JAHSSD move in the future and/or no longer be able to house the collection, the collection shall be transferred to an appropriate curation facility such as the San Diego Archaeological Center per the accession agreement between the original owner of the artifact collection and the JAHSSD (Attachment 3).

A site form for the archaeological resources found during the Restaurant Depot monitoring was completed and filed with the SCIC (Confidential Attachment 2). A copy of the monitoring report will also be filed with the SCIC.

5.0 Monitoring Results

Monitoring began on September 13, 2010, with the demolition of existing footings. Archaeological monitoring of the grading continued intermittently until January 28, 2011. A total of six historic-period features were uncovered during the grading of the Restaurant Depot property. No prehistoric features or sites were identified. A letter of concurrence from the Native American representative verifies this (Attachment 4). The six features were considered a single site and were temporarily assigned number 5742-HJP-1 in the field. The site has been assigned the permanent trinomial of CA-SDI_20,232 by the SCIC. The features within CA-SDI-20,232 (5742-HJP-1) consist of two trash deposits, two brick cisterns, a trench filled with construction debris, and a portion of a spur rail line.

Feature 1 is a small trash deposit, measuring approximately 5 feet northeast-southwest by 6 feet northwest-southeast. The trash deposit is approximately 20 inches thick and is concentrated in the southern half of the feature (see Photograph 1). It appears to be trash dumped in an abandoned and partially backfilled well or outhouse. The bottom of the well or outhouse is approximately 50 inches below the bottom of the trash deposit (Photograph 2). Fragmentary remains of a possible wood lining were found along the northwest and southwest walls of the feature, starting at the same depth as the trash deposit and extending several inches below the bottom of the deposit. The wood appeared to be ½-inch thick, but the width of the boards could not be determined because of their poor condition. The material recovered included liquor and other beverage bottles, ironstone tableware, Japanese ceramics, and a small amount of domestic artifacts (see Attachment 1 for complete list of artifacts). The matrix of the trash is dirt similar to the surrounding surface dirt, mixed with some brick fragments. There



PHOTOGRAPH 1
Feature 1, Level 3, Looking West



PHOTOGRAPH 2
Feature 1, Cross Section Showing Fill below Artifact Deposit Level

was very little ash or charcoal, indicating the trash had not been burned before it was deposited or after it had been thrown in the hole. The dirt below the trash showed a faint layering with scattered red brick chunks and a small amount of charcoal.

A total of 264 items were recovered during the excavation of Feature 1. Based on the artifact analysis (see Attachment 1), the mean manufacture date for the 119 dateable artifacts from this feature is 1915.16 with a probably deposition time period between 1925 and 1930. The assemblage is dominated by consumer and kitchen items and, therefore, appears to represent kitchen refuse deposited between 1925 and 1930. Japanese artifacts made up less than 25 percent of the items that could be identified as to place of manufacture. Euro-American ceramics were dominated by bowls. Beverage and culinary bottles represent 47 percent alcohol consumption and 17 percent soda pop consumption when compared to consumption patterns of a number of urban residential household deposits.

Feature 2 was a segment of trench filled with construction debris. The debris consisted primarily of cement and asphalt chunks with a small amount of wood. None of this material was diagnostic and nothing was collected from this feature.

Feature 3 is also a trash deposit measuring approximately 10 by 9 feet, with the long axis oriented northeast-southwest. The feature is rectangular, and remains of a wood lining were found on the northwest and southwest sides of the feature. The wood planks were approximately 2 inches thick. The trash deposit was approximately 12 to 18 inches thick and somewhat more concentrated in the southwestern two-thirds of the feature. There was more ash and charcoal in this feature and the clay content of the soil was higher than Feature 1 (Photograph 3). The material from this feature also included liquor and other beverage bottles, tableware, Japanese ceramics, and other domestic artifacts.

A total of 162 items were recovered during the excavation of Feature 3. Based on the artifact analysis (see Attachment 1), the mean manufacture date for the 119 dateable artifacts from this feature is 1920.95. Because the assemblage is dominated by consumer and kitchen items, it appears to represent kitchen refuse deposited between 1925 and 1930. Japanese artifacts made up 50 percent of the items that could be identified as to place of manufacture. Euro-American ceramics were dominated by plates and a large number of saucers suggesting that the saucers had another function other than for holding cups for hot beverages. Beverage and culinary bottles represent 16 percent alcohol consumption and 27 percent soda pop consumption when compared to consumption patterns of a number of urban residential household deposits.



PHOTOGRAPH 3
Feature 3, Looking Northeast

Features 4 and 5 are two brick cisterns. Both had damaged rims indicating the original tops had been removed. The tops were probably demolished down to ground level when the site was graded for construction of the Federal Box Company, shown in the location of the western cistern (Feature 5) on the 1921 Sanborn Fire Insurance Map (see Confidential Attachment 1). The remaining sections measure approximately 14 feet in diameter and 10 to 14 feet deep. Both are single course thickness, with the bricks laid end to end. The inside face is plastered with concrete and the bottom is concrete faced with a small rectangular sump in the middle, approximately 12 inches on a side and of unknown depth. The bottom 6 to 7 feet of Feature 4 was filled with miscellaneous metal pieces, corrugated sheet metal, and wood, all soaked in a combination of oil and some petrochemical that had leached in to the cistern. A few bottles were seen but not collected due to their contaminated condition. The material in the cistern could have been scrap material and trash collected in the railroad yard when the property was sold by the railroad and dumped in the cistern in lieu of transporting it off-site. Both of these features are within the Atchison, Topeka and Santa Fe Railroad Depot (now called Burlington Northern Santa Fe) grounds in the 1907 Sanborn Fire Insurance Map. The rest of Feature 4 was filled with soil similar to the surrounding soil.

The brick lining of Feature 5 was two bricks wide in a section on the southwestern quarter of the circle. There was no apparent reason for this thicker section of lining. Feature 5 was filled with a combination of sand and light gray sandy clay that had obviously been imported (Photograph 4). Water had seeped in as well. There was some wood and metal in the bottom of the second cistern also, but significantly less than the first. The material in this feature was also saturated with petrochemicals and no material was kept. A wood barrel inscribed with "SAN DIEGO BREWING COMPANY SAN DIEGO CAL" on each end was also found in the second cistern (see Confidential Attachment 2). The address was incised around the perimeter of each end board and a five-pointed star was incised in the center. This barrel was not kept because it was also saturated with chemicals.

Feature 6 was a spur line of the Burlington Northern Santa Fe (formerly called Atchison, Topeka, and Santa Fe and sometimes called the Coronado Belt Line). It was located in the southern corner of the project area and ran approximately 160 feet northwest from that corner (Photograph 5). The spur line ended at footings of a structure that was demolished prior to construction monitoring began. The railroad ties and rail track were wooden and appeared in good condition. Based on the 1921 and 1950 Sanborn Maps, this spur line was in place and went directly to the Federal Box Company building and then later to the American Can Company. Based on the Sanborn maps, the western half of the spur line had been destroyed prior to the current project. When identified during monitoring, the spur line was not complete and lacked integrity. In addition, according to the site forms for the Burlington Northern Santa Fe Railway (CA-SDI-13073 and CA-SDI-16385), the railroad was determined to be not significant and therefore, the spur line is not significant as part of that railway system.



PHOTOGRAPH 4
Feature 5, Cistern 2 Looking West



PHOTOGRAPH 5
Burlington Northern Santa Fe Railroad Spur Line,
Looking South-Southeast

In addition to the six features, powdered and crushed red brick was present in large patches over the entire property (Photograph 6). The layer of the crushed brick patches capped the features discussed above. It appears the brick spread during one of the later construction periods, possibly when the Japanese Lodging buildings were destroyed and the Flour Warehouse was constructed, sometime between 1921 and 1950. Mixed with the red brick were sometimes patches of crushed asphalt and/or burned brick. With the exception of a few isolated bottles there were no artifacts associated the crushed brick deposits. The large amount of crushed brick indicates it may have been brought onto the site as fill for leveling purposes, as there is too much to have come from the existing buildings on-site in the 1920s–1930s, especially as the few buildings comprising the Japanese lodgings were wood structures.

Analysis of Recovered Artifacts

The following is a summary of the artifact analysis done by VanWormer and Walter (2011) for this project and is included as Attachment 1. The artifact assemblage for Features 1 and 3 indicated that trash was being thrown into both features concurrently between 1925 and 1930. The most likely depositors were Japanese-Americans living at Fish Camp Kushimoto no Kyampu, who occupied the property between approximately 1913 and 1942.

Analysis of the recovered artifacts revealed interesting trends. Both features had low numbers of Japanese-produced artifacts in comparison to Euro-American-produced artifacts; however, the quantities are still sufficient to reflect the ethnicity of the Japanese people known to have lived there. When compared to assemblages from four other Japanese households and five Chinese households, the assemblage from Camp Kushimoto no Kyampu has the lowest percentage of Asian-produced artifacts, at less than 30 percent. Other Asian households averaged over 50 percent artifacts of Asian manufacture.

The types of Euro-American ceramic vessels represented in the assemblage suggest that Euro-American vessels were adapted to serve traditional functions within Japanese food practices. The large number of Euro-American bowls in Feature 1 was used most likely for rice and the large number of Euro-American saucers in Feature 3 was used most likely for vegetable side dishes. These patterns suggest that the population living at Camp Kushimoto no Kyampu was much more adapted to American material culture when compared to other Asian households in San Diego County. They followed traditional food ways but used items of American and European manufacture for their own specific uses.



PHOTOGRAPH 6
Layer of Crushed Red Brick

Analysis of recovered bottles also showed some differences compared to other assemblages. The assemblage from Camp Kushimoto no Kyampu was lower in Asian liquor (Japanese sake) than other Asian households. Conversely, the camp assemblage had the highest percentage of American soda pop bottles, as well as catsup-style bottles and milk-cream bottles.

The assemblage from Features 1 and 3 were also compared to a group of urban households dating from the 1890s to the 1930s to determine if a unique consumption pattern can be identified. The households compared included Anglo-American, Hispanic, Afro-American, and Chinese. When compared to these other assemblages the Camp Kushimoto no Kyampu assemblage has a somewhat higher consumer and kitchen item percentage, over 30 percent, than the other households which average 30 percent or less. However, this difference was not considered sufficient to define an ethnically specific functional pattern.

The historical and archaeological evidence indicate the group of people who made their homes at Fish Camp Kushimoto no Kyampu were not transient immigrant laborers who came temporarily to the United States. They established businesses, married, raised families, and made their homes in America. In doing this, they lived in and negotiated between two worlds: their traditional Japanese culture and the every day realities of survival in early twentieth century southern California (Van Wormer and Walter 2011).

6.0 Conclusions and Recommendations

Per the MMRP, discoveries made during monitoring must be evaluated for significance under CEQA Guidelines and the City of San Diego Historical Resources Guidelines (HRG). Significant resources, also called historical resources, are those cultural resources (whether prehistoric or historic) that have been evaluated and determined to be eligible for listing in the CRHR. According to CEQA, a resource is historically significant if it meets one of the criteria for listing on the CRHR (Public Resources Code 5024.1, Title 14 California Code of Regulations [CCR], Section 4852). That is, a property is significant if it:

1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.
2. Is associated with the lives of persons important to our past.
3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.

4. Has yielded, or may be likely to yield, information important in prehistory or history.

In addition to meeting one of the above criteria, a resource must retain enough of its integrity, or the authenticity of a historical resource's physical characteristics that existed during the resource's period of significance (CCR Title 14, Chapter 11.5 Section 4852 (c)). CEQA also recognizes resources listed in a local historic register or deemed significant in a historical resource survey. Some resources that do not meet these criteria may still be historically significant for the purposes of CEQA.

The City of San Diego has developed a set of guidelines that ensure compliance with state and federal guidelines for the management of historical resources. These guidelines are stated in the HRG. The intent of the City's guidelines is to ensure consistency in the identification, evaluation, preservation/mitigation, and development of the City's historical resources.

The criteria used by the City to determine significance for historic resources reflect a more local perspective of historical, architectural, and cultural importance. For inclusion on the City's Historical Resources Register, the resource can meet one or more of the following criteria:

- a. Exemplifies or reflects special elements of the City's, a community's, or a neighborhood's historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping, or agricultural development.
- b. Is identified with persons or events significant in local, state, or national history.
- c. Embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or crafts.
- d. Is representative of the notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist, or craftsman.
- e. Is listed or has been determined eligible by National Park Service for listing on the National Register of Historic Places, or is listed or has been determined eligible by the State Historical Preservation Office for listing on the State Register of Historic Resources.
- f. Is a finite group of resources related to one another in a clearly distinguishable way or is a geographically definable area or neighborhood containing improvements which have a special character, historical interest, or aesthetic value, or which represent one or more architectural periods or styles in the history and development of the city (City of San Diego 2001).

Site CA-SDI-20,232 (5742-HJP-1) is significant under CEQA criteria 1 and 4 and City criterion A. The site is significant under CEQA criterion 1 for its association with events important to history of Japanese immigration to California and more specifically San Diego between 1880 and 1930. The Japanese immigrants played a role in the agricultural and fishing industries in California and San Diego. They established businesses or acquired farmlands and raised families. They also worked as fisherman and in the fish canning industry in San Diego. In essence, they made their homes in America. The artifact analysis suggests that CA-SDI-20,232 (5742-HJP-1) represented one of these home bases, specifically a fish camp, where the Japanese immigrants worked and made their homes (Van Wormer and Walter 2011).

Site CA-SDI-20,232 (5742-HJP-1) is significant under CEQA criterion 4 for the information it yielded about the Japanese immigrants in San Diego. The data answered questions regarding how the features with the site were formed, when the deposition of the artifacts occurred, and what were the functional profiles of artifacts. The trash features were formed as part of backfilled privy boxes located among the Japanese Lodgings as shown on the 1921 Sanborn Map. The artifacts were probably deposited between 1925 and 1930. The functional profiles of the artifacts indicate that the Japanese immigrants used the trash privies to deposit kitchen refuse as represented by the high number of consumer and kitchen items. The low number of Japanese artifacts and the high number of Euro-American bowls and saucers suggested that the Japanese immigrants at CA-SDI-20,232 (5742-HJP-1) were more adapted to American material cultural but retained their traditional food ways when compared to other Asian households in San Diego County.

Site CA-SDI-20,232 (5742-HJP-1) is significant under City criterion A as reflecting a special element of the City's historical and cultural development. The site represents one of five fish camps in San Diego and is one of the few archaeological deposits that have Japanese artifacts. Based on Van Wormer and Walter 2011, there are three Japanese household features from Block 112 of Horton's addition with archaeological data. The data from CA-SDI-20,232 (5742-HJP-1) adds to the overall information about Japanese immigrants in San Diego.

The monitoring, feature excavations, artifact analysis, and archival research mitigated the impacts to site CA-SDI-20,232 (5742-HJP-1) to below the level of significance per the MMRP. The Restaurant Depot project resulted in no significant adverse effects. Based on our findings, RECON recommends that no further archaeological fieldwork be conducted for the site in the Restaurant Depot project area.

7.0 Certification and Project Staff

This report was prepared in compliance with CEQA and with policies and procedures of the City of San Diego. To the best of our knowledge, the statements and information contained in this report are accurate.



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ATTACHMENTS

ATTACHMENT 1

**Artifact Analysis Report: Living in Two Worlds;
Fish Camp Kushimoto no Kyampu; Historical and
Archaeological Investigations of Early 20th
Century Japanese Fishing Families in San Diego,
California**

**Living in two Worlds:
Fish Camp Kushimoto no Kyampu.
Historical and Archaeological Investigations
of
Early 20th Century Japanese Fishing Families
in
San Diego, California**

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ABSTRACT

This report presents results of historical and archaeological investigations at the site of Fish Camp Kushimoto no Kyampu, the home of Japanese immigrant fishing families during the early 20th century. Historical and archaeological evidence indicate that the people who lived at Fish Camp Kushimoto no Kyampu were not transient immigrant laborers who came temporarily to the United States. They established businesses, married, raised families, and made their homes in America. In doing this they lived in and negotiated between two worlds: their traditional Japanese culture and the every day realities of survival in early 20th century Southern California. The blending of these worlds and the creation of a Japanese-American identity is seen in both the historical and archaeological evidence gathered for this report. They were Japanese-Americans, who have left a legacy in the local community.

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I. INTRODUCTION

A. Project Location

The Restaurant Depot project proposed by Jertro Cash & Carry includes the demolition of three existing industrial structures (two warehouses and one maintenance/store building) and the construction of one new 71,647 square-foot wholesale warehouse building and associated parking lot. The two lots at 1335 Cesar E. Chavez Parkway (APN #538-660-45-00) and 1965 Harbor Drive (APN #538-660-06) would be combined for a total project area of 5.18 acres.

The project site lies in the Barrio Logan community of San Diego. It is between Harbor Drive and the Burlington Northern Santa Fe Railroad tracks and between Cesar E. Chavez Parkway and the Coronado Bay Bridge, in the Barrio Logan Redevelopment Plan Area.

B. Existing Conditions and Physical Environment

The project site is bounded on the northeast by Harbor Drive and on the southwest by the Burlington Northern Santa Fe Railroad tracks, and between the Coronado Bridge on the southeast and Cesar E. Chavez Parkway on the northwest. It is south of Interstate 5 and approximately 750 feet from San Diego Bay. Elevation of the project is approximately 40 feet above mean sea level. The project is in an unsectioned portion of the Pueblo Lands of San Diego, on the U.S. Geological Survey (USGS) 7.5 minute Point Loma, California topographic map.

The project is in a long developed portion of the city of San Diego, in a neighborhood originally called Logan Heights. Originally primarily a residential neighborhood, it has become increasingly a mixed industrial/commercial/residential neighborhood over the last 80 to 90 years. After the construction of Interstate 5 in the early 1960s the area southwest of the freeway became known as Barrio Logan. The area currently consists of a mixture of light industrial, commercial and residential buildings. The project site is primarily bordered by industrial land uses and Port District property. Much of the Port district property is being used for parking. To the immediate north and east are commercial retail uses. The Mercado District is a block to the north, and currently includes an existing multi-family residential development and a vacant site along Cesar E. Chavez Parkway.

II. HISTORIC BACKGROUND

Introduction - Japanese Immigration to the United States

Between 1880 and 1930 twenty-seven million foreign immigrants came to the United States. About 275,000 were Japanese, most of whom settled on the West Coast, especially in California (Sarasohn 1983; Dinnerstein and Reimers 1975:38). They helped pioneer the agricultural and fishing industries in the state.

Various political and economic circumstances that occurred in Japan during the late 19th and early 20th centuries led to the immigration of large numbers of Japanese to the United States. Following Commodore Perry's arrival in 1853, changes in Japanese society began to accelerate. A number of steps taken by the government to abolish the traditional feudal system brought severe economic disruptions. Opportunities for many Japanese men were further limited by the practice of primogeniture, whereby the family name, house, and property passed directly to the eldest son, leaving younger brothers to fend for themselves. By 1884 the government allowed exportation of contract labor, especially to Hawaii, from where many Japanese made their way to the West Coast of the United States (Sarasohn 1983).

Japanese wars with China in 1894 -1895 and Russia between 1904 -1905 further increased pressure to leave the country as many men of draft age chose to emigrate rather than fight (Sarasohn 1983). Following the Russo-Japanese War, economic deprivation continued, resulting in increased encouragement by the Japanese government for people to go abroad and make money. Many immigrated to California, working as migrant agricultural laborers and tenant farmers, trying to save enough money to return and establish themselves in Japan. As with other immigrant groups, however, many Japanese chose not to return to their homeland but stayed to establish businesses or acquire farmland through purchase, lease, or share cropping (Estes 1978).

The great majority of those who came to the United States were bachelors. In order to find a wife they used the time honored custom of *Omiai*, or arranged marriage, also known as *Shashin Kekkon*, or picture marriage. A prospective bridegroom sent his photograph to family or friends in Japan, and they sought out a woman willing to enter into a marriage. Often both parties came

from the same or neighboring villages and so had some prior knowledge of each other and their families. Upon receipt of the proposed bride's picture and background by the waiting bachelor, the proxy introduction was complete. "With the agreement of both families the marriage was formalized by entering the new wife's name in the official record of the groom's family, known as the *Koseki*. Now legally married, she was free to join her husband in America." As children were born, the term *Issei* came into use to differentiate the immigrant generation born in Japan from their children – the first generation of Japanese-Americans, known as *Nisei* (Estes 1978).

Japanese communities in Southern California kept strong ties to their mother country and Japanese heritage. Children attended local public schools. However, their education was supplemented by Japanese schools supported by the community where they learned the language, literature, and cultural heritage of their parents' native land. These lessons were reinforced at home. In many homes the religious principals of Buddhism were also taught (*Press Telegram* 8-15-1976:B4; Seo 1986; Van Wormer 1986; Sarasohn 1983).

As the number of Japanese on the West Coast expanded, prejudice against them rose, especially in California. By 1907 reports of physical violence were increasing as well as attempts to segregate Japanese children in public schools. These problems resulted in the "Gentlemen's Agreement" of 1908 between the United States and Japan, whereby the United States offered to enforce better treatment of Japanese already living in the country if Japan restricted further immigration (Sarasohn 1983). In the 1920s anti-Japanese hysteria again accelerated and climaxed with the Immigration Act of 1924 that ended all Japanese immigration to the United States.

Japanese already living in the United States continued to establish businesses and farms and raise their families. The outbreak of World War II brought disruption and dislocation to rural and urban Japanese communities in California. Following the Pearl Harbor bombing on December 7, 1941, persons of Japanese ancestry were suspected of anti-American activities by the United States government and the California population in general. Agents conducted surprise raids on Japanese communities looking for instruments of espionage and sabotage. In March 1942 reports of enemy submarines off the California coast resulted in vigilante committees demanding the removal of Japanese (Young nd: 8-11).

By this time President Franklin Roosevelt had already signed Executive Order Number 9066 authorizing the removal of all persons of Japanese ancestry on the West Coast. In April and May notices of Japanese removal from the coast were given. A hand bill printed in English ordered each household to take only necessary items, including a change of clothes, eating utensils, toilet articles, and a warm coat. Communities were permitted only a few months, and in some

instances only a few days, to make decisions about disposal of property and personal items (Sarasohn 1983; Sao 1986; Estes 1978).

Japanese in San Diego

Japanese immigrants first arrived in San Diego during the land boom of the 1880s. They came as part of a surge in population in which they remained largely unnoticed because of their small numbers. The first to arrive were young men, many under 20 years of age. The earliest came sometime between 1885 and 1887. They worked as track crews on the California Coast Railroad. Later some of them remained to labor in agriculture and the salt fields of the South Bay (Estes 1978).

Their numbers increased and within a decade as many as 250 Japanese worked in the citrus groves and packing sheds of Lemon Grove, La Mesa, and Chula Vista. The Japanese prospered in agriculture and by 1905 there were 32 Japanese owned or leased businesses in Mission Valley, Bonita, and Palm City. A minority also worked in urban areas. Annie Kawai, who operated a cigar store at 261 “H” Street, remains the earliest documented Issei woman in San Diego (Estes 1978).

During the first decade of the 20th century the San Diego Japanese immigrant community grew as a result of racial and economic obstacles faced in northern California. According to historian Don Estes:

Two kinds of violence – one social and the other natural – marked the real genesis of San Diego’s Japanese community. Beginning in 1900, for racial and economic reasons, anti-Japanese activity had become increasingly hostile in Northern California, especially in San Francisco. The antagonism was compounded further by nature on April 18, 1906 when a major earthquake and fire leveled the bay city. As a result many Issei decided to relocate in Southern California (Estes 1978).

By 1907 a Japanese business community, composed of pool halls, restaurants, barber shops, and boarding houses, had begun to form in San Diego around 5th and Market Streets. In addition a Japanese Congregational Mission located on 8th Street, began offering night classes in English and Religion (Estes 1978). A Buddhist temple taught Japanese children their parents’ native language and customs.

It was about this time that Japanese fisherman began to arrive in San Diego in increasing numbers. The Issei interest in the area’s fishing potential began in 1908 when Kikuchi Jiroichi

employed a small group of fishermen to catch abalone. From this humble genesis a local Japanese fishery grew. By 1918 the Department of Commerce estimated that fifty percent of all crews in San Diego were Japanese (Estes 1978).

Japanese Fishing in San Diego

The efforts of pioneer fisherman and entrepreneur Kondo Masaharu, and his successful M.K. Fishing Company helped attract many Japanese fishermen to San Diego. Masaharu employed another fishing pioneer, Abe Tokunosuke, to manage his enterprise.

Sailing from the Santa Fe Wharf, boats like the *Vasco da Gama* searched the waters from Mexico to Panama for tuna. The Japanese sailing from San Diego were responsible for introducing the bamboo pole to tuna fishing, as well as long range refrigerated boats. Lures first imported into this country by ship chandler Taniguchi Takezo were so superior that they quickly became the standard for the industry (Estes 1978).

Not all activity focused on long voyage boats harvesting distant waters. During the period 1910 to 1930 many Japanese fishermen worked local waters. "At that time it was primarily in shore fishing with most of the catch made up of white albacore and bonito." The fact that albacore was selling at around 14 dollars a ton encouraged many Japanese to turn from agriculture to fishing during the second decade of the 19th century (Nanju 1960).

In 1913 the Japanese Fisherman's Association was established. Around 1918 the Association had over 200 members representing 40 to 50 small ships and boats. At that time the San Diego Japanese Fisherman's Hall was also built. "It was an ideal situation since the group was very active and very friendly." By 1933 there were around 300 Japanese fishermen in San Diego, although only 135 belonged to the Association. Together they represented about 34 boats and over a million dollars in annual investments (Nanju 1960).

The type of fish caught included tuna (albacore), bonito, sardine, barracuda, sea bass, yellow tail, flat fish, abalone, clams, and some others, about forty different kinds all together. All except those specifically caught for the fresh fish market went to the canneries. The catch for the year 1934 included 3,445 tons of albacore and 868 tons of bonito for a total of 4,323 tons worth 499,860 dollars (Nanju 1960).

Local fishing grew hand-in-hand with the San Diego fish canning industry. Pacific Tuna Canning Company began operation in 1911 at the foot of F Street. It burned down the following year but reopened at the foot of 26th Street. Premier Packing Company opened in 1912 at the foot of Crosby Street. Within the next 10 years nine other fish canneries opened. By the early 1920s Van Camp Seafood had taken over the Premier Company at the foot of Crosby Street. By 1932 Van Camp had absorbed three other small canneries and employed 400 people (Crawford 2009).

Fish Camp Kushimoto no Kyampu

The area referred to as Fish Camp was adjacent to and behind the Van Camp (Premier) cannery at the foot at Crosby Street. The land was owned by the cannery who allowed workers to live there rent free. The camp started during Premier's ownership. Sakayo Kawamoto, who came to Fish Camp in 1917, as an 18 year old bride remembered:¹

When I came to fish camp the cannery name was Premier Cannery after the owner Mr. Premier. Through the years the cannery changed names several times, but it was probably best known as Van Camp. Mr. Premier was very sympathetic to the Japanese and treated us very well. The camp consisted of wooden shacks built right over the water on a pier behind the cannery. All the houses were provided to the fisherman by the cannery rent free with free utilities.... There was a Japanese style community bathhouse where everyone bathed. Each family took turns tending the fire and cleaning the bath (Kawamoto nd).

Fish Camp actually consisted of five camps. Four were at the foot of Crosby Street. The camp immediately behind the cannery where Sakayo Kawamoto lived was called "Naka no Kyampu" (Middle Camp); one to the east called "Ue no Kyampu" (Upper Camp) was also behind the cannery; one to the west called "Lower California" was behind a cannery of the same name; and the fourth was on Crosby Street across the railroad tracks running in front of Premier Cannery. The last mentioned camp was one of only two that were not built out over the water and was called "Kushimoto no Kyampu" because most of the people living there were from a town named Kushimoto in Wakayama-Ken prefecture, Japan (Kawamoto nd; Kawamoto 2011). Located near

¹. As stated above, Sakayo Kawamoto came to Fish Camp in 1917 when she was 18 years old. Her first husband Masaichi Kubota, who had been living in Fish Camp, went to Japan to visit his parents and they were married before he returned to the U.S. (Kawamoto nd).

the airport across Pacific Highway from what is now Solar Turbines, the fifth camp, known as “Hokaido” because it was north of the other four encampments, was also built on dry land (Kawamoto nd) (Figures 1-10).

Kushimoto no Kyampu is the camp that is the subject of this study. It was located on Crosby Street (present day Cesar E. Chavez Parkway), a half block northeast of the Van Camp Cannery between Colton Ave (present day Harbor Drive) and Beardsley Street. Train tracks running along Beardsley separated the block from the Van Camp complex, so that this camp was often described as being across the tracks from the cannery (Sanborn 1920; Kawamoto nd; Kawamoto 2011). The 1921 Sanborn Fire Insurance maps show the camp as a series of long narrow structures labeled “Japanese Lodgings,” along with smaller associated outbuildings. Addresses for the complex include 1315, 1317, 1319, and 1324 Crosby Street. The rest of the lot contains the Federal Box Company lumber yard (See Figure 1) (Sanborn 1920).

When Sakayo Kawamoto first arrived, the Kushimoto camp housed men who worked in the cannery. At this time Frank Yamada was foreman of the cleaning operation at Premier Cannery and he lived at Kushimoto (Kawamoto nd).

By the mid-1920s the camp had become the home of several Japanese fishermen families. Former residents remember it as the residence of two Nakamura families, the Minamide family, the Hibi family, and the Seki family (Kawamoto nd; Kawamoto 2011). Unlike many fish camp residences who were transient and then moved on, these families became permanent fixtures of the larger Fish Camp community.

Residents of the different fish camps are listed on the 1920 Federal Manuscript Population Census Returns (see Appendix). However they are not broken out by address or camps. Occupants of all the camps are simply listed as living at the “foot of Crosby Street.” A large number are described as “Japanese on fishing boats operating from foot of Crosby Street.” Some of the names listed, however, are known to be residents of camp Kushimoto no Kyampu. These include Frank Yamada, his immediate neighbors, and members of the Nakamura family (Table 1) (Census 1920).

Directories from 1928 to 1931 listed the following occupants for the addresses at camp Kushimoto: Fukumatsu Nakamura and his brother Kinjiro Nakamura at 1315 Crosby, Japanese Fishermen’s Association of San Diego at 1319 Crosby, and Mrs. Isako Shimoda, who was running a restaurant locally known as “Mary’s Lunch” at 1349 Crosby (San Diego Directories 1928-1931; Urata 2010).

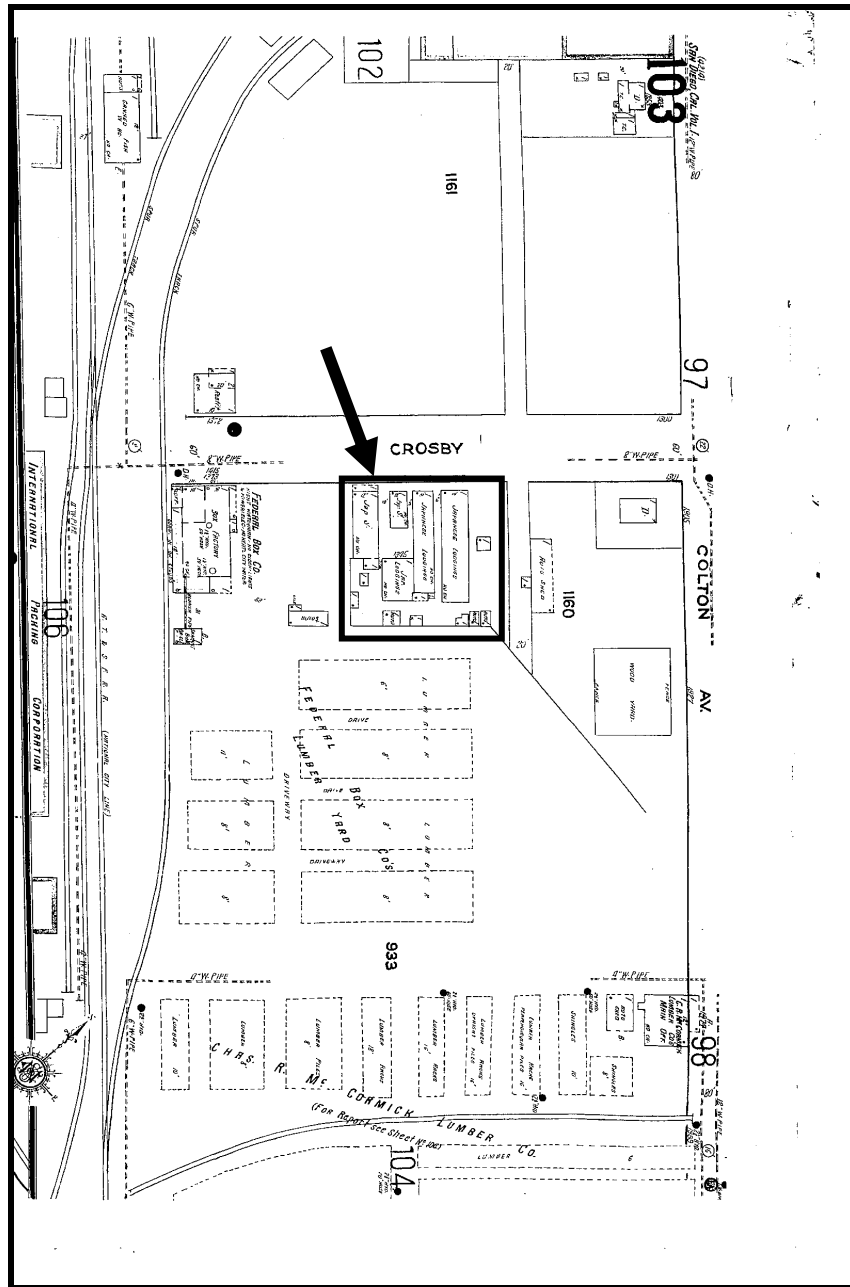


Figure 1: 1921 Sanborn Map showing Fish Camp Kushimoto no Kyampu (Sanborn 1921).

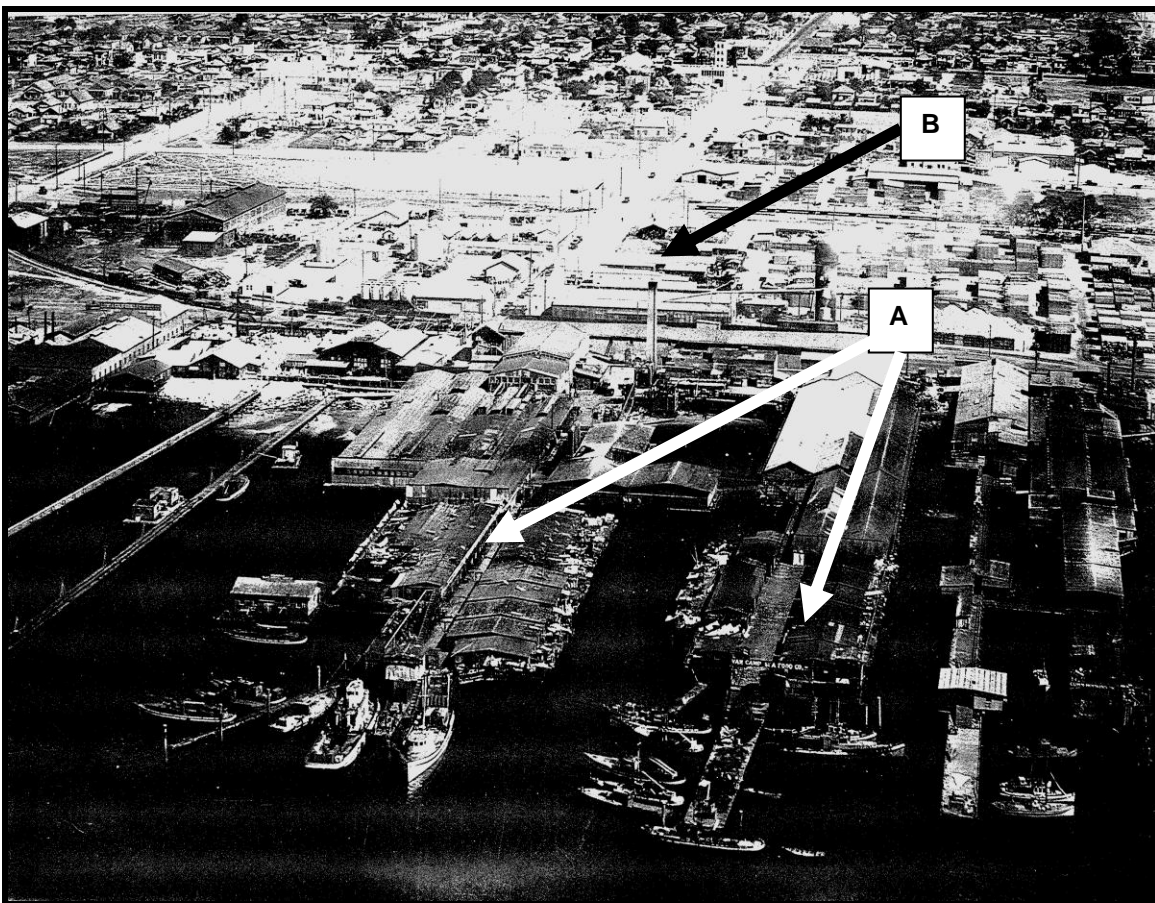


Figure 2: Aerial photograph of the Van Camp Cannery and associated Fish Camps.

A: Camps built over the water adjacent to the cannery.

B: Kushimoto Camp along Crosby Street (San Diego History Center).



Figure 3: A closer look at Fish Camp Kushimoto no Kyampu (San Diego History Center).



Figure 4: A fish camp on the right built over the water. The Van Camp Cannery is on the left (Japanese American Historical Society of San Diego).



Figure 5: Another view of a fish camp built over the water. The flying carp banners are in celebration of Japanese Boys' Day (Japanese American Historical Society of San Diego; San Diego History Center).



Figure 6: Himaka family at one of the Van Camp Cannery Fish Camps circa 1927 (Japanese American Historical Society of San Diego).



Figure 7: Two little girls dressed in kimonos for a special occasion pose for this family portrait taken at a Van Camp Cannery Fish Camp in the late 1930s (Japanese American Historical Society of San Diego).



Figure 8: Fish Camp Kushimoto - Hibi and Nakamura families in front of the barracks circa 1936 (Japanese American Historical Society of San Diego).



Figure 9: Yoshiko and Masaru Nakamura circa 1940, in front of a barracks at Fish Camp Kushimoto (Japanese American Historical Society of San Diego).



Figure 10: Fish Camp Hokaido (North). This camp was across from present-day Solar Turbines. It and camp Kushimoto were the only camps built on dry land rather than over the water. The buildings at Hokaido were very similar in appearance to those at Kushimoto (Nakamura 2011) (Japanese American Historical Society of San Diego).

The 1930 Federal Census Manuscript Returns provide a more complete picture of camp households. That year the census taker listed occupants by address. Households for the Kushimoto camp are listed on Table 2. Families living in their own apartments in the barracks at 1315 Crosby Street included the households of 46 year old Fukumatsu and his 41 year old wife Fuji Nakamura, with their six children; next came 41 year old Kinjaro (Kinjiro) and 28 year old Koyoshi Nakamura and their four children; followed by Seiichi and Fujie Shiman, who were both 40 years of age and resided with two “boarders,” 51 year old Mr. Uyeno and 31 year old Yosutaro Hibi. The last apartment at 1315 Crosby housed 30 year old Tukujiro and 26 year old Naos Minamide, and their son Toshiaki. The census taker listed the occupation of Tukujiro Minamide as a “store keeper.” Employment of all the other adult males was recorded as “fisherman” and their wives as (cannery) “packer.” No occupation was listed for Naos Minamide, implying she kept house for her store keeper husband (Census 1930).

Occupants of the adjacent barracks at 1319 Crosby Street consisted of a household of single men who followed a variety of occupations that included: Seitaro Satuksa, a 32 year old fisherman;

Gentaro Ogawa, also 32 years old and a fisherman; Mr. Yamaguchi, who was 49 years old and cleaned machinery in a fish cannery; Hisachi Yoshida, 41 years of age who cleaned floors in a cannery; Teiishi Fuckucka (Fukuka), a 32 year old cannery machinery cleaner; Mateiji Takamura, 39 years of age, employed as a restaurant dishwasher, and Jusaku Kishiyama, a 36 year old fisherman. The adjacent dwelling at 1345 Crosby housed Benehi Hira (Hirai), foreman of a fish cannery and 47 years of age. The last Camp Kushimoto household listed, at 1349 Crosby Street, was that of 54 year old restaurant operator Isa Shimoda. Overall this list included a total of 30 residents for the Camp that included 6 separate households, with 19 adults and 11 children between 5 and 16 years old (Census 1930).

The fisherman led difficult lives. Sakayo Kawamoto recalled:

The boats were small, slow, and because there was no refrigeration or iced holds, the boats could only fish local waters on one day or two day trips. The men fished mostly in the summertime for albacore and skipjack tuna. When I first came to Fish Camp the canneries were not taking skipjack so any skipjack the men caught had to be thrown back to the ocean. In those days the fish had to be headed and gutted before the cannery would take the fish. For some reason, the Japanese fishermen were not as good as the Italians at wintertime fishing for rock cod and yellowtail, which were market fish and not cannery fish (Kawamoto nd).

Mostly the fishermen spent the winter repairing their boat and fishing gear to get ready for the next fishing season. Some of the fishermen found jobs as farm laborers during the winter months to make ends meet. The cannery lent money to the fishermen for their boat and living expenses. The cannery kept track of how much money each boat was owed for their catch and how much the cannery lent the boat. Each year the net amount was paid out to the boat owner who then divided up the money among the partners and crew. In a good year, there was money to be divided up, but in a bad year (and there were more bad years than good), the boat was in debt to begin the new year (Kawamoto nd).

Being the wife of a fisherman wasn't easy either. Most of the wives, including myself, worked the canneries to supplement the family income. If there were children, the wives stayed home or else they had to find someone to take the children while they worked. Some wives dried fish and sold them to the Japanese families. Winter time was the sardine season. The sardines were caught at night and when the boats came in to unload the sardines late at night or

early morning, the cannery would blow a whistle to call us in to work. Many times we would finish one batch, go home, then be called back again to work on another batch (Kawamoto nd).

Isamu (Samuel) Nakamura was born at Camp Kushimoto no Kyampu on April 22, 1924. His parents Fukumatsu “Frank” Nakamura and Fuji Minami Nakamura resided at 1315 Crosby Street (Figures 11-15). Fukumatsu Nakamura arrived in the U.S. about 1895. Fuji came later as a picture bride (Shashin Kekkō). Fukumatsu first worked as a coolie laborer on the railroad, and later as a farm laborer, and then for the Van Camp Seafood Co. as a fisherman on a small boat – the *Matsu*. He was the captain and his brother, Kinjiro, was engineer (Nakamura 2009; 2011). “They would go out daily and fish for whatever was biting” (Nakamura 2009). They sold mackerel to a near by fertilizer company and the other fish to Van Camp Seafood Company (Nakamura 2011).

Fuji Nakamura worked at Van Camp Seafood Cannery (see Figure 15) (Nakamura 2009). Because of their long term employment at the cannery she and other women of Japanese descent were part of the primary table fish cleaning crew. This meant that Fuji and her table one coworkers had seniority and a priority to work when a load of fish came in. Women on the other tables worked only when the table one women had received their full quota to clean and there was still fish left over from the catch. After being off loaded from the boats, the fish were gutted, headed, washed and then steamed. The cooked fish was then carted to the cleaning tables where the teams of women scraped off the skin, cut or broke the carcass in half, removed the blood, removed the bones, separated out the white meat, cleaned the meat, and put it on trays. The work was “tough.” The fish were heavy, the work pace frantic, and the ladies often got bones in their fingers (Nakamura 2011; P. Nakamura 2011; Crawford 2009).

Each woman was paid by the tray.² “They worked ‘piece work’ which meant the faster you cleaned the steam-cooked fish, the more money you made. Needless to say, they worked like mad” (Nakamura 2009). The Nakamura sisters (Fuji’s daughters) were remembered “as champions” because they cleaned so fast. Mabel (Nakamura) Hibi was renowned for her speed: “She worked like a maniac,” “She was a champion, nothing bothered her,” “My sister, Mabel Hibi

² . Westgate Cannery paid its fish cleaners 30 cents a tray (Crawford 2009).



Figure 11: Fukumatsu and Fujii Nakamura at Camp Kushimoto with their 1924 Dodge (Japanese American Historical Society of San Diego).



Figure 12: Fuji Nakamura in more informal and festive attire (Japanese American Historical Society of San Diego).



Figure 13: Fuji Nakamura with some of her children circa 1936. From left, back: Yoshiko, Michi, Fuji, and Sam (Isamu). Identities of the two small children are not known (Japanese American Historical Society of San Diego).

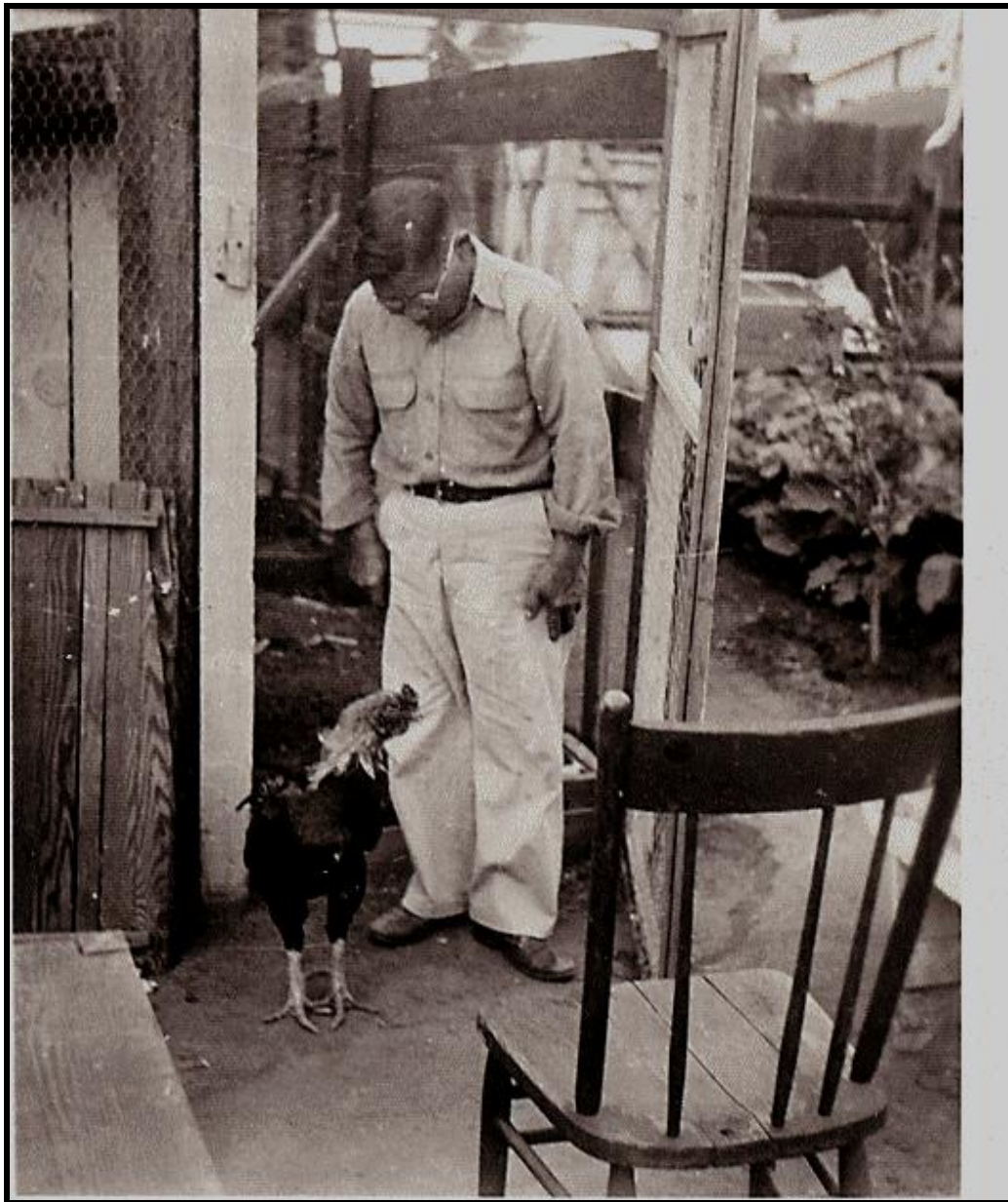


Figure 14: Fukumatsu Nakamura in the backyard of camp Kushimoto with his favorite rooster (it may have been a fighting cock). His vegetable garden can be seen at the right (Nakamura 2011) (Japanese American Historical Society of San Diego).



Figure 15: Japanese women cleaning fish at Van Camp Cannery. Fuji Nakamura is second from right on the back row (Japanese American Historical Society of San Diego; San Diego History Center).

was one of the fastest, if not the fastest, fish cleaners” (Nakamura 2011; P. Nakamura 2011; Nakamura 2009). Mabel, like her mother:

. . . was on the first table, because she had been there a long time, and she made a fortune, in the summer time, when the skipjacks are running they’re easy to clean because they are fatty, skin comes right off and you can break it up and clean the blood out real quickly, she was fast!!! (P. Nakamura 2011).

Mabel would often bring home two checks a week totaling over one hundred dollars. Most fish cleaner women made less than a hundred dollars a week.

The houses at Fish Camp consisted of long wooden barracks with entry doors along the sides of the buildings. In the Fukumatsu and Fuji Nakamura home at 1315 Crosby Street, the front door entered into the kitchen. A hallway led from the kitchen to the three bedrooms, one for the parents, one for the four girls, and one for the two boys. The dwelling had electricity, running water, toilet, and telephone. Inside furnishings included a wooden table and chairs, gasoline stove, icebox, and wringer washing machine. Clothes were hung on the outdoor clothesline to dry (Nakamura 2011).

In a garden located behind the house Fukumatsu grew dahlias and vegetables. He excelled in growing large dahlias. He also built a traditional Japanese communal bath behind the dwellings that consisted of a small elevated building enclosing a large wooden tub. The building and tub were elevated slightly above the ground so that the water in the tub could be heated with a wood fire. Commercial fisherman off the big tuna boats would often come by with fish for the family and be invited to use the tub and stay for a meal. Peeping toms caught trying to look at the bathers through knot holes in the wooden sides of the building got water splashed into their eyes (Nakamura 2011).

Since both parents worked, the four Nakamura girls did the bulk of the house work. Michi often ran Sam (Isamu) out for tracking dirt onto the floor while she was trying to mop. In spite of her constant employment outside the home, Fuji did most of the cooking. She prepared some American dishes, but mostly followed a traditional Japanese diet. Fish, rice, and pickled Japanese vegetables were the main staples. When American hot dog wieners occasional broke this routine it “was a treat.” Fuji loved skipjack and the family ate skipjack sashimi almost every night during the season. They consumed their meals from traditional Japanese rice bowls with chop sticks (Nakamura 2011).

Several other sources supplemented the family's diet. Fukumatsu grew vegetables and raised chickens for their eggs (see Figure 14). Old or sick hens that no longer lay were eaten. Their neighbors, the Hibis, raised pigeons and their cousins in the Kinjaro Nakamura household raised rabbits for food. The boys gathered abalone at low tide, and Pismo clams from in front of the Hotel Del Coronado and the Silver Strand. The abalone were dried and eaten and the clams fried (Nakamura 2011).

Family purchases were made in downtown San Diego often at the Japanese store Nihon Shokai. This establishment also sent a vendor truck out to Fish Camp. The Nakamura girls made many of their own dresses (Nakamura 2011).

The children attended Logan Elementary School and later San Diego High. On Saturdays and Sundays they went to Japanese School at the Buddhist Temple. The fish camp boys had a soft ball team and also "played a lot of marbles." In remembering his youth Isamu (Sam) Nakamura recalled:

During childhood I would run home from Logan grammar school and go fishing on the wharves at Van Camp fish camp until dark. . . . I remember fishing with Dad off Point Loma where the ocean was so clean we could see the fish biting our hooks way down deep. Now you can't see anything. We were very poor, so we ate fish every day. Once in a while my Dad would harpoon a porpoise to eat. It was real good and tasted like beef. Since eating fish every day since childhood, I refused to eat fish for many years (Nakamura 2009).

At the west end of Camp Kushimoto no Kyampu, at 1449 Crosby Street, was a cafe operated by Mrs. Isa Shimoda, popularly known as Mary's Lunch or *Kanta* (San Diego Directories 1928-1931; Urata 2010; Nakamura 2011) (Figure 16). Mrs. Shimoda emigrated from Japan to San Francisco in the early 1900s and was among the Japanese who moved from the bay area to San Diego after the 1906 San Francisco earthquake. She opened the small restaurant to serve the Van Camp and Sun Harbor cannery workers, and served traditional American food that included bacon and eggs, and pancakes for breakfast and sandwiches for lunch. At noon cannery workers came to eat at Mary's and then returned to their jobs. However, because of the irregular hours of cannery operation, meals were provided on a moments notice (Urata 2010; Nakamura 2011).

Although cannery workers were the major clientele, many customers were also from local businesses, in addition to the Issei fisherman who came for the food, entertainment, and relaxation. The place became a local hang out for Fish Camp residents. Men and women played *hana*, a Japanese card game, in a large back room. These games were extremely popular,

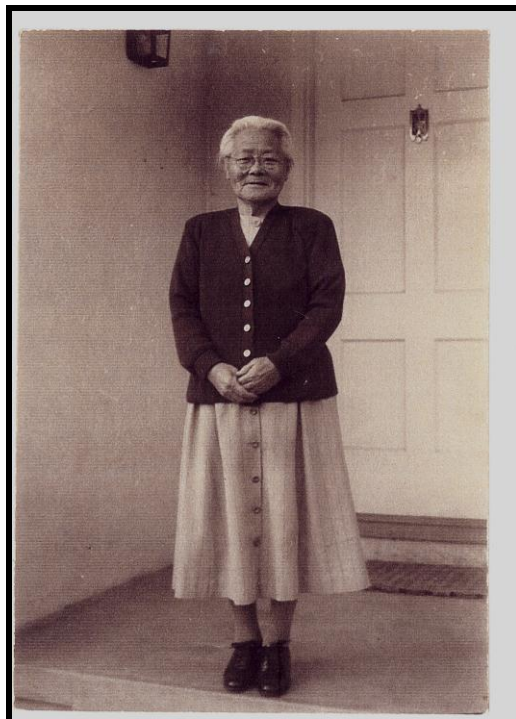
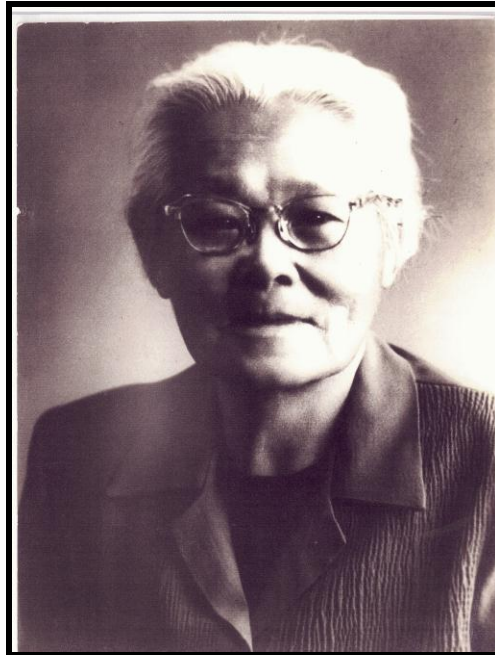


Figure 16: Isa Shimoda, proprietor of Mary's Lunch and a Camp Kushimoto institution (Japanese American Historical Society of San Diego).

especially after hours and during the winter months of the off season, giving Fish Camp residents a place to relax and socialize (Urata 2010).

Mrs. Shimoda was a remarkable woman, remembered as a “very generous person during the twenty-some odd years she ran the restaurant, she was always very popular with her patrons” (Urata 2010). With a limited knowledge of the English language she obtained the funds to start her business and negotiated a contract with Van Camp Cannery management to rent the site, a fact that astonished her nephew James Urata. She was nicknamed *Kanta no Obasan*; kanta is the Japanese word for “counter” (Urata 2010). For a special treat, Fish Camp children walked to “Kanta” for ice cream cones, that held “two or three scoops of ice cream and on the bottom had slips of paper that let you know if you won a free cone” (Himaka 1993).

The biggest day of the whole year for Fish Camp was the January 1st, New Years. Families at Camp Kushimoto made and served *mochi*, a Japanese rice cake made of glutinous rice pounded into a paste and molded into shape. In Japan it is traditionally made in a ceremony called *Moschitsuki*, and although eaten year round, is a traditional food for the Japanese New Year.

Elaine Hibi Bowers remembered that her family, along with the other Camp Kushimoto residents, followed the traditionally labor-intensive Moschitsuki mochi-pounding ceremony:³

New Years Day definitely was the day of the whole year in pre-war Fish Camp, and making mochi for it was a great project. Great quantities of rice were washed and stacked on top of a large metal drum that contained a very hot fire and somehow, without benefit of thermometers or technical gauges of any sort, the rice was perfectly cooked.

The men would rhythmically pound with long handled wooden mallets made of small logs or tree branches with large heads (in large wooden mortars) until it was a thick mass. Toward the end a deft specialist with rice paddle in hand would turn

³ . To make mochi polished glutinous rice is soaked overnight and cooked. The cooked rice is pounded with wooden mallets (*kine*) in a traditional mortar (*usu*). Two people will alternate the work, one pounding and the other turning and wetting the mochi. They must keep a steady rhythm or they may accidentally injure one another with the heavy kine. The sticky mass is then formed into various shapes (usually a sphere or cube).

the rice between blows until it was just the right consistency for shaping (Figures 17-19).

Women with cornstarch on their hands shaped the beaten rice into thick round patties of various sizes.

The other memorable part of the holidays was the long group photo. A professional Caucasian photographer would come every year on January 1st, set up his tripod, and everyone, scores and scores of people, assembled to be in it (Hibi-Bowers 1998).

Fish Camp continued to thrive as a close knit community until the outbreak of World War II. Following the Japanese attack on Pearl Harbor on December 7, 1941 the Issei leaders of the Japanese community in San Diego were arrested and shipped to Missoula, Montana for detention. Following President Roosevelt's Executive Order 9066, in February 1942, authorizing the army to designate military zones within the Western United States from which persons of Japanese ancestry could be excluded, the residents of Fish Camp, along with all other people of Japanese ancestry, were interned in the various camps established throughout the western United States (Estes 1978). Fish Camp, along with all the other Japanese communities in San Diego County, was no more.

Conclusions – Legacy

The people who lived at Fish Camp Kushimoto no Kyampu were not transient immigrant laborers who came temporarily to the United States. They established businesses, married, raised families, and made their homes in America. In doing this they lived in and negotiated between two worlds: their traditional Japanese culture and the every day realities of survival in early 20th century Southern California. The blending of these worlds created a unique Japanese-American identity. Following the war many former Camp Kushimoto residents returned to live in Southern California, including Yasutaro Hibi, Fukumatsu Nakamura, Kinjiro Nakamura. All three returned to the fishing industry. Their children also returned to follow their own careers, married, and establish families. They were Japanese-Americans, who, as pioneer immigrants in the local fishing industry have left a legacy in the local community, and whose children, grand children and great grand children are still part of San Diego.

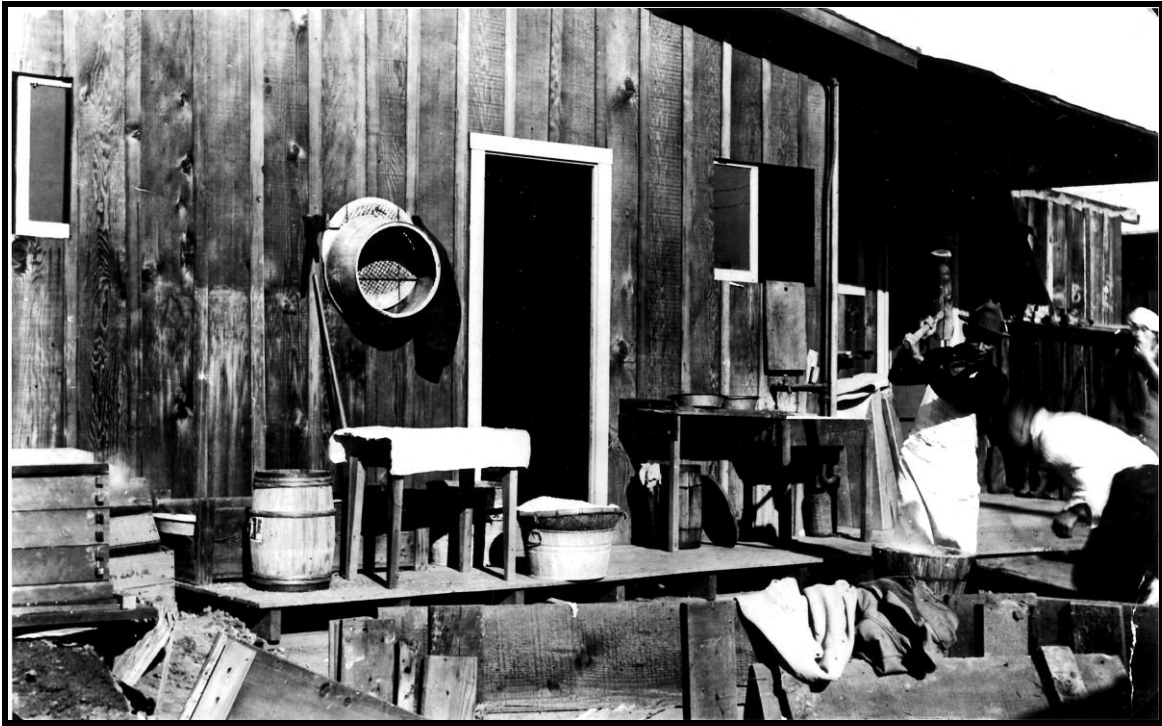


Figure 17: Pounding mochi at Camp Kushimoto in the early 1920s. The man in the photo may be Frank Yamada (Japanese American Historical Society of San Diego; San Diego History Center).



Figure 18: Pounding mochi for New Years at Camp Kushimoto (Japanese American Historical Society of San Diego).

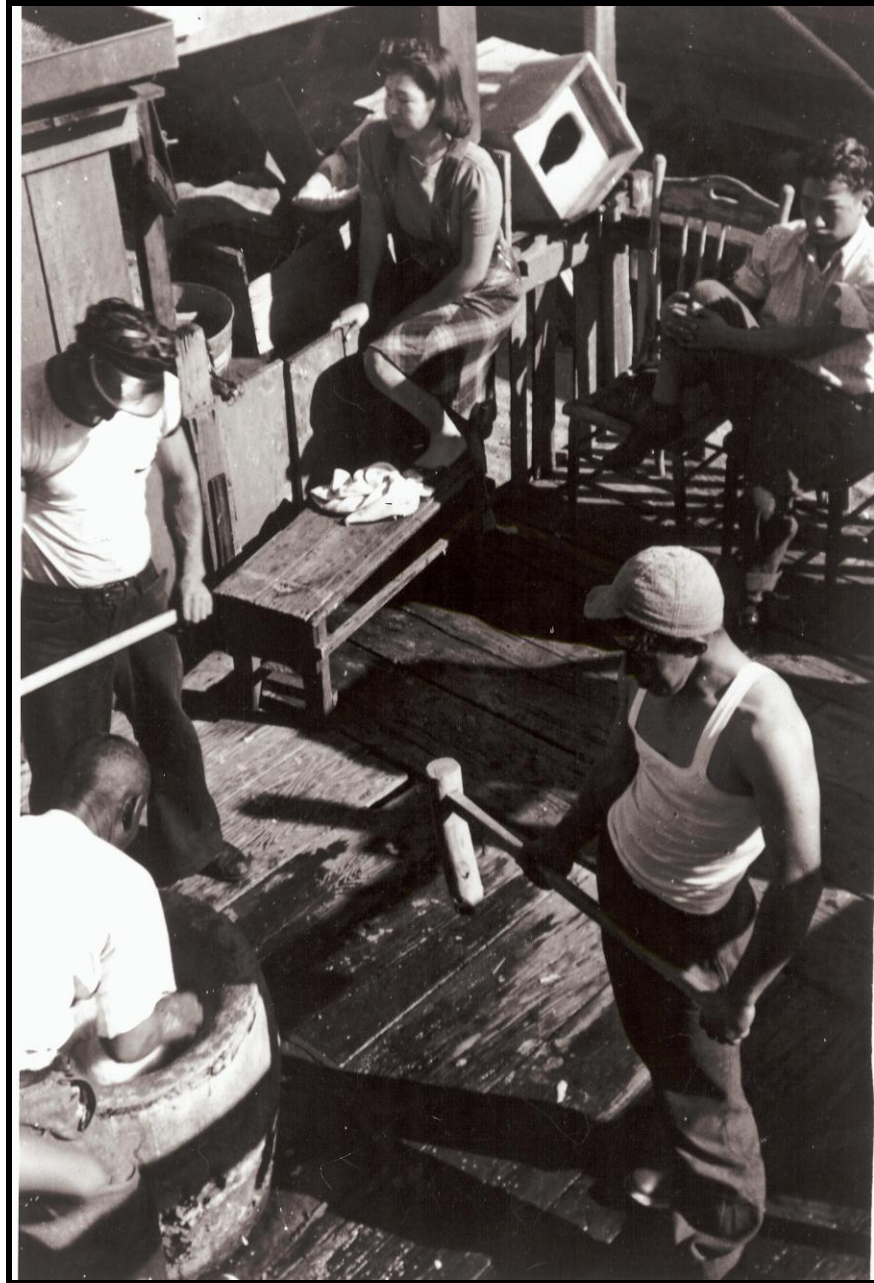


Figure 19: Making mochi at Camp Kushimoto – 1939 (Japanese American Historical Society of San Diego).

Table 1: Probable Residents of Fish Camp Kushimoto no Kyampu - 1920 Federal Census

LAST NAME	FIRST NAME	RELATION	ADDRESS	OWN or RENT	SEX	AGE	YEAR **2	BORN	OCCUPATION / AT SCHOOL
Nakamura ****4	Fukumatsu	Head	Foot of Crosby St.	R	M	36	1900	Japan	Fisherman "At Sea"
Nakamura ****4	Fuji	Wife	Foot of Crosby St.	-	F	33	1911	Japan	None
Nakamura ****4	Mabel	Dau	Foot of Crosby St.	-	F	6	-	Calif.	None
Nakamura ****4	Grace [Gracy]*1	Dau	Foot of Crosby St.	-	F	5	-	Calif.	None
Nakamura ****4	Masaru	Son	Foot of Crosby St.	-	M	3 6/12	-	Calif.	None
Nakamura ****4	Moichiya [Michiyo]*1	Dau	Foot of Crosby St.	-	F	2 3/12	-	Calif.	None
Nakamura ****4	Yoshi	Dau	Foot of Crosby St.	-	F	10/12	-	Calif.	None
Nakamura	Jutario	Head	Foot of Crosby St	?***3	M	38	1901	Japan	Fisherman "Cannery"
Nakamura	Kinjiro [Kinjo]	Wife	Foot of Crosby St	-	F	27	1917	Japan	None
Nakamura	Kamame	Son	Foot of Crosby St	-	M	2	-	Calif.	None
Nakamura	Kinjiro	Head	Foot of Crosby St	R	M	28	1918	Japan	Fisherman "Cannery"
Nakamura	Koyoshi	Wife	"foot of Crosby st"	-	F	16	1918	Japan	None
Nakamura	Kiyoshi	Son	"foot of Crosby st"	-	M	8/12	-	Calif.	None
Magura / Yagura*1	Zamatsu	Head	"foot of Crosby st"	***3	M	31	1907	Japan	Fisherman "Cannery"
Magura / Yagura*1	Naoe	Wife	"foot of Crosby st"	-	F	23	1916	Japan	None
Magura / Yagura*1	Iwao	Son	"foot of Crosby st"	-	M	1 8/12	-	Calif.	None
Yamada	Frank	Head	"foot of Crosby st"	***3	M	26	1910	Japan	Fisherman "Cannery"
Yamada	Henry	Brother	"foot of Crosby st"	-	M	21	1916	Japan	Fisherman "Cannery"

NOTES:

*1 = Alternate spellings from other sources in brackets.

**2 = Year of immigration to the United States.

***3 = Illegible entry.

****4 = This family was entered in the Census twice: "Foot of Crosby Street" (Lines 1-7; Sheet No. 11 Supplement A2, enumerator 6449, also #209 next to "Department of Commerce – Bureau of the Census" line) and at "1814 Main Street" (Lines 26-32; Sheet No. 1A, enumerator 1401, also #154 next to "Department of Commerce – Bureau of the Census" line). In fact, it appears several Japanese families were enumerated twice.

Table 2: Residents of Fish Camp Kushimoto no Kyampu - 1930 Federal Census

ADDRESS	LAST NAME	FIRST NAME	RELATION	FAMILY	HOUSE HOLD#	RENT OR OWN	VALUE	SEX	MARITAL STATUS	AGE	WHERE BORN	YEAR IMMI- GRATED	OCCUPATION	INDUSTRY	NOTES
1315 Crosby	Nakamura	Fukamatsu	Head	fam #1	HH# 1	R	15	M	M	46	Japan	1899	fisherman	fish	-
1315 Crosby	Nakamura	Fuji	Wife	fam #1	HH# 1	-	-	F	M	41	Japan	1912	packer	cannery	-
1315 Crosby	Nakamura	Grace	Dau	fam #1	HH# 1	-	-	F	S	15	Calif	-	-	-	-
1315 Crosby	Nakamura	Isamu	Son	fam #1	HH# 1	-	-	M	S	5	Calif	-	-	-	-
1315 Crosby	Nakamura	Mabel	Dau	fam #1	HH# 1	-	-	F	S	16	Calif	-	-	-	-
1315 Crosby	Nakamura	Masaru	Son	fam #1	HH# 1	-	-	M	S	13	Calif	-	-	-	-
1315 Crosby	Nakamura	Michiko	Dau	fam #1	HH# 1	-	-	F	S	12	Calif	-	-	-	-
1315 Crosby	Nakamura	Yoshiko	Dau	fam #1	HH# 1	-	-	F	S	10	Calif	-	-	-	-
1315 Crosby	Nakamura	Kinjaro	Head	fam #2	HH# 2	R	12	M	M	41	Japan	1911	fisherman	fish	-
1315 Crosby	Nakamura	Koyoshi*	Wife	fam #2	HH# 2	-	-	F	M	28	Japan	1918	packer	cannery	* see note#1 below
1315 Crosby	Nakamura	Kikue	Dau	fam #2	HH# 2	-	-	F	S		Calif	-	-	-	-
1315 Crosby	Nakamura	Kiyoshi*	Son	fam #2	HH# 2	-	-	M	S	10	Calif	-	-	-	*see note#1 below
1315 Crosby	Nakamura	Minoru	Son	fam #2	HH# 2	-	-	F	S	-	Calif	-	-	-	-
1315 Crosby	Nakamura	Yukie	Dau	fam #2	HH# 2	-	-	M	S	-	Calif	-	-	-	-
1315 Crosby	Shiman **	Fujie	Wife	fam #5	HH# 5	-	-	F	M	40	Japan	1918	Fisherman *	Fish canning	*she is listed as a fisherman **see Note# 2 below
1315 Crosby	Shiman **	Seichi	Head	fam #5	HH# 5	R	10	M	M	40	Japan	1903	Fisherman	Fish	**see Note# 2 below
1315 Crosby	Uyeno	housewife ***	Boarder *	fam #7	HH# 5	-	-	M	Wd	51	Japan	1911	Fisherman	Fish	*boarded with family #5; *** see note#3 below
1315 Crosby	Hibi	Yosutaro	Boarder *	fam #6	HH# 5	-	-	M	S	31	Japan	1918	Fisherman	Fish	*boarded with family #5

Table 2
Residents of Fish Camp Kushimoto no Kyampu
From the 1930 Federal Census
(Continued)

ADDRESS	LAST NAME	FIRST NAME	RELATION	FAMILY	HOUSE HOLD#	RENT OR OWN	VALUE	SEX	MARITAL STATUS	AGE	WHERE BORN	YEAR IMMI- GRATED	OCCUPATION	INDUSTRY	NOTES
1315 Crosby	Minamide*	Naos	Wife	fam #8	HH# 6	-	-	F	M	26	Japan	1929	None	-	Census misspelled the surname Minamiji
1315 Crosby	Minamide*	Toshiaki*	Son	fam #8	HH# 6	-	-	M	S	12- Jan	Calif	-	None	-	*"Tosh" is the name given by Isamu Natamura; Census misspelled the surname Minamiji
1315 Crosby	Minamide*	Tokujiro	Head	fam #8	HH# 6	R	10	M	M	30	Japan	1915	Store keeper	General merchan- dise	*Census misspelled the surname Minamiji
1319 Crosby	Ogawa	Gentaro	Lodger *	fam #10	HH# 7	R	5	M	S	32	Japan	1920	Fisherman	Fishing	*lodged with family#9
1319 Crosby	Satsukawa	Seitaro	Head	fam #9	HH# 7	R	5	M	S	32	Japan	1921	Fisherman	Fishing	
1319 Crosby	Yamaguchi	?	Lodger *	fam #12	HH# 7	R	5	M	S	49	Japan	1903	Machinery cleaner	Fish cannery	*lodged with family#9
1319 Crosby	Yoshida	Hisachi	Lodger *	fam #14	HH# 7	R	5	M	S	41	Japan	1917	Floor swab	Fish cannery	*lodged with family#9
1319 Crosby	Fukucka	Teishi	Lodger *	fam #13	HH# 7	R	5	M	S	32	Japan	1917	Machinery cleaner	Fish cannery	*lodged with family#9
1319 Crosby	Takamura	Mateiji	Lodger *	fam #15	HH# 7	R	5	M	S	39	Japan	1907	Dish washer	Restaur ant	*lodged with family#9
1319 Crosby	Kishiyama	Jusaku	Lodger *	fam #11	HH# 7	R	5	M	S	36	Japan	1921	Fisherman	Fishing	*lodged with family#9
1345 Crosby	Hira	Benhei	Head	fam#3	HH# 3	R	5	M	Wd	47	Japan	1902	foreman	Fish cannery	-
1349 Crosby	Shimoda	Isa	Head	fam #4	HH# 4	O	2000	M	S	54	Japan	1903	none	restaurant	-

Notes:

*#1 = The 1930 Census lists Kiyoshi and Koyoshi; S. Nakamura corrected it to only one person saying Kiyoshi is the correct name for the mother. The Census says Koyoshi is the wife and Kiyoshi is her son.

**#2 = The transcribed Census spells the surname as "Shiman" which may be wrong. Also the written Census entry may be written U and I or M; but no dot for an I, so it may be misspelled here.

***#3 = Probably misspelled by Census taker.

III. RESEARCH DESIGN AND ARTIFACT ANALYSIS METHODS

A. Theoretical Background

The purpose of a research design is to define the research objectives of the project and explain how they will be accomplished. The objectives are a series of related goals. Each builds upon the other to move systematically toward more complex understandings of site function and lifestyles of the former inhabitants.

The artifact analysis and research objectives were framed and conducted within a theoretical context of functional pattern definition and consumerism studies. Functional pattern recognition and consumerism studies provide a theoretical background appropriate for the analysis of various aspects of human behavior during the later nineteenth and early twentieth centuries. Both provide a systematic approach to material culture studies as opposed to a particularistic one. The object of historic archaeological artifact analysis is not to reconstruct the past through detailed artifact descriptions or to pay tribute to some notable historic event or person, but to reveal broad trends and patterns that can expand our understanding of the processes that affected people. The focus is on differences in relationships between groups and cultures.

Based on methods originally developed by Stanley South and others, the purpose of pattern analysis is to develop functional artifact patterns or profiles. In order to determine the types of activities represented, artifacts are divided into functional categories or groups. The reason is to allow detection of relationships between functionally defined artifact groups at a generalized level of analysis and to thereby define broad patterned regularities (South 1977). The need for analysis at this level is to define functional patterned regularities before variation in the norm can be detected through cross-site comparison. South's models used a classification system with eight artifact groups. These are appropriate for sites that date prior to the Civil War; however, the quantity, variety, and availability of material items greatly increased after the Civil War, leading to the development of a consumer oriented culture by the end of the 19th century (Thomas 1982; Gordon and McArthur 1985; Spencer-Wood 1987a: 369; Schlereth 1991).

The increase in availability of manufactured goods and consumer buying after 1860 necessitates a more complex classification system. A system of 20 artifact groups has proven successful for

various site types in Southern California (Van Wormer and Gross 2006; Van Wormer 1996a, 1996b; Van Wormer and Schaefer 1991; Phillips and Van Wormer 1991). The different artifact groups are listed and defined on Table 3. Artifacts in each group are quantified by estimated minimum number or weight and the amount converted into a percent of the total number or weight of artifacts from the deposit. It can thus be determined to what degree different activities are represented, resulting in a functional pattern or profile of the artifact assemblage. Bulk items such as concrete, building items, brick fragments, window glass, and tile are usually so fragmented that estimated minimum numbers cannot be calculated and in many cases would be inappropriate. These artifact types are quantified by weight only.

With this approach, archaeological refuse deposits take on meaning in relation to their ability to contribute to the definition of specific behavioral patterns. Trash filled privies, wells, and pits often contain artifact assemblages representing small, temporally and spatially distinct patterns of different households. A neighborhood dump may define a somewhat larger pattern, and a municipal dump, a still larger unit (Dickens and Crimmins 1982: 106).

Archaeological studies in consumerism attempt to define archaeological situations in which pattern differences may be the result of socioeconomic status, ethnicity, household structure and lifestyle, market access, and biases in the archaeological and documentary records. Research in archaeology and on twentieth century consumer behavior have both found strong relationships between economic roles, social stratification, ethnic affiliation, and the types of material culture owned by households or excavated from sites (Spencer-Wood 1987b: 1-3).

Studies in consumer behavior indicate people buy things for what they mean culturally, as well as for their functional purpose. Consumption is one of the important ways of signifying membership in a group, particularly in class, status, and ethnic groups, and therefore is an important reflection of lifestyle. Some groups, known as reference groups, exert a greater influence on individuals. Since individuals are influenced by the groups to which they belong, people can follow a group lifestyle. There will be variability in the group lifestyle as practiced by its individual members; however, there will be more similarity among individuals within the group than between groups (Henry 1991).

The primary cultural unit of historic archaeology has traditionally been the household, which is defined as a domestic residential group consisting of the inhabitants of a dwelling or set of dwellings and appears as a discrete group in historic documents (Henry 1987a, 1987b). It includes all the residents in the group that could have contributed to primary artifact deposits within the premises' yard or other defined boundary during a single time period (Spencer-Wood 1987b: 2). The household can generally be seen as a member of the social group to which its

members belong. Households are members of two powerful reference groups: social class and ethnic affiliation. This commonality of group membership allows comparison of large numbers of households on a consistent measure. If a sufficient database has been developed, research can focus on analytical units larger than the single site, making comparisons within and between social groups possible (Henry 1987a, 1987b). The refuse from Features 1 and 3 from the Restaurant Depot project area represents the specific reference group of the residents of Fish Camp Kushimoto no Kyampu from 1925 to 1930.

The study of consumer behavior requires a comparative database so patterns that characterize various social classes, ethnic groups, historical periods, and geographical regions can be compared (Lee Decker 1991). Intersite comparisons are used to assess the range of variation between groups and between households to define shared group behaviors (Spencer-Wood 1987b: 7-8).

Several procedures have been developed to study consumerism and the relative value different groups placed on certain artifact classes. These include economic indexing, consumption pattern analysis, and dietary studies.

George L. Miller first developed economic indexing for ceramic tableware. It is based on indices derived from cost relationships of tableware form and decoration during specific time periods (Miller 1980). Analytical methods based on Miller's work have been refined to establish consumer choice profiles (Spencer-Wood *et al.* 1987; Spencer-Wood 1987b). Indices have been developed by Henry for twentieth century ceramic assemblages (Henry 1982, 1987b). Similar types of indices have also been used for butchered bone and fish remains (Christensen 1996; Henry 1982, 1987a; Huelsbeck 1991; Schulz and Gust 1983; Singer 1987). Bottled products consumption patterns have proven useful to define site function and social group affiliation. Relative frequencies of bottled products differ between domestic households and commercial establishments as well as between social groups (Blanford 1988; Van Wormer 1983a, 1991).

Table 3: Activity Groups Used in Artifact Pattern Analysis

<p><u>Consumer Items Group:</u> Items containing products purchased and consumed on a regular basis</p> <p>Bottles Bottle caps, can lids, and related items Jars Tin cans and other tins</p> <p><u>Kitchen Group:</u> Food preparation and serving</p> <p>Butchered bone Canning jars Canning jar lids and related items Ceramic kitchen and tableware Cooking items Flatware Glass tableware Jelly tumblers Seeds Shellfish Stove parts</p> <p><u>Household Items Group:</u> Daily household maintenance</p> <p>Batteries Household ceramics Household glassware Lamp parts Light bulbs Medical items Miscellaneous household items</p> <p><u>Garment Items Group:</u> All clothing items</p> <p>Buckles Buttons Clothing rivets Collar stays Corset Hardware Garter clasps Hook and eyes Shoe parts Snaps Straight pins Strap slides Suspender clasps</p>	<p><u>Personal Items Group:</u> Belonging to a single individual</p> <p>Eye glasses Jewelry Musical instruments Smoking pipes Toiletry items (comb, hairbrush, razor, toothbrush, etc.) Toys and gaming items Watches</p> <p><u>Furniture Parts Group:</u> All furniture parts</p> <p>Bed and other furniture frames and springs Cabinet hinges Drawer pulls Scroll trim Springs Trunk parts Upholstery tacks</p> <p><u>Hardware Group:</u> Miscellaneous hardware not included in a specific group</p> <p>Baling wire</p> <p>Bolts and nuts Chain links Cotter pins Metal bands and strapping Rivets Screws Washers Wire fencing</p> <p><u>Tools Group:</u> All hand tools</p> <p>Artist's tools Carpenter's tools Gardener's tools Jeweler's tools Mason's tools Mechanic's tools Other miscellaneous hand tools</p>
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Table 3
Activity Groups Used in Artifact Pattern Analysis
(continued)

<u>Livery Items Group:</u> Horse and horse-drawn vehicle items	<u>Other Occupations Group:</u> Specialized occupation items
Bridle parts	Factory items
Buggy parts	Farmstead items
Harness parts	Mining items
Horse shoes and nails	
Saddle parts	<u>Unique Items Group:</u> Items not included in other groups
Wagon parts	<u>Unidentified Items Group:</u> Items that cannot be identified
<u>Munitions Items Group:</u> All firearms and related items	<u>Intrusive Items Group:</u> Items intrusive to a discrete dated deposit
Bullets, cartridges, musket balls, and shotgun parts	
<u>Coins Group:</u> All coinage and tokens	
<u>Building Materials and Architecture Group:</u>	
Asphalt	
Ceramic drain pipe	
Ceramic flue lining	
Concrete	
Construction hardware	
Construction materials	
Counter glass	
Door locks and parts	
Electrical hardware	
Nails and spikes	
Plaster	
Window glass	
<u>Machinery Items Group:</u> All machine parts except agricultural implements	
<u>Fuel Materials Group:</u> All forge, furnace, and stove wastes	
Coal, clinkers, and slag	
<u>Agricultural Implements Group:</u> All farm machinery	
Chain belting	
Cultivator parts	
Harrow parts	
Hay rake parts	
Manure spreader parts	
Mower parts	
Plow parts	
Threshing machine parts	

B. Research Issues

Relevant research issues for the Restaurant Depot collections are presented below. They are designed to examine historic site formation and context, and the research potential of historic early 20th century dump deposits.

1. Historic Site Formation and Context

The purpose of examining this issue is to determine how the archaeological deposit was formed and if the period of artifact deposition and the activity and population the artifacts represent can be defined. In order to assess the potential value of the archaeological deposits to answer relevant research questions, the following information had to be determined:

1. How was the deposit formed?
2. When did deposition of artifacts occur?
3. Are the artifacts of sufficient quantity and quality that functional profiles could be made?

2. Definition of Consumption Patterns

The second research issue will be an analysis to determine if a consumption pattern for the population represented by the artifacts can be determined. As discussed in the theoretical background, functional artifact pattern recognition and consumerism studies have indicated people buy things for what they mean culturally, as well as for their functional purpose. As previously discussed, consumption is one of the important ways of signifying membership in a community unit, particularly in class, status, and ethnic groups, and therefore is an important reflection of lifestyle. Some units, known as reference groups, exert a greater dominance on an individual's values. Since individuals are influenced by the groups to which they belong, people can follow a group lifestyle. There will be variability in the group lifestyle as practiced by its individual members, however, there will be more similarity among individuals within the group than between groups (Henry 1991).

Cross site comparison of artifact origins, activity group profiles, bottled product profiles, and economic scaling index values from the Fish Camp deposits and other assemblages from the same time period should give insight into the ethnic status, household make up, and economic level of the populations who deposited the artifacts.

IV. HISTORIC ARCHAEOLOGICAL DEPOSITS.

A. Feature 1

Feature 1 was a small trash deposit, measuring approximately 5 feet northeast-southwest by 6 feet northwest-southeast. The trash deposit was around 20 inches thick and was concentrated in the eastern half of the feature. It appeared to be trash dumped in an abandoned and partially backfilled privy vault. Dateable artifacts and a time line are shown in oversized Table B-1, in Appendix B. Calculations provided a mean manufacture date of 1915.16 for the 119 dateable artifacts with a probable deposition period of sometime between 1925 and 1930.

The feature was located adjacent to the former location of Mary's Lunch at 1349 Crosby Street. Matching pieces of the same items were recovered from both Features 1 and 3. These included a stoneware water filter and a Rockingham teapot. These cross matches combined with the almost identical deposition dates of the deposits (1925-1930) indicated that trash was being thrown into both features, probably from various Fish Camp households, at the same time.

A total of 52.192 kilograms of historical material was recovered. Analysis was conducted for the purpose of developing functional artifact patterns or profiles as described by South (1977) and resulted in the identification of an estimated minimum number of 264 items representing 10 of the activity groups shown on Table 3, including two Special Occupation categories.

Consumer Items

Consumer items consist of packaged items purchased and consumed on a regular basis. Generally these include groceries, cosmetics, medicines, and beverages. Under most conditions consumer items found in archaeological deposits came in containers that do not deteriorate over time such as glass or ceramic bottles and jars, and in some instances, tin cans.

Consumer items constitute 50.5 percent (133) of the artifacts recovered. A total of 131 bottles and jars were identified through an analysis of bases, necks, and sidewall fragments. They included blown in mold and machine made containers. Product types identified are listed in Table 4. Several embossed bottles were identified and are listed on Table 5. Additional consumer items included 2 crown caps that could not be associated with individual bottles. The assemblage was very high in the number of soda and milk-cream bottles. As will be seen in the Feature 3 discussion, it also contained large quantities of these products. Isamu (Sam) Nakamura recalled the family regularly drinking both milk and soda (Nakamura 2011b). Of special interest were some Japanese beverage bottles shown in Figure 20.

Kitchen Items

Kitchen items made up 34.2 percent (91) of the artifacts recovered. These consisted of articles used in food preparation, serving, and consumption. The types of artifacts recovered include ceramic and enameled kitchen and tableware vessels, glass tableware, cooking utensils, canning jars, jelly tumblers, utilitarian items, flatware, butchered bone, and shell fish. Ceramic tableware objects were divided into two categories: serving vessels and table setting dishes. Analysis used the vessel typology developed by Worthy (1982). Decorative elements were analyzed for use in economic scaling calculations. Ceramic price scaling uses an indexed scale based on cost relationships between types of decorative wares for a given time period to determine the relative value of a ceramic assemblage (Miller 1980). The decorative typology and scale developed by Henry for the period 1900 and 1910 was implemented. This system uses five ware types consisting of undecorated, molded, color, color and gilt, and porcelain. The color category is a combination of transfer printed and decal decorated ceramics (Henry and Garrow 1982). Kitchen items identified are listed in Tables 6 and 7. Of special interest were 10 Japanese serving and tableware items that are discussed in more detail in Appendix 1. In addition, miscellaneous fragments of bird and butchered large mammal bone weighing 238 grams were recovered. The pieces were identified by Susan Arter Mayer of the San Diego Museum of Natural History. They included fowl (chicken/duck and unidentified), sheep, pork, beef, and possibly goat.

Household Items

Household items constituted 4.5 percent (11) by quantity of the assemblage. These artifacts include those things that are necessary for the daily maintenance of a household. The household artifacts are listed on Table 8 and include a variety of articles ranging from a glass flower vase and light bulb fragment, to kerosene and lamp chimney parts.

Garment Items

This activity group includes all clothing remains. It made up 0.38 percent (1) of the artifacts identified and included remains of a leather shoe.

Livery Items

Livery items made up 0.38 percent (1) of the material recovered. This group consists of articles used to care for horses, mules, and other equestrian live stock. The single item was a horse shoe.

Personal Items

Personal items are defined as the possessions of a specific individual. These artifacts made up 0.78 percent (2) of the historic material recovered and consisted of child's toy cap pistol and a tooth brush.

Hardware

Hardware made up 1.14 percent (3) of the collection and included a steel or iron brace, a small pipe or rod clamp, and a segment of riveted strapping.

Furniture

A single fragment of a polished granite top to a table or bureau made up 0.38 percent of the collection and constituted the only furniture item recovered.

Special Occupation – Fishing

Fishing related items made up 1.14 (1.14) percent of the Feature 1 assemblage and included a fish hook, a brass boat hook, and a brass fishing reel bolt (Figure 21).

Special Occupation - Onyx

Eleven rough unfinished ornamental spheres and knobs made up 4.18 percent of the collection.

Unidentified

The function of 7 artifacts could not be determined. These included 2.66 percent of the assemblage and included a single glass lens 1 7/8 inches in diameter, two circular ceramic items 1.25 inches in diameter, and four additional ceramic items 1 1/16 inches in diameter.



Figure 20: Japanese Beverage Bottles from Feature 1. Top: Japanese Cider or Sweet Sake Bottle. Bottom: ceramic and glass sake bottles (Ross 2009; Kiku Gardens 2011).



Figure 21: Fishing Items from Feature 1. Top: Fishing Reel Bolt. Bottom: Boat Hook.

Table 4: Feature 1 Bottled Products

TYPE				TYPE	TYPE
				COUNT	PERCENT
	Product	Product	Product		
		Count	Percent		
LIQUOR				62	47.33
	Whisky	36	58.06		
	Gin	1	1.61		
	Beer	18	29.03		
	Wine	2	3.23		
	Unidentified	2	3.23		
	Sake	3	4.84		
CULINARY				31	23.66
	Catsup	12	38.71		
	Cotton Oil	5	16.13		
	Milk	8	25.81		
	Milk/Cream	4	12.90		
	Packer	1	3.23		
	Processed Meat	1	3.23		
SOFT DRINK				22	16.79
	Soda	20	90.91		
	Cider - Soda	2	9.09		
PHARMACEUTICAL		5		5	3.82
PATENT MEDICINE				4	3.05
	Liniment	1	25.00		
	Stomach - Citrate Of Magnesia	3	75.00		
TOILETRY				3	2.29
	Cold Cream - Cosmetic	2	66.67		
	Perfume/Cologne/Hair Tonic	1	33.33		
HOUSEHOLD				1	0.76
	Shoe Polish	1	100.00		
UNIDENTIFIED		3		3	2.29
	Totals	131		131	100.00

Table 5: Feature 1 Embossed Bottles

PRODUCT	TECHNOLOGY	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Japanese Cider - Soda	Blm - Post Mold Crown Cap	Japan	Base: Family Mon (3 Counting Arrow Monogram)	-	1900 - 1920	Ross 2009; Bibb & Bibb 2011; Costello & Maniery 1988	2
Soda	Abm. Hobble Skirt Coke	-	...BOTTLE PATD NOV 16 1915 (Assumed, Not Present)	Coca Cola	1916-1923	Munsey 1972	2
Soda	Abm - Bubbles	-	Bases: A-2, A-4, A-6 In Owen's Ring	-	1906-1930	Miller & Sullivan 1984	4
Soda	Abm. Hobble Skirt Coke	Ca. Los Angeles	Coca Cola (In Script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915 (Assumed, Not Present). Base: Los Angeles Calif.	Coca Cola Bottling Plant, Los Angeles Ca.	1916-1923	Munsey 1972	1
Soda	Abm. Hobble Skirt Coke	Ca. Vernon	Coca Cola (In Script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915.	Coca Cola / Southern Glass Co.	1923-1926	Whitten 2009; Lockhart <i>et al.</i> 2009; Lockhart & Porter 2010; Munsey 1972	3
Soda	Abm. Ribbed Coca Cola Flavor Bottle	Ca. San Francisco, San Diego	COCA COLA BOTTLING CO. SAN DIEGO (Assumed Not Present). REGISTERED NET CONTENTS 6 1/2 OZS. Base: C / IPG(C) In Triangle	Il. Pacific Glass (Coast) Co. - Coca Cola Bottling Plant San Diego	1925-1932	Munsey 1972:61; Toulouse 1971:268; Whitten 2009; Lockhart <i>et al.</i> 2005a.	1
Soda	Olive Green Soda Bottle	-	On Side At Base (Heel) X H 4	-	Pre 1930	-	1
Soda	Abm. Ribbed Coca Cola Flavor Bottle	Ca. Vernon	REGISTERED NET CONTENTS 6 1/2 OZS Base: PAT NO 62785 S	Southern Glass Works.- Coca Cola Bottling Plant San Diego	1924-1926	Munsey 1972:61; Lockhart <i>et al.</i> 2009; Marble 1923	1

Table 5: Feature 1 Embossed Bottles
(Continued)

PRODUCT	TECHNOLOGY	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Beer	Blm	Il. Chicago	Base: AB Connected Diphthong With "K 10" Under Mark	American Bottle Company	1905-1817	Lockhart 2004; Lockhart <i>et al.</i> 2007	1
Beer	Abm	Ca. San Francisco	On Side At Base: PCGW 3	Pacific Coast Glass Works	1906-1924	Toulouse 1971:416; Whitten 2009; Miller & Sullivan 1984	1
Whisky	Abm, Owens Ring On Base	Pa. Brockway	Base: B With Extended Serifs	Brockway Machine Bottle Co.	1907-1932	Toulouse 1971:58; Whitten 2009	2
Whisky	Abm	Pa. Brockway	Base: B With Extended Serifs	Brockway Machine Bottle Co.	1907-1933	Toulouse 1971:59; Whitten 2009	1
Whisky	Abm	Il. Alton	Base: I In Diamond; Capacity One Fifth Gallon	Il. Glass Co.	1915-1929	Lockhart <i>et al.</i> 2005b	1
Whisky	Abm – Owens Ring	-	Base: ONE FIFTH GALLON	-	1906+	Miller & Sullivan 1984	1
Whisky	Sun Colored Purple	-	Shoulder: FULL PINT	-	1906-1920	Miller & Sullivan 1984; Lockhart 2006; Hunt 1959	1
Whisky	Abm, Owens Ring On Base	-	Shoulder: ONE PINT; Base: FULL PINT. The Lack Of The Words "Federal Law Prohibits ...," Suggests Manufacture Before 1932.	-	1906-1932	Miller & Sullivan 1984	23
Whisky	Abm, Owens Ring On Base	-	The Absence Of The Words "Federal Law Prohibits ... " Suggests Manufacture Before 1932.	-	1906-1932	Miller & Sullivan 1984; Munsey 1970	5
Catsup	Abm	Ca. San Francisco	Base: PACKED BY CALIF. PACK CORP. Heel: IPG (C) In Triangle	Il. Pacific Class (Coast) Co.	1925-1932	Toulouse 1971:268; Whitten 2009; Lockhart <i>et al.</i> 2005a.	1
Catsup	Abm	Ca. San Francisco	Base: PACKED BY CALIF. PACK CORP. Heel: PC In Parallelogram	Pacific Coast Glass Co.	1919-1930	Toulouse 1971:414; Whitten 2009.	1

Table 5: Feature 1 Embossed Bottles
(Continued)

PRODUCT	TECHNOLOGY	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Cotton Oil	Abm Champagne Beer	Il. Alton	GLOBE OIL MILLS BRAND – Around Globe With “A 1” On Globe. Base: Diamond With Numbers (490) In Diamond	Globe Oil Mills – Il. Glass Co.	1911- 1929	Lockhart <i>et al.</i> 2005b	5
Ketchup	Abm Threaded Lug – Goldy	Il. Alton	Diamond On Base With Numbers In Diamond	Il. Glass Co.	1911- 1929	Lockhart <i>et al.</i> 2005b	6
Milk	Abm Milk Bottle	Ca. San Francisco	ONE QUART SAN DIEGO PMD ASSN CALIF.	-	1906- 1930	Miller & Sullivan 1984	2
Milk	Abm Ribbed Milk Bottle	Ca. San Francisco	PM DAIRY CO DAIRY PRODUCTS Around Large P In Circle. Base: Large P; I.P.G.Co. On Side At Base (Heel).	Il. Pacific Glass Co.	1906- 1926	Wheaten 2007; Lockhart <i>et al.</i> 2005a; Miller & Sullivan 1984	2
Milk	Abm Milk Bottle	Ca. San Francisco	PM DAIRY CO DAIRY PRODUCTS Around Large P In Circle. Base: Large P; IPG In Triangle On Side at Base	Il. Pacific Glass Co.	1925- 1931	Lockhart <i>et al.</i> 2005a	1
Milk	Abm Ribbed Milk Bottle – Owens Ring	Pa. Kane	PM DAIRY CO DAIRY PRODUCTS Around Large P In Circle. Base: TMFG CO	Thatcher Manufacturi ng Co.	1910- 1920	Wheaten 2007	2
Milk	Abm Ribbed Milk Bottle – Owens Ring	Pa. Kane	SAN DIEGO PMD ASSN. CALIF. Base: TMFG Co.	Thatcher Manufacturi ng Co.	1906- 1920	Wheaten 2007; Miller & Sullivan 1984	1
Milk/Cream	-	Ca. San Francisco	Base: PC In Parallelogram	Pacific Coast Glass Works (Company)	1919- 1930	Whitten 2009; Toulouse 1971:414	1
Milk/Cream	Abm	-	ONE PINT / BOND In Circle	-	1906+	-	1
Milk/Cream	Abm Blake Heart Bottle	Ca. San Diego	ONE PINT CAMPBELL'S CREAMERY INC. SAN DIEGO Around Large C. PAT. APPLIED FOR. “TRADE MARK” And Heart Around Milk Bottle Logo On Side at Base	Campbell Dairy P Undetermine d Glass Co.	1925- 1927	Patents 1927	2
Processed Meat	Abm –Giles Jar	-	Base: PATD.... O3	-	1903- 1930	Lief 1965	1
-	Abm	-	Base: ARISTOCRAT	-	1906- 1930	Miller & Sullivan 1984	2
Pharmacy	Abm	Il. East St Louis	Base: N	Obear Nester Glass Co.	1906- 1930	Miller & Sullivan 1984; Lief 1965	1

Table 5: Feature 1 Embossed Bottles
(Continued)

PRODUCT	TECHNOLOGY	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Pharmacy	Blm - Sun Colored Purple	Ca. San Diego	FERRIS & FERRIS PHARMACISTS N.E. COR. 5TH & H STS. HOME 1381. MAIN 381.	Ferris & Ferris	1880- 1920	Miller & Sullivan 1984; Lockhart 2006	1
Liniment	Abm	Il. Alton	SLOANS LINIMENT. Base: I In Diamond	Il. Glass Co.	1915- 1929	Toulouse 1971:264; Whitten 2009; Lockhart <i>et al.</i> 2005b	1
Stomach	Abm	-	LAXOL A.J. WHITE NEW YORK	A.J. White	1906- 1930	Fike 1987:170	1
Citrate of Magnesia	Abm	Il. East St. Louis	CITRATE OF MAGNESIA In Large Z. Base: N	Ober-Nester Glass Company	1906+	-	2
Cold Cream - Cosmetic	Abm Glass Mouth Jar	WV. Wheeling	Base: HA Monogram	Hazel Atlas Glass Company	1923- 1954	Toulouse 1971:238	1
Perfume/Col ogne/Hair Tonic	Abm - Owens Ring. Shaker top	Il. Alton	MADE IN USA NET CONTENTS 3 FL OZS. Base: I In Diamond	Il. Glass Co.	1915- 1929	Toulouse 1971:264	1
Unidentified	Abm - Owens Ring, Sun Purple	Pa. Brockwayville	Base: B With Serifs	Brockway Machine Bottle Co.	1907- 1920	Toulouse 1971:59; Whitten 2009; Lockhart 2006	1
Unidentified	-	Ca. San Francisco	Base: IPGCO	Il. Pacific Glass Co.	1902- 1926	Toulouse 1971:268; Whitten 2009; Lockhart <i>et al.</i> 2005a	1
						Total	89

Table 6: Feature 1 Kitchen Ceramic and Enamel Ware

ITEM	TYPE	TECHNOLOGY	PATTERN	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Asian									
Wine Jar	Blue Transfer & Pink Stamp	Porcelain	[Shows A Tree, Lake, & Boats In Blue & Sun In Pink]	Japan	Japanese Characters On Base; Blue Transfer Underglaze	Unidentified	-	-	1
Wine Jar	Handpainted Polychrome	Porcelain	[Blue Plum Blossoms; Other Colors Now Ghosts]	Japan	Japanese Chop Mark On Base; Blue Transfer Underglaze	Unidentified	-	-	1
Bowl, Rice/Soup	Handpainted Polychrome	Porcelain	[Overglaze Face Mostly As A Ghost W Brown Area Below]	Japan	-	-	-	-	1
Bowl, Rice/Soup	Molded Concentric Rings	Porcelain	-	Japan	-	-	-	-	1
Bowl, Rice/Soup	Airbrush	Porcelain	[Green Present]	Japan	-	-	-	-	1
Bowl, Rice/Soup	Concentric Rings	Porcelain	[Overglaze Red Hand Painted Lines]	Japan	-	-	-	-	1
Tea Cup, Straight Sided	Handpainted Blue On White	Porcelain	[Clouds]	Japan	-	-	-	-	1
Tea Cup, Straight Sided	Handpainted Polychrome	Porcelain	[Pink, Black, Cobalt]	Japan	"...AN"; Underglaze Blue Stamp	Unidentified	-	-	1
Tea Cup, Straight Sided	Airbrush, Blue	Porcelain	[Leaves]	Japan	-	-	-	-	1
Tea Cup, Straight Sided	Airbrush, Blue Transfer	Porcelain	[White Sun/Moon W Pink Airbrush Surround; Vegetation]	Japan	-	-	-	-	1

Table 6: Feature 1 Kitchen Ceramic and Enamel Ware
(Continued)

ITEM	TYPE	TECHNOLOGY	PATTERN	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Serving									
Creamer, Individual	Undecorated, Hotelware	Earthenware	-	-	-	-	-	-	1
Teapot	Rockingham (Solid Brown)	Earthenware	-	-	-	-	-	-	1
Enameled Coffee Pot	White	-	-	-	-	-	-	-	1
Enameled Water Pitcher	White	-	-	-	-	-	-	-	1
Tableware									
Bowl, Small Oval	Undecorated, Hotelware	Earthenware	-	East Liverpool, Ohio	"K.T.&K. / S-V / China / 329"; Underglaze Dark Green Stamp	Knowles, Taylor & Knowles	1909	Lehner 1988:238-239	8
Bowl, Small Oval	Undecorated, Hotelware	Earthenware	-	East Liverpool, Ohio	"K.T.&K. / S-... /"; Underglaze Dark Green Stamp	Knowles, Taylor & Knowles	1905-1919+	Lehner 1988:238-239(35)	1
Bowl, Small Oval	Undecorated, Hotelware	Earthenware	-	East Liverpool, Ohio	"K.T.&K. / S-V / China / 3210"; Underglaze Dark Green Stamp	Knowles, Taylor & Knowles	1910	deBolt 1994:74	2
Bowl, Small Oval	Undecorated, Hotelware	Earthenware	-	-	-	-	-	-	1
Bowl, Small Oval	Undecorated, Hotelware	Earthenware	-	-	"...S-... / China / ..."; Underglazed Black Stamp, Very Blurred	Unidentified	-	-	1
Bowl, Small Deep	Undecorated, Hotelware	Earthenware	Oatmeal	Chester, West Virginia	"Chester / Hotel / China"; Underglazed Dark Green Stamp	Taylor, Smith & Taylor	1908-1915	deBolt 1994:143	1
Bowl, Small Deep	Undecorated, Hotelware	Earthenware	Oatmeal	East Liverpool, Ohio	"W.E.P.Co. / China"; Underglazed Black Stamp	West End Pottery Co.	1893-1910	deBolt 1994:159	1
Bowl, Small Deep	Undecorated, Hotelware	Earthenware	Oatmeal	East Liverpool, Ohio	"K.T.&K. / S-V / China / 4312"; Underglaze Dark Green Stamp	Knowles, Taylor & Knowles	1912	deBolt 1994:74	1
Butterpat	Undecorated, Hotelware	Earthenware	-	-	-	-	-	-	1

Table 6: Feature 1 Kitchen Ceramic and Enamel Ware
(Continued)

ITEM	TYPE	TECHNOLOGY	PATTERN	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Butterpat	Linear Edge Hotelware	Ironstone	2 Green Lines	Germany & Chicago Illinois	#1="Burley & Co. / Chicago. / Made In Germany / Colors Underglaze"; Underglaze Dark Green Stamp. #2="13"; Underglaze Dark Green Stamp. #3="130"; Impressed	Burley & Co. [Importer]	1838- 1908	Conroy Vol.2 1999:610	1
Plate, Small	Undecorated, Hotelware	Earthenware	-	-	-	-	-	-	1
Plate, Small	Undecorated, Hotelware	Earthenware	-	-	-	-	-	-	1
Plate, Large	Undecorated, Hotelware	Earthenware	-	East Liverpool, Ohio	"K.T.&... / S-... / Chin..."; Underglaze Dark Green Stamp	Knowles, Taylor & Knowles	1905- 1919+	Lehner 1988:238- 239(35)	1
Plate, Unknown Size	Gilt	Earthenware	-	East Liverpool, Ohio	"Edwin M. Knowles / China Co. / 149"; Underglaze Dark Green Stamp	Edwin M. Knowles China Co.	1914	deBolt 1994:68	1
Cup	Undecorated, Hotelware	Earthenware		-	-	-	-	-	3
Cup, No Handle	Undecorated, Hotelware	Earthenware		-	-	-	-	-	1
Cups	Undecorated, Hotelware	Earthenware		-	-	-	-	-	2
Cups	Undecorated, Hotelware	Earthenware		-	-	-	-	-	2
Utilitarian									
Enameled Ladle/Dipper	-	-	-	-	-	-	-	-	1
Enameled Ladle/Dipper	-	-	-	-	-	-	-	-	1
Enameled Pan	Gray	-	-	-	-	-	-	-	1
Enameled Pan	Possibly Double Boiler	-	-	-	-	-	-	-	1

Table 6: Feature 1 Kitchen Ceramic and Enamel Ware
(Continued)

[illegible]

Table 7: Feature 1 Other Kitchen Items

ITEM	TYPE	ID	MNFG	DATE	REFERENCE	SIZE	QUANTITY
Pressed Glass Tableware	Cruet	-	-	-	-	-	1
Pressed Glass Tableware	Dish Lids	-	-	-	-	-	2
Pressed Glass Tableware	Glass Drinking Tumblers	-	-	-	-	-	5
Pressed Glass Tableware	Salt Shakers	-	-	-	-	3 Oz	3
Pressed Glass Tableware	Shot Glass	-	-	-	-	-	1
Canning Jar	Abm - Owens Ring Beaded Seal	-	-	1915 +	Toulouse 1969	Quart	2
Canning Jar	Sun Colored Purple	-	-	1880-1920	Lockhart 2006	Half Gallon	1
Canning Jar	Abm - Owens Ring	Mission. Base: Mfd By W.J. Latchford Co. Los Angeles Cal.	W.J. Latchford	1925-1938	Toulouse 1971:314	Half Gallon	1
Canning Jar	-	Base: C	Craven Brothers Glass Co.	1879-1895	Toulouse 1971:99, 1969:56	Quart	1
Canning Jar	-	Base: Kerr Glass Mfg. Co. Sand Springs Ok. Pat Aug 1,1915	Kerr Glass Mfg. Co.	1915-1919	Toulouse 1969:169	Quart	1
Canning Jar Lid Liner	Milk Glass	Boyd's Genuine Porcelain Lined Cap	Boyd's	-	-	-	2
Shell Misc.	Abalone, Black	-	-	-	-	L=5 5/8";W=4 5/8";H=@2 7/8"	1
Shell Misc.	Abalone, Pink Or Red	-	-	-	-	Frgs	2
Shell Misc	Abalone, Pink Or Red	-	-	-	-	L=7 1/4";W=5 1/2";H=@2"	1
Shell Misc	Clam, Chione	-	-	-	-	Various	13
Shell Misc	Oyster	-	-	-	-	Various	1
Shell Misc	Periwinkle	-	-	-	-	Various	1
Flatware	Spoon	-	-	-	-	-	1
						Total	40

Table 8: Feature 1 Household Items

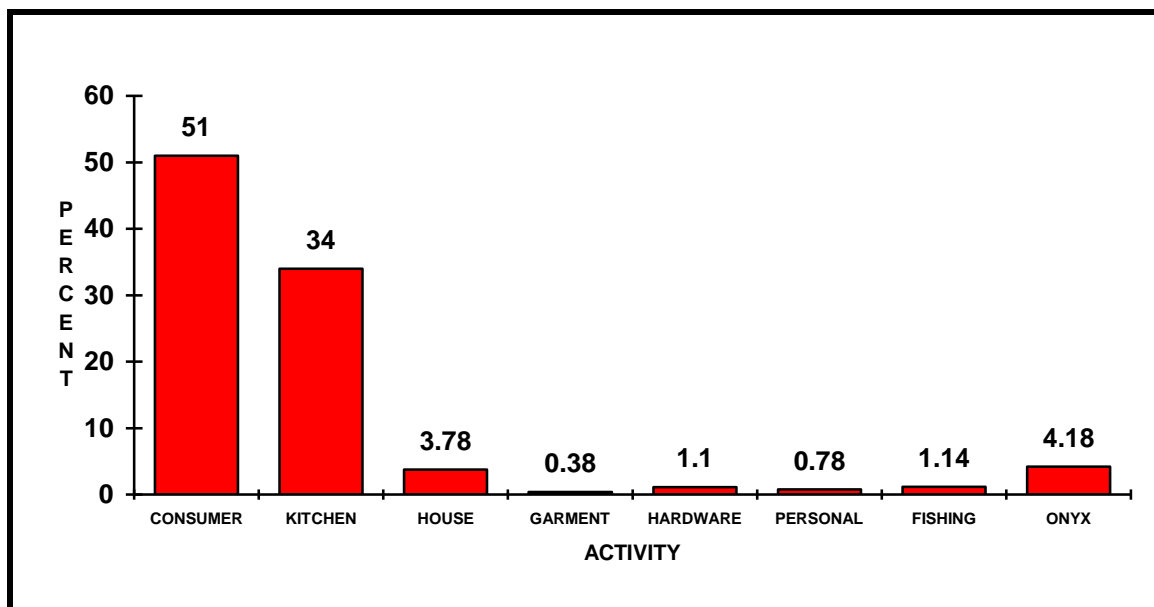
MATERIAL	ITEM	TYPE	#
Glass	Lamp Chimney	Kerosene Lamp	1
Glass	Storage - Display Jar	Grocery Store - Apothecary	1
Bakelite / Celluloid	Toothbrush	-	1
Glass	Vase	Pressed Glass	1
Ceramic	Covered Box Lid	Japanese Porcelain Top Turtle Shell Shape	1
Ferrous - Ceramic	Electrical Fuses	-	3
Ferrous - Glass	Light Bulb	-	1
Brass	Male Garden Hose Couplings	-	2
Stone	Whet - Sharpening Stone	-	1
		Total	12

1. Feature 1 Assessment

Functional artifact profiles were examined to determine the period of deposition and the activities represented by the refuse from Feature 1. The activity profile for the feature is shown in Table 9 and Figure 22. The assemblage is dominated by consumer and kitchen items and, therefore, appears to represent kitchen refuse deposited between 1925 and 1930.

Table 9: Feature 1 Activity Profile

ACTIVITY	QUANTITY	PERCENT
Consumer	133	50.57
Livery	1	0.38
Personal	2	0.78
Special Occupation Fishing	3	1.14
Special Occupation Onyx	11	4.18
Kitchen	91	34.22
Furniture	1	0.38
Garment	1	0.38
Hardware	3	1.14
Household	11	3.78
Unidentified	7	2.66
TOTAL	264	100.00

**Figure 22: Feature 1 Activity Profile**

D. Feature 3

Feature 3 was a trash deposit measuring approximately 10 by 9 feet, approximately 12 to 18 inches thick, with the long axis oriented northeast-southwest. The feature was rectangular, and remains of a wood lining were found on the northwest and southwest sides. It, like Feature 1, may have been a back filled privy vault. The deposit was located behind (south) of the former locations of 1315 and 1319 Crosby Street. Datable artifacts and a time line are listed in oversized Table B-2, in Appendix B. Calculations provided a mean manufacturer's date of 1920.95 for the 72 dateable artifacts with a probable deposition period of between 1925 and 1930.

As noted in the previous discussion of Feature 1, matching pieces of the same items were recovered from both Features 1 and 3. These included a stoneware water filter and a Rockingham teapot. These cross matches combined with the almost identical deposition dates of the deposits (1925-1930) indicated that trash was being thrown into both features, probably from various Fish Camp households, at the same time. A total of 33.405 kilograms of historical material was recovered from Feature 3 and resulted in the identification of an estimated minimum number of 162 items that represented 5 of the activity groups listed on Table 3.

Consumer Items

Consumer items constituted 56.7 percent (92) of the artifacts recovered. The 84 bottles and jars were identified through an analysis of bases, necks, and sidewall fragments and included blown in mold and machine made containers. Product types are listed in Table 10. The embossed bottles are listed on Table 11. Additional consumer items included 7 crown caps and a lid to a wide mouth jar that could not be associated with specific individual bottles. Of special interest were several Japanese beverage, medicine, and toiletry bottles shown in Figures 23 and 24.

Kitchen Items

Kitchen items made up 41.3 percent (67) of the artifacts recovered. The items identified are listed on Tables 12 and 13 and included traditional Japanese teapots, rice bowls, and tea cups, typical Anglo-American ceramic serving, tableware, and utilitarian vessels, glass tableware, canning jars, shell fish that included Pismo clam and abalone and miscellaneous fragments of fish and large mammal butchered bone weighing 254 grams. Ceramics of interest are discussed in more detail in Appendix A. The bone fragments were identified by Susan Arter Mayer of the San Diego Museum of Natural History. They included large bony fish of an unknown species, chicken, sea turtle, and beef.

Hardware

Hardware consisted of a "D" shaped metal handle to an unidentified container. It measured 3 1/8 inches in length and made up 0.62 percent of the collection.

Household Items

Household items constituted 0.62 percent of the assemblage and include a single custard glass insert for an inkwell.

Building Materials

Building materials consisted of a single glass electrical insulator that made up 0.62 percent of the artifacts identified.



Figure 23: Glass Japanese Sake Bottles from Feature 3.



Figure 24: Japanese toiletry and medicine bottles. From left to right the first two are versions of the same brand of hair dye, the third is an eye medicine, and the last is an unknown medicine bottle. It has an embossed crane on the bottom (Bibb & Bibb 2011).

Table 10: Feature 3 Bottled Products

TYPE				TYPE	TYPE
				COUNT	PERCENT
	Product	Product	Product		
		Quantity	Percent		
SOFT DRINK				30	36.59
	Soda	30	100.00		
LIQUOR				13	15.85
	Beer	4	30.77		
	Gin	1	7.69		
	Sake	3	23.08		
	Whisky	1	7.69		
	Wine	4	30.77		
CULINARY				21	23.17
	Catsup	5	23.80		
	Chili Powder / Spice	2	9.53		
	Wide Mouth Jar	2	9.52		
	Milk - Cream	12	57.14		
PHARMACEUTICAL				4	4.88
PATENT MEDICINE				8	9.76
	Citrate Of Magnesia	4	50.00		
	Japanese Eye Medicine	1	12.50		
	Homeopathic	1	12.50		
	Unknown	2	25.00		
TOILETRY				3	3.66
	Japanese Hair Dye	2	66.67		
	Cosmetic	1	33.33		
UNIDENTIFIED				5	6.10
	Totals			84	100.00

Table 11: Feature 3 Embossed Bottles

PRODUCT	TECHNOLOGY	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Soda	Abm Hobble-Skirt / Mae West	-	...BOTTLE PATD NOV 16 1915	Coca Cola	1916-1923	Munsey 1972	3
Soda	Abm Ribbed Coca Cola Flavor Bottle	Ca. Vernon	Around Side At Base: REGISTERED NET CONTENTS 61/2 FL OZS. Base: Solid Embossed Star.	Southern Glass Co.	1917-1931	Munsey 1972:61; Toulouse 1971:457	1
Soda	Abm Ribbed Coca Cola Flavor Bottle	Ca. Vernon	Around Side At Base: REGISTERED NET CONTENTS 61/2 FL OZS. Base: Solid Embossed Star.	Southern Glass Co.	1917-1931	Munsey 1972:61; Toulouse 1971:457	1
Soda	Abm Ribbed Coca Cola Flavor Bottle	Ca. Vernon	Around Side At Base: REGISTERED NET CONTENTS 61/2 FL OZS. Base: Solid Embossed Star.	Southern Glass Co.	1917-1931	Munsey 1972:61; Toulouse 1971:457	1
Soda	Abm	Ca. Vernon	Base: MCL	McLaughlin Glass Co.	1920-1935	Whitten 2009	2
Soda	Abm Ribbed Coca Cola Flavor Bottle	Ca. Vernon	Base: COCA COLA BTLG CO SAN DIEGO, SGCO In Parallelogram	Southern Glass Works.- Coca Cola Bottling Plant San Diego	1923-1926	Munsey 1972:61; Lockhart <i>et al.</i> 2009.	2
Soda	Abm Ribbed Coca Cola Flavor Bottle	Il. Alton	Base: S In Elongated Diamond	Southern Glass Works.- Coca Cola Bottling Plant San Diego (Assumed)	1920-1925	Munsey 1972:61; Lockhart <i>et al.</i> 2009.	1
Soda	Abm Hobble-Skirt / Mae West	Ca. Los Angeles	Coca Cola (In Script): TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915. Base: LOS ANGELES CALIF.	Coca Cola Bottling Plant, Los Angeles Ca.	1916-1923	Munsey 1972	2
Soda	Abm Hobble-Skirt / Mae West	Ca. Vernon	Coca Cola (In Script): TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915. Base: SGCO In Parallelogram	Coca Cola / Southern Glass Co.	1923-1926	Whitten 2009; Lockhart <i>et al.</i> 2009; Lockhart & Porter 2010; Munsey 1972	11

Table 11: Feature 3 Embossed Bottles
(Continued)

PRODUCT	TECHNOLOGY	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Soda	Abm Ribbed Coca Cola Flavor Bottle	Ca. San Francisco, San Diego	COCA COLA BOTTLING CO. CAN DIEGO. REGISTERED NET CONTENTS 6 1/2 OZS. Base: C / IPG(C)) In Triangle	Il. Pacific Glass (Coast) Co. - Coca Cola Bottling Plant San Diego	1925- 1932	Munsey 1972:61; Toulouse 1971:268; Whitten 2009; Lockhart <i>et al.</i> 2005a.	3
Soda	Abm	Ca. San Francisco	El Granito Brand Registered; Base IPG(C) In Triangle	Il. Pacific Glass (Coast) Company	1925- 1932	Toulouse 1971:268; Whitten 2009; Lockhart <i>et al.</i> 2005a.	1
Soda	Abm Ribbed Coca Cola Flavor Bottle	Ca. Vernon	SGCO In Parallelogram	Southern Glass Works.- Coca Cola Bottling Plant San Diego (Assumed)	1923- 1926	Munsey 1972:61; Lockhart <i>et al.</i> 2009.	2
Beer	Abm	Ca. San Francisco	Base: IPG(C) In Triangle	Il. Pacific Glass (Coast) Co.	1925- 1932	Toulouse 1971; Whitten 2009; Lockhart <i>et al.</i> 2005a	2
Gin	Abm	England	. . . Dry Gin. Base: Boars Head	Gordon's Dry Gin	-	-	1
Sake	Paste Mold	Japan	Abstract Chinese Character Pressed Into Bottom	-	1880+	Ross 2009; Bibb 2011	1
Whisky	Abm	Ca. Long Beach	Base: LB	Long Beach Glass Co.	1920- 1933	Toulouse 1971:318; Whitten 2009	1
Catsup	Abm	Ca. San Francisco	Base: IPG(C)) In Triangle	Il. Pacific Glass (Coast) Co.	1925- 1932	Toulouse 1971:268; Whitten 2009; Lockhart <i>et al.</i> 2005a.	1

Table 11: Feature 3 Embossed Bottles
(Continued)

PRODUCT	TECHNOLOGY	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Catsup	Abm	Ca. San Francisco	Base: IPGCO In Diamond	Il. Pacific Glass Co.	1906-1926	Toulouse 1971:268; Whitten 2009; Lockhart <i>et al.</i> 2005a; Miller & Sullivan 1984	1
Catsup	Abm	Ca. San Francisco	Base: PACKED BY CALIF. PACK CORP. Heel: PC In Parallelogram	Pacific Coast Glass Co.	1919-1930	Toulouse 1971:414; Whitten 2009	2
Catsup	Abm	-	-	-	1906+	Miller & Sullivan 1984	1
Chili Powder / Spice	Abm Wide Mouth Ct	Ca. San Francisco	Base: PC In Parallelogram	Pacific Coast Glass Co.	1919-1930	Toulouse 1971: 414; Whitten 2009	1
Milk-Cream	Abm	Ca. San Francisco, San Diego	ONE PINT, CAMPBELL'S CREAMERY INC., SAN DIEGO Around C. Heel: IPG(C) In Triangle. Top Of Lip 5 / 5	Il. Pacific Glass (Coast) Co: Campbell's Creamery	1925 (May)	Toulouse 1971:268; Whitten 2009; Lockhart <i>et al.</i> 2005a; Schulz <i>et al.</i> 2009	5
Milk-Cream	Abm	Ca. San Francisco, San Diego	ONE PINT, CAMPBELL'S CREAMERY INC., SAN DIEGO Around C. Heel: PC In Parallelogram	Pacific Coast Glass Co: Campbell's Creamery	1919-1930	Toulouse 1971:414; Whitten 2009	2
Milk-Cream	Abm	Ca. San Diego	ONE PINT, P.M. DAIRY CO. DAIRY PRODUCTS Around P	P.M. Dairy	1906+	Miller & Sullivan 1984	3
Milk-Cream	Abm	Ca. San Francisco, San Diego	ONE PINT, P.M. DAIRY CO. DAIRY PRODUCTS Around P. Heel: IPG(C) In Triangle. Top Of Lip 8 / 5.	Il. Pacific Glass Co: P.M. Dairy	1925 (August)	Toulouse 1971:268; Whitten 2009, Lockhart <i>et al.</i> 2005a; Schulz <i>et al.</i> 2009	1
Wide Mouth Jar	Abm Wide Mouth Beaded Seal Ct	Ca. San Francisco	Heel: PC In Parallelogram	Pacific Coast Glass Co.	1919-1930	Toulouse 1971: 414; Whitten 2009	1
Pharmacy	Abm-Ct	-	Base: Geometric C	Unidentified	1925-1935	Toulouse 1971:100; Lief 1965	1

Table 11: Feature 3 Embossed Bottles
(Continued)

PRODUCT	TECHNOLOGY	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Pharmacy	Abm	Il. Alton	Base: I In Diamond - LYRIC	Il. Glass Co.	1915-1929	Toulouse 1971:264; Whitten 2009; Lockhart <i>et al.</i> 2005b	1
Pharmacy	Abm	In. Marion	PURITY QUALITY. Base: BLUE RIBBON	Standard Glass Company	1908-1930	Toulouse 1971:485; Whitten 2009	1
Eye Medicine	Blm	Japan	Japanese Characters (<i>Dai Gaku Me Kusun</i>) [College -Big School- Eye Medicine]	-	-	Bibb & Bibb 2011	1
Medicinal	Abm	Japan	Crane Flying in Front Of The Moon Logo. Base: Triangle With Star in Center. The Ends of The Five Pointed Star are Split	-	1906+	Bibb & Bibb 2011	1
Citrate Of Magnesia	Abm Lighting Closure	-	CITRATE OF MAGNESIA In Shield.	-	1906-1930	-	2
Citrate Of Magnesia	Abm Sun Colored Purple	Il. Alton	CITRATE OF MAGNESIA In Shield Base I In Diamond	Il. Glass Co.	1915-1920	Toulouse 1971:264; Lockhart <i>et al.</i> 2005b	1
Citrate Of Magnesia	Abm	Il. East St. Louis	CITRATE OF MAGNESIA In Z	-	1906+	-	1
Hair Dye	Blm	Japan	Japanese Characters (Nice [<i>Naisu</i>] Changing From Grey To Black) Base T.M.	-	-	Bibb & Bibb 2011	1
Hair Dye	Blm	Japan	Japanese Characters (Nice [<i>Naisu</i>] Changing From Grey To Black) Base: T.M.	-	-	Bibb & Bibb 2011	1

Table 11: Feature 3 Embossed Bottles
(Continued)

PRODUCT	TECHNOLOGY	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Unidentified	-	-	...Ty Nt...	-	-	-	1
Unidentified	Abm	-	Base: BOTTLE MADE IN USA	Unidentified	1906-1930	Lief 1965	1
Unidentified	-	Ca. San Francisco	Base: IPGCO	Il. Pacific Glass Co.	1902-1926	Toulouse 1971:268; Whitten 2009; Lockhart <i>et al.</i> 2005a	1
Unidentified	-	Oh. Toledo	Base: O In Circle	Owens Bottle Co.	1919-1929	Toulouse 1971:393; Whitten 2009; Lockhart <i>et al.</i> 2010	1
Unidentified	Abm, Ct	Oh. Toledo	Base: O In Circle	Owens Bottle Co.	1925-1929	Toulouse 1971:393; Whitten 2009; Lockhart <i>et al.</i> 2010; Lief 1965	1
						Total	69

Table 12: Feature 3 Ceramic Kitchen Items

ITEM	TYPE	TECHNOLOGY	PATTERN	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Asian									
Condiment Dish	Transfer, Blue	Porcelain	[Scenic Featuring A Bird With Auspicious Symbols @ Rim]	Japan	-	-	-	-	1
Tea Pot	Handpainted Blue On White	Porcelain	[Bamboo]	Japan	-	-	-	-	1
Tea Pot	Albany Slip Like	Stoneware	-	Japan	-	-	-	-	1
Bowl, Rice/Soup	Blue Transfer	Porcelain	-	Japan	"... / Made In / Japan"; Underglaze Stamp	Unidentified	-	-	1
Bowl, Rice/Soup	Transfer, Blue	Porcelain	[Stylized Chrysanthemum, Pawlinia & Other Flowers]	Japan	"Trademark / Made In / Japan"; Underglaze Cobalt Transfer	Unidentified	-	-	1
Bowl, Rice/Soup	Transfer, Blue	Porcelain	-	Japan	-	-	-	-	1
Bowl, Rice/Soup	Transfer, Blue	Porcelain	[Flying Crane W Wing Tip Folding Into Interior Of Bowl]	Japan	-	-	-	-	1
Bowl, Soup	Dashed Line Stencil	Ironstone	-	Japan	-	-	-	-	1
Bowl, Rice/Soup	Handpainted Blue On White	Porcelain	[Floral Rim Design]	Japan	-	-	-	-	1
Bowl, Rice/Soup	Concentric Rings	Porcelain	[Overglaze Red Hand Painted Lines]	Japan	-	-	-	-	1
Bowl, Rice/Soup	Airbrush Polychrome	Porcelain	[Green Arrow Root Leaves & Water Present]	Japan	-	-	-	-	1
Tea Cup, Straight Sided	Handpainted Polychrome	Porcelain	[Mt. Fuji]	Japan	"Japan"; Overglaze Black Stamp	Unidentified	-	-	1

Table 12: Feature 3 Ceramic Kitchen Items
(Continued)

ITEM	TYPE	TECHNOLOGY	PATTERN	ORIGIN	ID	MNFG	DATE	REFERENCE	#
Tea Cup, Straight Sided	Airbrush, Blue	Porcelain	[Mt. Fuji]	Japan	-	-	-	-	1
Serving									
Teapot	Rockingham (Solid Brown)	Earthenware	-	-	-	-	-	-	1
Tableware									
Bowl, Small Oval	Undecorated, Hotelware	Earthenware	-	East Liverpool, Ohio	"K.T.&K. / S-V / China / 3210"; Underglaze Dark Green Stamp	Knowles, Taylor & Knowles	1910	deBolt 1994:74	2
Plate, Small	Undecorated, Hotelware	Earthenware	-	East Liverpool, Ohio	"K.T..."; Underglaze Dark Green Stamp	Knowles, Taylor & Knowles	1919+	Lehner 1988:238-239	1
Plate, Small	Undecorated, Hotelware	Earthenware	-	East Liverpool, Ohio	"K.T.&K. / S-V / China. / R. C. F."; Underglaze Dark Green Stamp	Knowles, Taylor & Knowles	1905-1929	Gates & Ormerod 1982:126 (Similar To A)	1
Plate, Small	Porcelain	Porcelain	-	-	-	-	-	-	1
Plate, Large	Undecorated, Hotelware	Earthenware	-	-	-	-	-	-	1
Plate, Unknown Size	Undecorated, Hotelware	Earthenware	-	East Liverpool, Ohio	"... / China / 25 3 1"; Underglaze Dark Green Stamp	Knowles, Taylor & Knowles	1915+; 1927+	deBolt 1994:74,75	1
Plate, Unknown Size, Oval	Undecorated, Hotelware	Earthenware	-	East Liverpool, Ohio	"K.T.&K. / S-V / China"; Underglaze Teal Stamp	Knowles, Taylor & Knowles	1905-1919+	Lehner 1998:238- 239(35)	1
Cup	Undecorated, Hotelware	Earthenware	-	-	-	-	-	-	1
Saucer	Undecorated, Hotelware	Porcelain	-	-	-	-	-	-	1
Saucer	Undecorated, Hotelware	Earthenware	-	-	-	-	-	-	1

Table 12: Feature 3 Ceramic Kitchen Items
(Continued)

[illegible]

Table 13: Feature 3 Other Kitchen Items

ITEM	TYPE	TECHNOLOGY	ID	MNFG	DATE	REFERENCE	#
Glass Tableware	Drinking Tumbler	-	-	-	-	-	1
Glass Tableware	Drinking Tumbler	-	Base: Capstan Logo	Capstan Glass Co.	1918-1938	Toulouse 1971:548	1
Pressed: Glass Tableware	Shot Glass	Pressed Glass	-	-	-	-	1
Canning Jar	Milk Glass	-	Base: R With Four Dots Forming Square On Right Side Of R	-	-	-	1
Canning Jar	Abm - Owens Ring	Abm - Owens Ring	-	-	1906+	-	1
Canning Jar Lid Liner	-	-	Boyd's Genuine Porcelain Lined Cap	Boyd's	-	-	1
Flatware	Fork	-	-	-	-	-	1
Shell Misc	Abalone	-	-	-	-	-	3
Shell Misc	Abalone	-	-	-	-	-	1
Shell Misc	Abalone	-	-	-	-	-	1
Shell Misc	Abalone, Black	-	-	-	-	-	8
Shell Misc	Abalone, Unknown	-	-	-	-	-	2
Shell Misc	Abalone, Very Thick	-	-	-	-	-	4
Shell Misc	Barnacle	-	-	-	-	-	1
Shell Misc	Clam, Chione	-	-	-	-	-	7
Shell Misc	Clam, Pismo	-	-	-	-	-	2
Shell Misc	Clam, Pismo	-	-	-	-	-	2
						Total	38

1. Feature 3 Assessment

Functional artifact profiles were examined to determine the activities represented by the refuse from Feature 3. The activity profile for the feature is shown in Table 14 and Figure 25. The assemblage is dominated by consumer and kitchen items. The assemblage primarily represents kitchen refuse deposited some time between 1925 and 1930.

Table 14: Feature 3 Activity Profile

ACTIVITY	QUANTITY	PERCENT
Consumer	92	56.79
Kitchen	67	41.36
Building Material	1	0.62
Hardware	1	0.62
Household	1	0.62
TOTAL	162	100.00

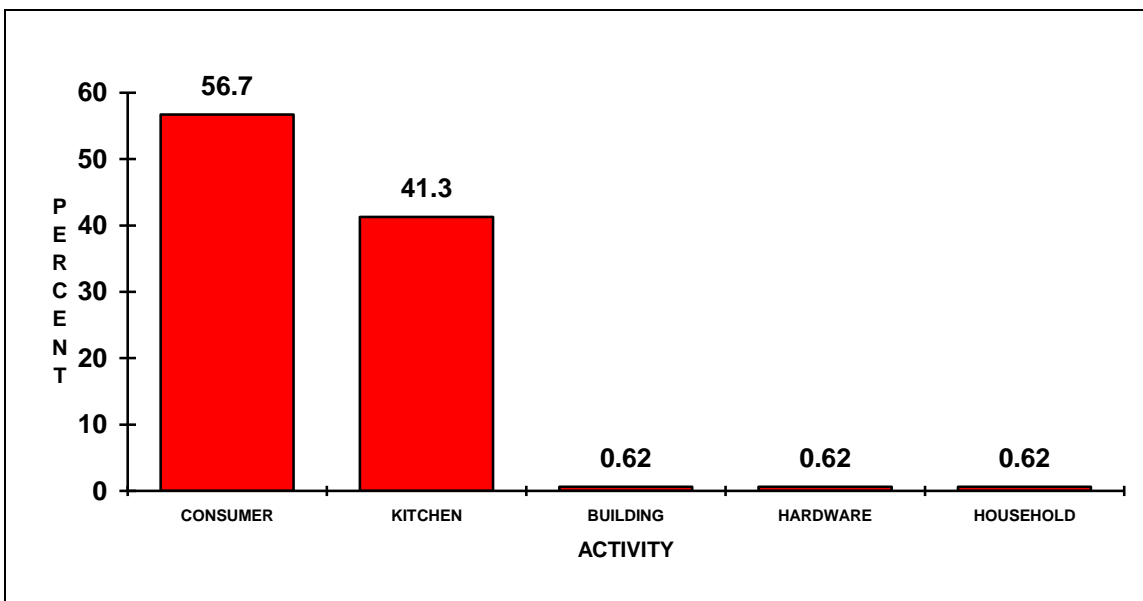


Figure 25: Feature 3 Activity Profile

V. DATA SYNTHESIS

A. Introduction

Data synthesis will consist of summarizing and interpreting analytical attributes of the artifact assemblages of Features 1 and 3. A more in depth analysis of these features may provide further insights into the nature of life for the populations represented by the artifacts. Much of the interpretation is based on cross site comparison of quantified artifact patterns developed from assemblages with the same types of information representing both Anglo-European working and middle class populations and other ethnic working class groups. The data synthesis includes artifact origin analysis, functional artifact pattern analysis, bottled product consumption pattern analysis, and economic analysis. It will address the objectives of the research design to move systematically toward an understanding of how the artifacts reflect site function and the lifestyle of the former inhabitants.

B. Artifact Origin and Ethnic Affiliation

Figures 26 and 27 compare the number and quantity of artifacts of Asian origin from the Fish Camp features to other sites representing Asian emigrant households. Other Asian sites included three Japanese household features from Block 112 of Horton's addition (Van Wormer 2009), an assemblage representing the rural Orange County Iwata Household (Van Wormer & Walter 1993), three Chinese household assemblages from Block 112 of Horton's Addition, a boarding house of Chinese laborers on 3rd Street in San Diego, and a household of Chinese merchants that also lived on 3rd Street (Van Wormer *et al.* 1998). Of all the artifacts that could be identified as to place of manufacture, the Fish Camp features are among the lowest for items manufactured in Asia. Few of the Japanese sites shown in Figure 26 have many Chinese artifacts. Most do have Japanese artifacts constituting over 50 percent of the items that could be identified as to place of manufacture. The Fish Camp features had no Chinese ceramics and were among the lowest for Japanese serving and table wares. Japanese items made up less than 25 percent of these items for Feature 1 and only 50 percent of Feature 2. For the other Japanese sites more than 50 percent of these artifacts were made in Japan. For the Chinese sites in Figure 27, Asian artifacts made up 50 percent or more of table and serving wares.

In Figures 28 and 29 the relative frequencies of vessel types for Japanese and Euro-American ceramics are examined. Bowls dominate the Japanese ceramics from both features, followed by tea cups. For Euro-American ceramics, bowls dominate Feature 1, while plates and saucers are the highest for Feature 3. In addition, the quantity of saucers in Feature 3 is much greater than the number of cups, suggesting these saucers had another function than holding vessels for hot beverages.

These analyses suggest an adaptive strategy for retaining traditional food ways while adopting Euro-American ceramic vessels that could serve specific traditional functions within Japanese food practices. In spite of the small numbers of Japanese artifacts in the Fish Camp features, the quantities are still sufficient to reflect the ethnicity of the Japanese people known to have lived there. The number of Chinese or Japanese made artifacts in non Asian sites is minimal (Van Wormer *et al.* 1998; Van Wormer 1991). These patterns suggest that the population represented by the features was much more adapted to American material culture than many other Asian households. They followed traditional food ways but used items of American and European manufacture for their own specific uses. Both Japanese and Euro-American style bowls may have been used for serving and eating rice, resulting in the high quantity of bowls in both assemblages. Sam Nakamura commented that small Euro-American style plates and saucers were used as vegetable side dishes, which would result in many more saucers than Euro-American style tea cups in the ceramic assemblage. Euro-American handleless soup cups were also used by the fish camp households as tea cups (Nakamura 2011).

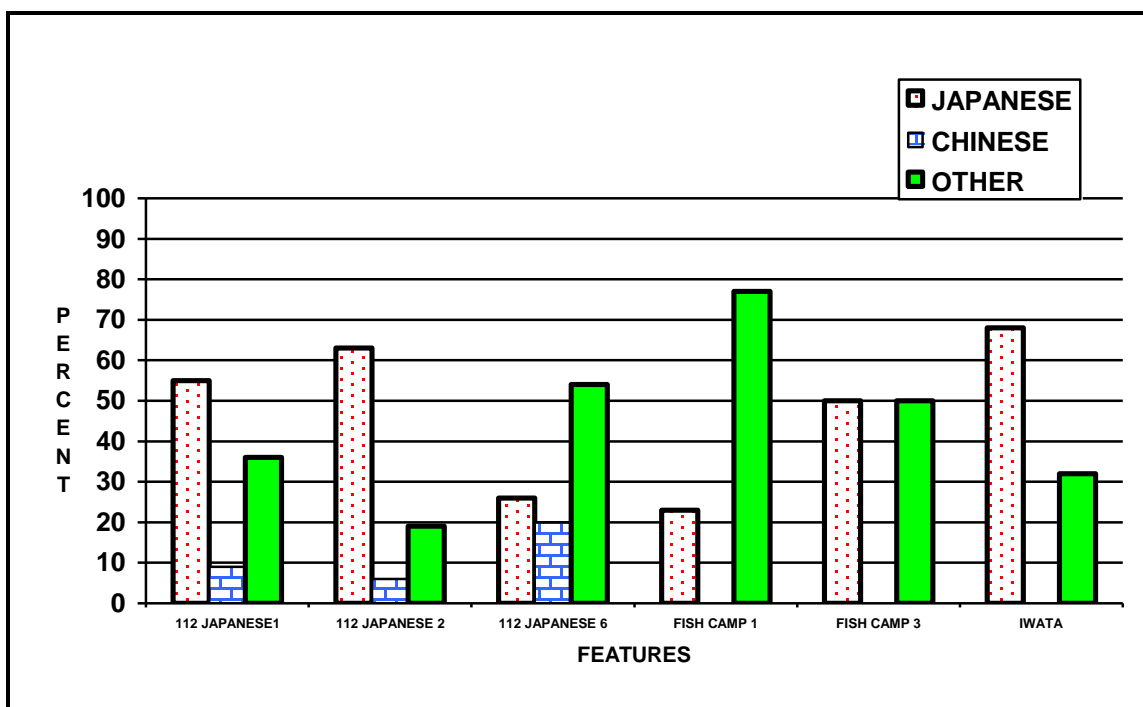


Figure 26: Origins of Table and Serving Wares from Japanese Sites.

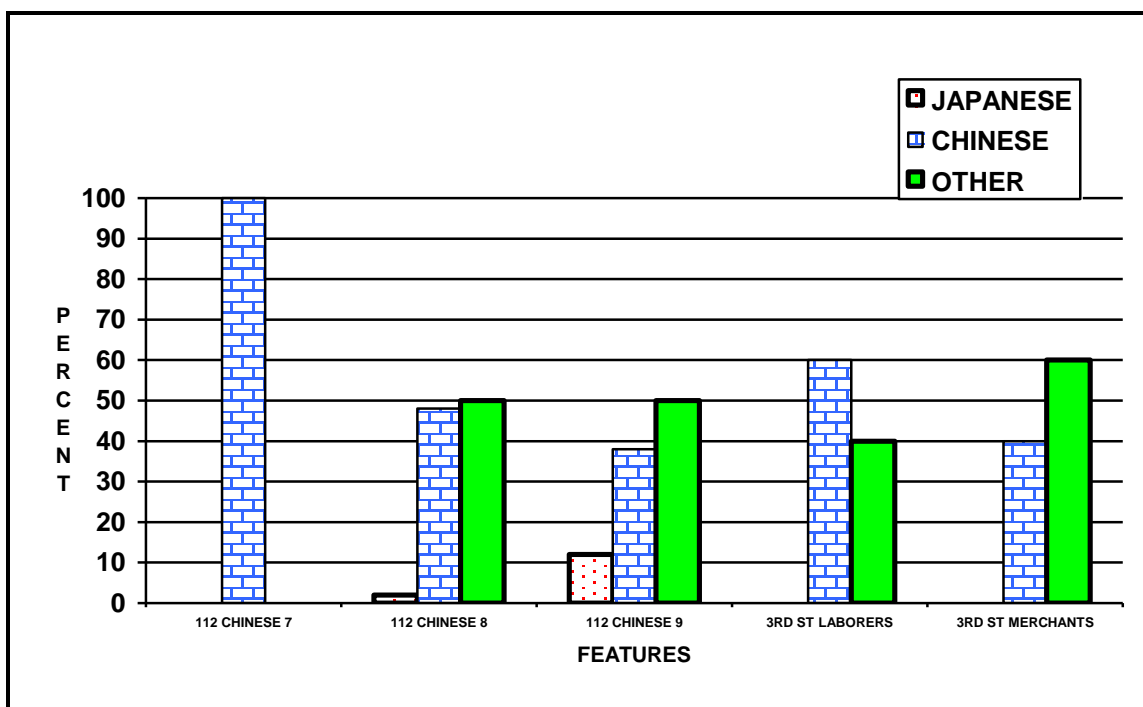


Figure 27: Origins of Table and Serving Wares from Chinese Sites.

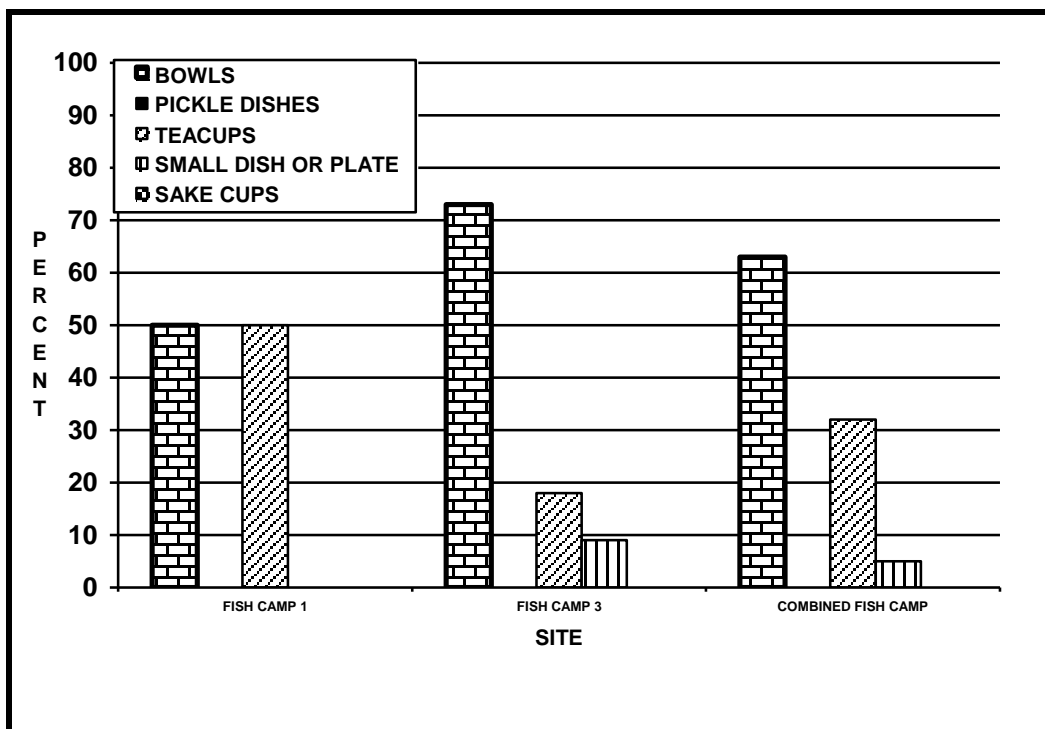


Figure 28: Japanese Tableware Vessels.

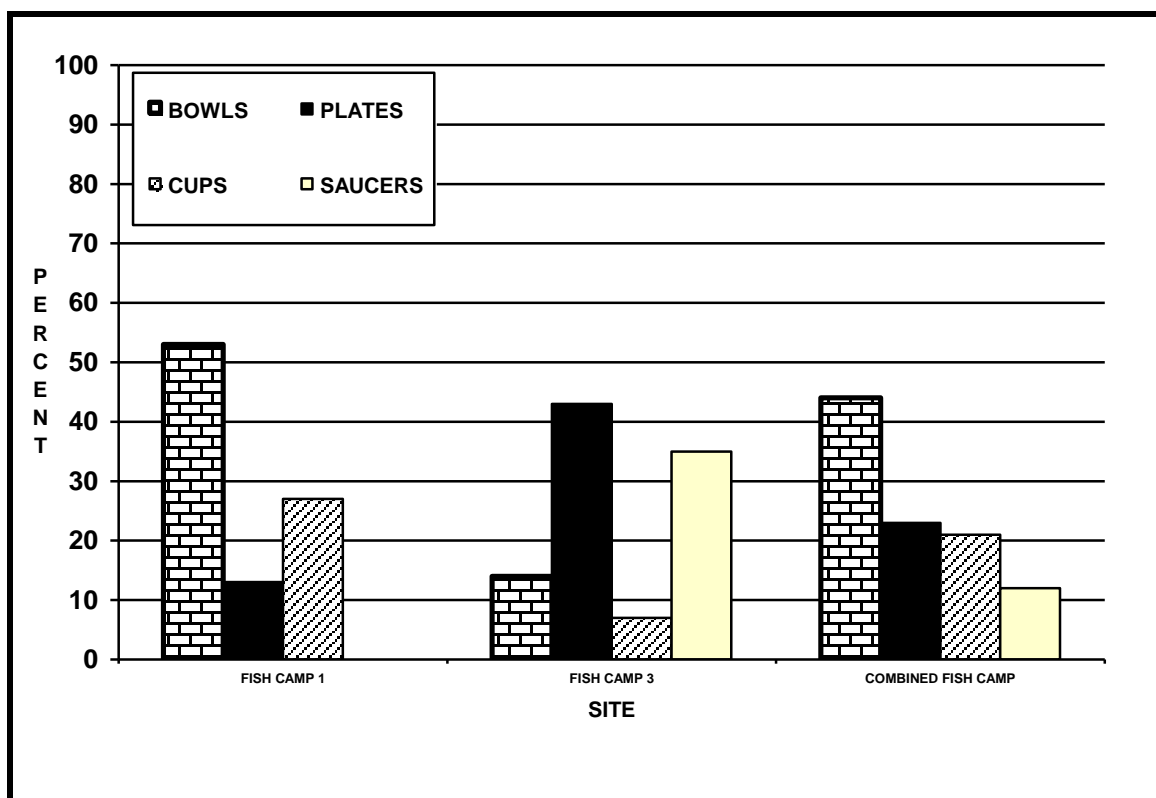


Figure 29: Euro-American Tableware Vessels.

C. Definition of Consumption Patterns

The following discussion will determine if a consumption pattern can be defined, as well as examine food ways and economic status for the population represented by Features 1 and 3. Consumption patterns can be identified in the archaeological record through examination of functional artifact patterning analysis, bottled product consumption pattern analysis, and ceramic economic scaling.

1. Functional Pattern Analysis

The first research issue will be analysis to determine if a consumption pattern can be determined. As discussed in the theoretical background, functional artifact pattern recognition and consumerism studies have indicated people buy things for what they mean culturally, as well as for their functional purpose. As previously discussed, consumption is one of the important ways of signifying membership in a community unit, particularly in class, status, and ethnic groups, and therefore is an important reflection of lifestyle. Some units, known as reference groups, exert a greater dominance on an individual's values. Since individuals are influenced by the groups to which they belong, people can follow a group lifestyle. There will be variability in the group lifestyle as practiced by its individual members, however, there will be more similarity among individuals within the group than between groups (Henry 1991).

The activity profiles of the two Fish Camp features were compared to profiles of assemblages representing urban household sites dating circa 1890 to 1930. These included an upper middle class neighborhood in Santa Ana, California (Brock 1985); a mixed neighborhood of working and middle class residents in Phoenix, Arizona (Henry and Garrow 1982:183-188); an assemblage from excavations of the city of San Diego circa 1910 (1908-13) dump that exhibited patterns reflective of middle class urban residents (Van Wormer 1996a, 1996b); features representing working class inhabitants of San Diego during the late nineteenth and early twentieth centuries from the San Diego County Inmate Reception Center (IRC) project located on Horton's Addition Block H in downtown San Diego on the 1100 block of First and Front Streets (Allen *et al.* 1996); and a boarding house catering to Anglo American families on the 1000 block of State Street that dated circa 1906 through the early 1920s (Van Wormer 1995).

Minority ethnic group assemblages used for comparison included a series of dwellings occupied by single male Hispanic laborers on the 300 block of J Street, dating circa 1916 to 1920 (Van Wormer & Walter 2001); an Afro-American boarding house on the 1100 block of H Street (now

Market) occupied by single male unskilled laborers, which dated circa 1910 to 1914 (Van Wormer & Walter 2000), an assemblage from the combination of a number of refuse deposits dating circa 1906 to 1920 that represented a Chinese boarding house on the 400 block of Third Avenue also occupied by single male unskilled laborers (Van Wormer *et al.* 1998), an assemblage representing a boarding house of single male working class Italian immigrants on the 1200 block of India Street (Van Wormer and Walter 2003), two early 20th century assemblages representing an Afro-American and a Hispanic household from the 500 block of 14th (Van Wormer, Walter & Kyle 2003), and a site representing a rural Japanese farming family in Orange County, California (Van Wormer & Walter 1993).

Figure 30 compares the relationship of consumer and kitchen items from the Fish Camp features to the Euro-American assemblages. The Fish Camp collections are higher in kitchen items, which make up over 30 percent of the artifacts identified, while in Euro-American household profiles these items make up 30 percent or less. Consumer items, however, dominate all the assemblages.

In Figure 31 consumer and kitchen items of the Fish Camp assemblages are compared to minority ethnic group patterns. With only four exceptions consumer items dominate the assemblages in these collections, however this group has more collections where kitchen items rank over 30 percent.

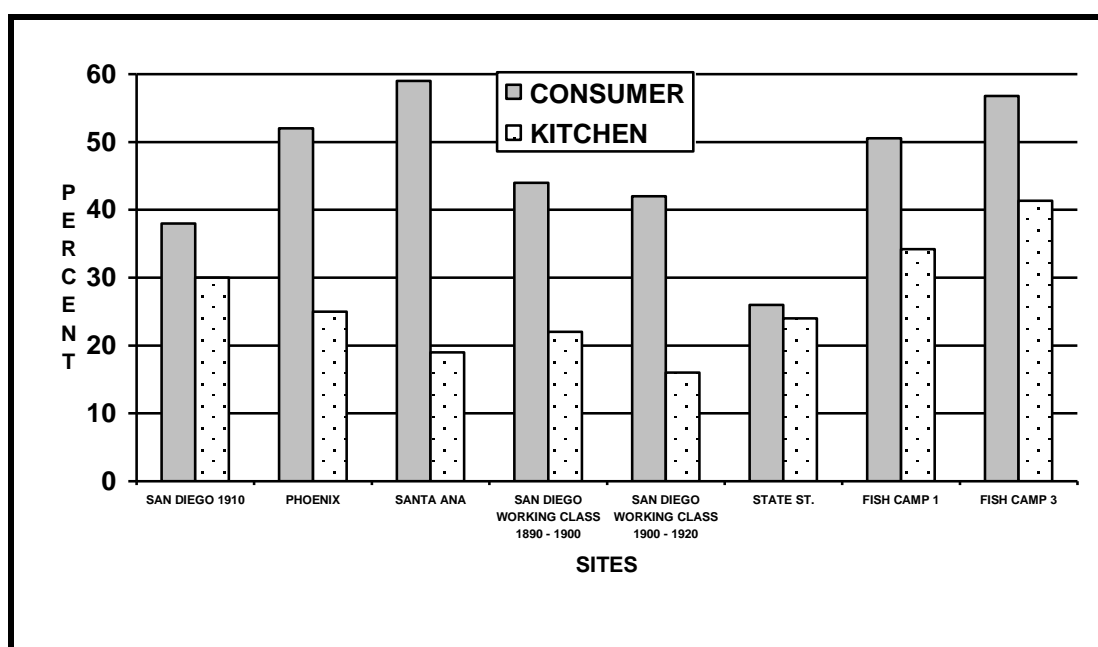


Figure 30: Cross Site Urban Residential Consumer and Kitchen Item Profiles.

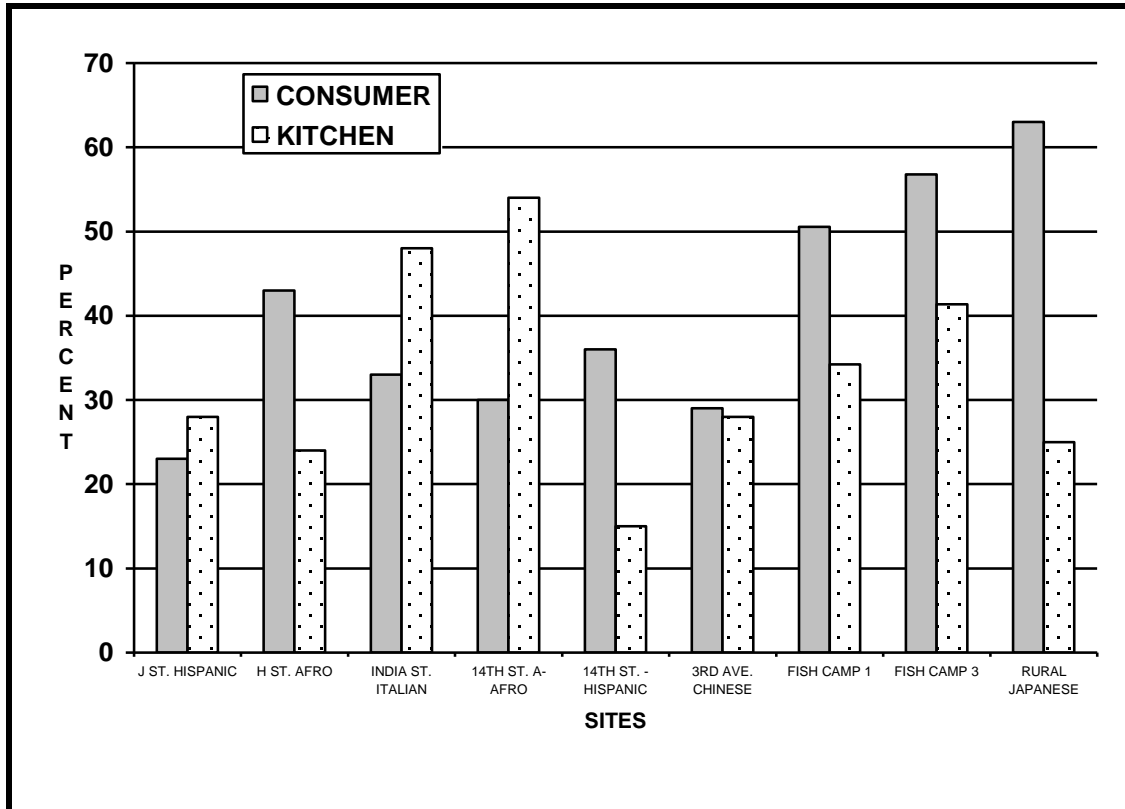


Figure 31: Cross Site Ethnic Consumer and Kitchen Profiles.

In summary no definite functional patterns could be defined for any of the various ethnic groups. Differences in relative frequencies of consumer and kitchen items can not clearly be identified with ethnic origins. Consumer items dominated all assemblages with some random exceptions.

2. Bottled Products Consumption Patterns

This research issue compares frequencies of beverage and culinary bottles types. It will examine the role of alcoholic beverages in the daily lives of the different urban reference groups. In addition, culinary bottle consumption patterns will be examined. In many instances, immigrants and ethnic minorities continued to follow the traditional diet of their homeland and culture. Sometimes this is reflected in the types of food bottles recovered.

Figures 32 through 35 show relative frequencies of beverage bottles from the Fish Camp features and the other assemblages. There is a great variety in alcohol consumption among the different groups. At 47 percent Feature 1 is on the high side of average for alcohol consumption, while at 16 percent Feature 3 is among the lowest. At 17 and 27 percent respectively the soda pop consumption for the Fish Camp features is among the highest of all the assemblages.

A break down of alcoholic beverage types for the Fish Camp assemblages are compared to the San Diego City Dump and ethnic minority sites in Figures 36 through 38. Non Asian households are dominated by the trio of beer, whisky, and wine in various quantities. The Asian sites show somewhat more variety in that they all have some traditional Asian liquor and most also have whisky, beer and wine. The Chinese sites in Figure 38 all have Chinese rice wine and some have Japanese Sake. Quantities of Asian liquor differ widely with the lowest at less than 10 percent, for the 3rd Street merchants, and the highest at 50 percent for Feature 7 on Block 112. None of the Japanese sites in Figure 37 had Chinese rice wine, but they all had Japanese sake. However, like the pattern seen in the artifact origin analysis, the Fish Camp features are the lowest for this Asian produced product with Feature 1 at less than 5 percent, and Feature 3 at just over 20 percent.

Food product containers from the Fish Camp collections were compared to those of other sites to see if ethnically associated culinary traditions could be identified. Not all food products present in the collections were used. Anglo-American assemblages tend to have a wide variety of products and only those that seem to be indicative of ethnic affiliations were chosen (Van Wormer 1983a; 1983b; 1996a; 1996b). In Figure 39 through 41 the Fish Camp profiles are compared to the San Diego City Dump and minority ethnic group collections. The Asian sites tend to show less variety than the other groups. The Chinese households were dominated by Chinese products.

Unfortunately no culinary bottles were recovered from the Block 112 Japanese features, leaving only the Iwata deposit as the only Japanese site to compare to the Fish Camp features.

These features have almost no Japanese products but do contain significant numbers of catsup style bottles. In the Fish Camp assemblages catsup style bottles make up at least 20 percent of the culinary bottle assemblage. The Iwata household assemblage also has a larger (10 percent) quantity of catsup style bottles.

Since historical documentation and association with Japanese ceramic table wares indicate that the Fish Camp and Iwata households followed traditional Japanese diets it seems unlikely that these bottles actually contained catsup. Rather, they undoubtedly held condiments used in traditional Japanese cooking. These include miram, rice vinegar, sesame oil, sake, soy sauce, and light colored soy sauce (Steinberg 1976; Moriyama 1985; Yajima 1992). Currently (2011) the H.J. Heinz company sells a number of different vinegars including apple cider vinegar, wine vinegar, tarragon vinegar, salad vinegar, malt vinegar, garlic vinegar, and imported balsamic vinegar. Most are contained in a bottle similar to the traditional glass ketchup bottle (Heinz Food Service 2010). The company has sold many of these products since the early 1900s (Heinz Vinegar 2010). In addition the Fish Camp features are the highest for milk consumption with Feature 1 at just under 40 percent and Feature 3 at over 50 percent of the culinary bottle assemblage. The culinary products profile of the Fish Camp features, therefore, stand out in the high number of generic condiment catsup style bottles that most probably held condiments used in traditional Japanese cooking rather than catsup, and the large quantity of milk bottles.

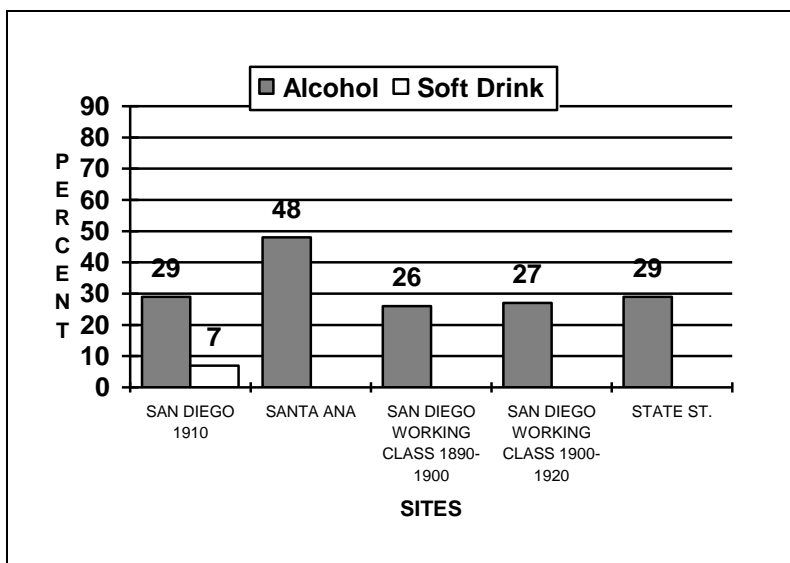


Figure 32: Anglo-American Sites Beverage Profiles.

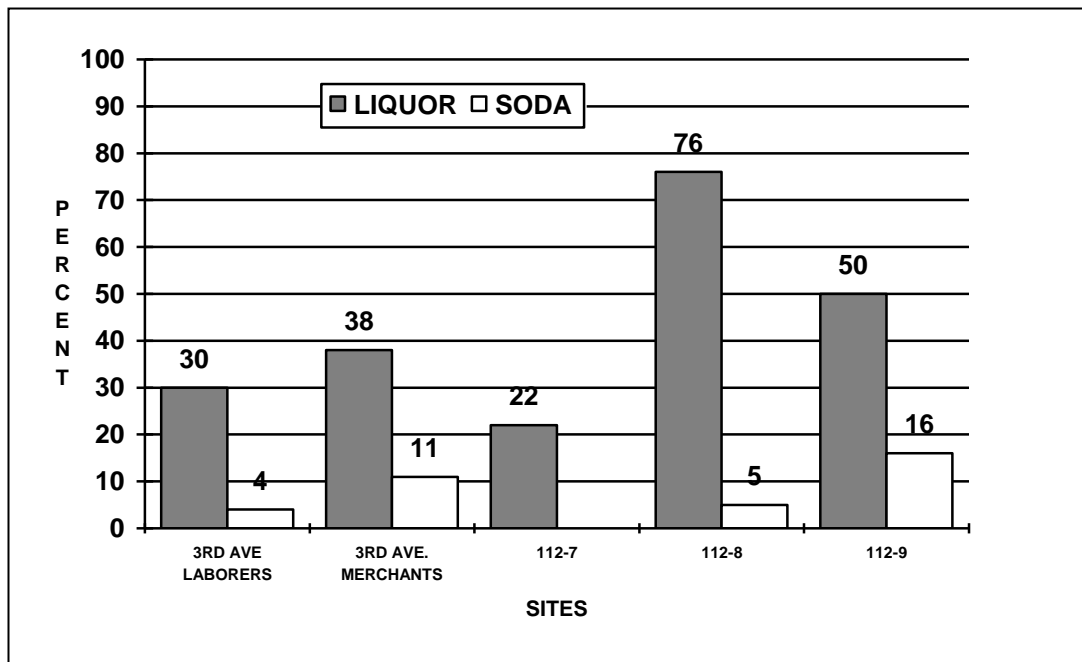


Figure 33: Chinese Sites Beverage Profiles.

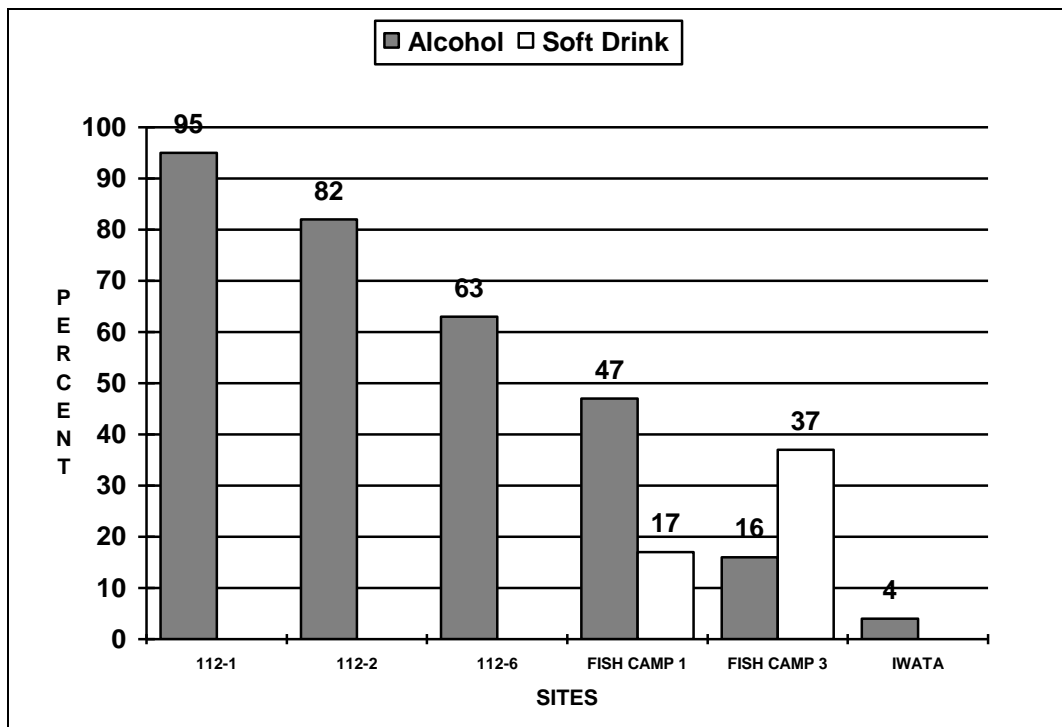


Figure 34: Japanese Sites Beverage Profiles.

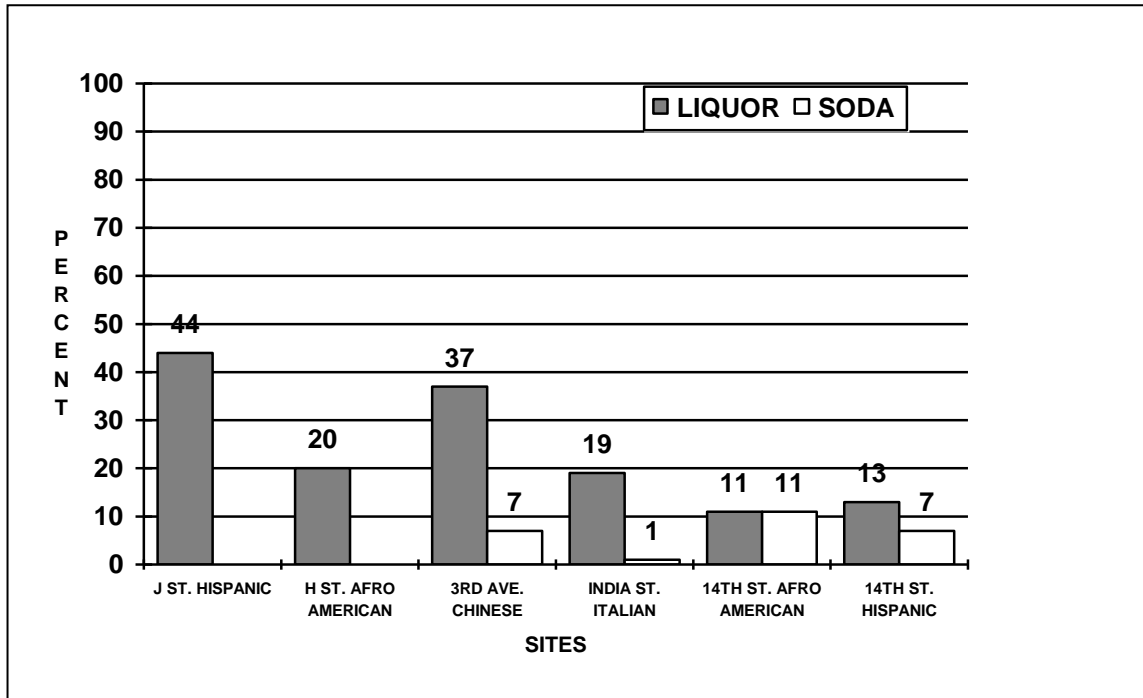


Figure 35: Ethnic Minority Sites Beverage Profiles.

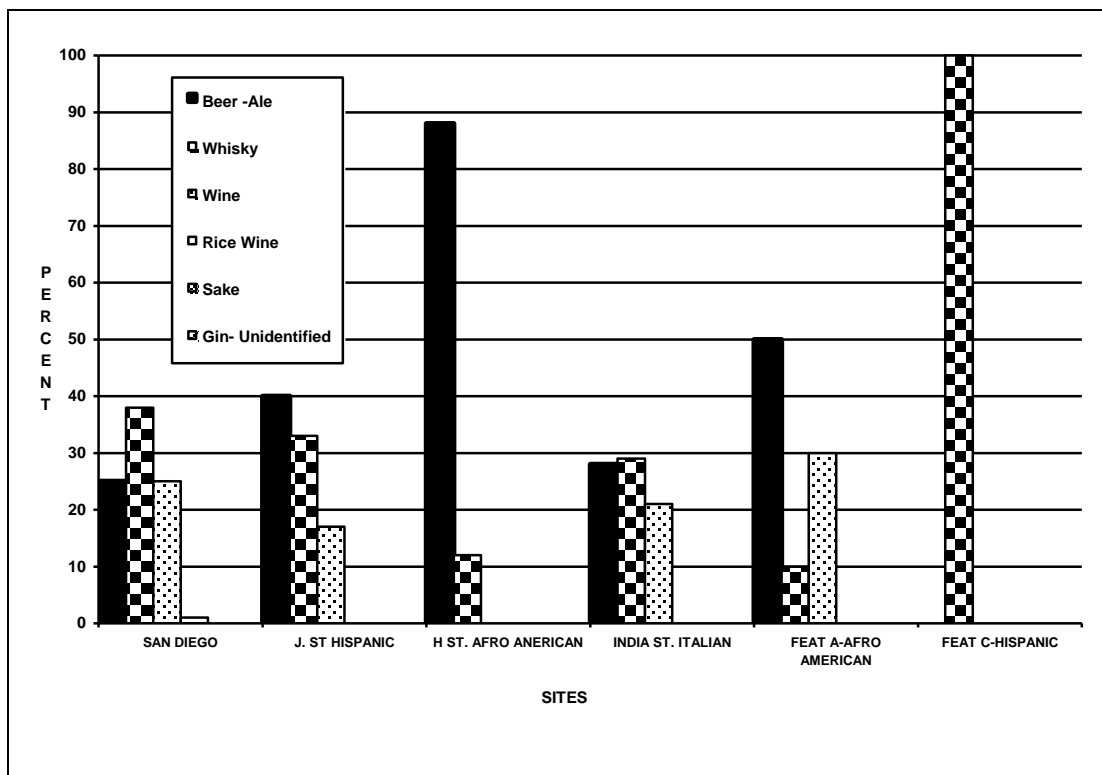


Figure 36: Cross Site Liquor Profiles.

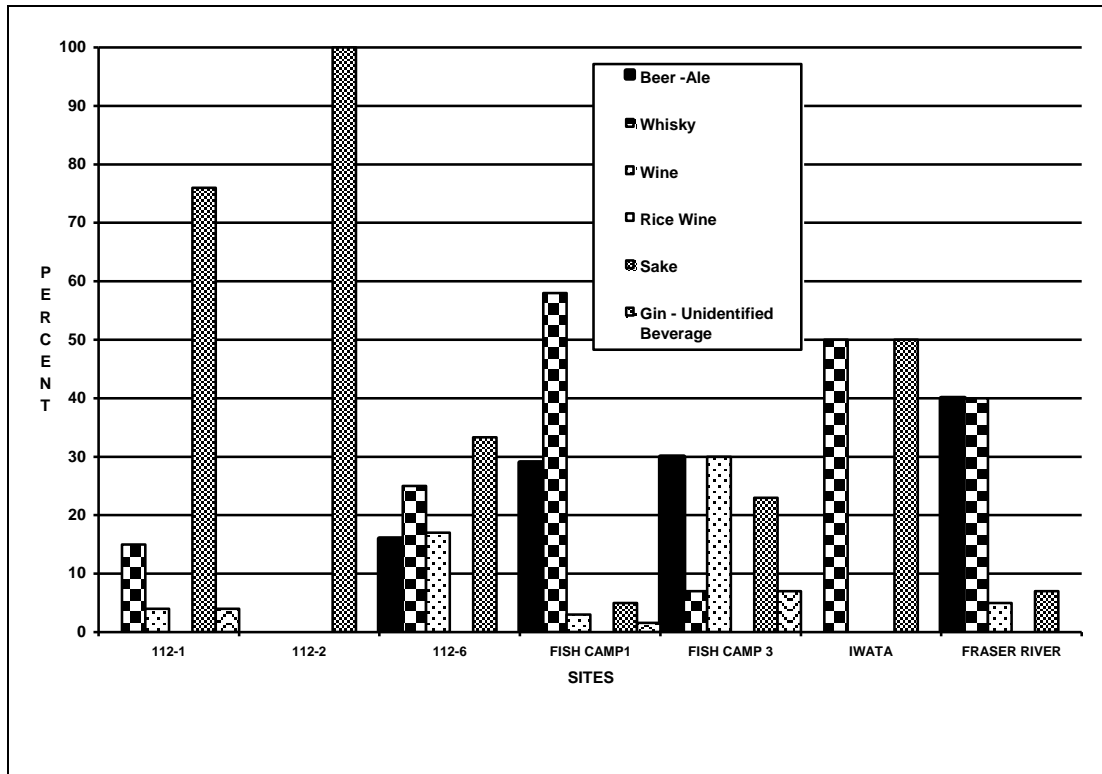


Figure 37: Japanese Sites Liquor Profiles

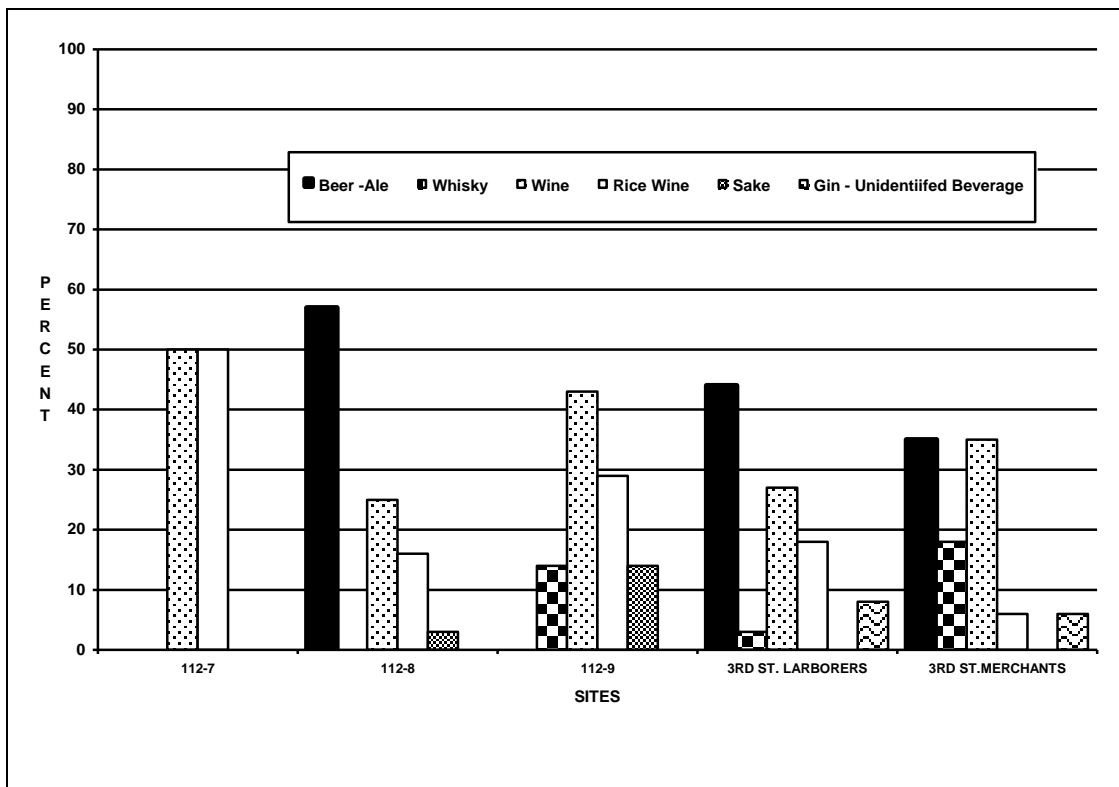


Figure 38: Chinese Sites Liquor Profiles

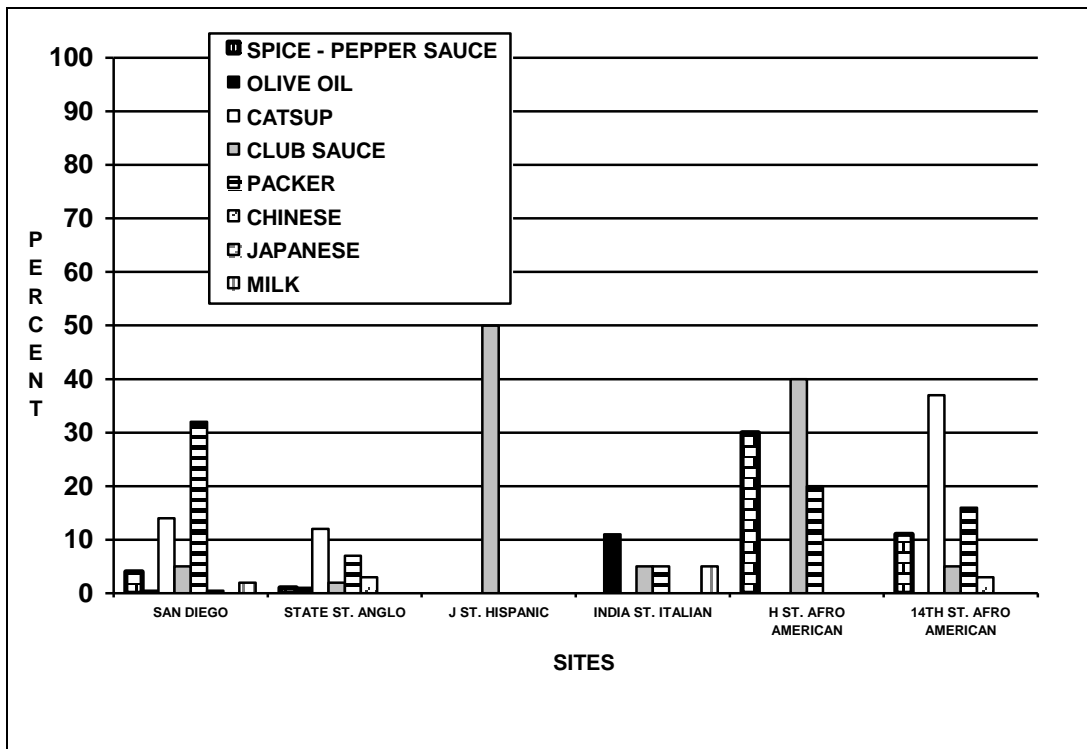


Figure 39: Cross Site Culinary Profiles.

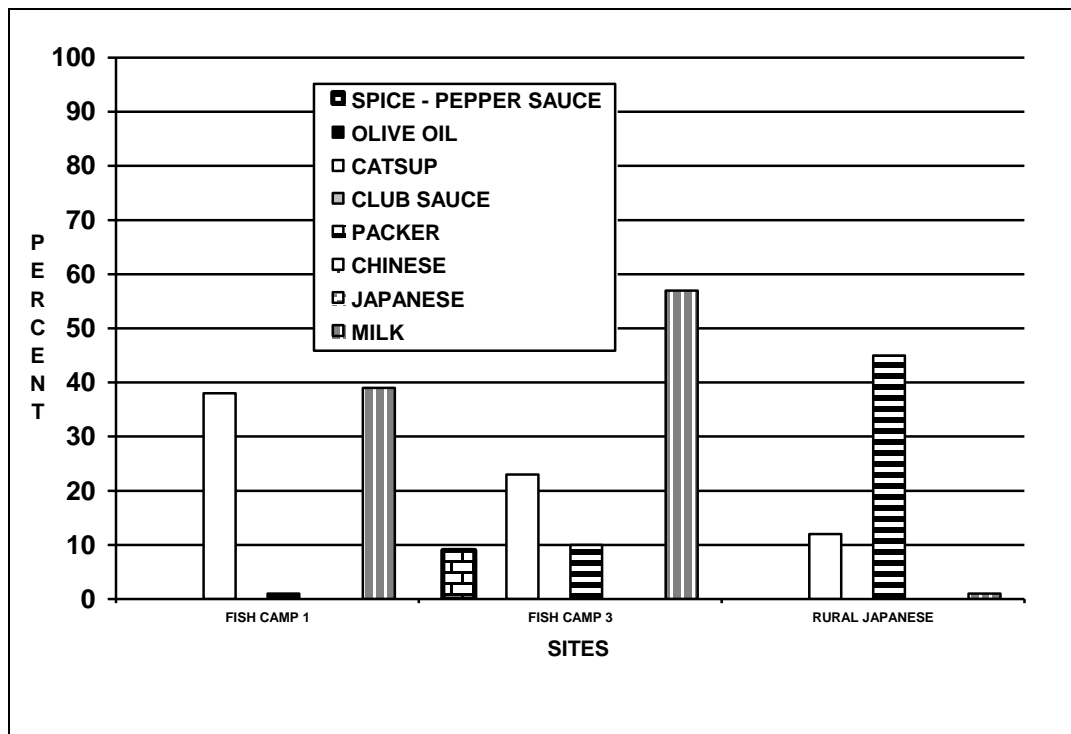


Figure 40: Japanese Culinary Profiles.

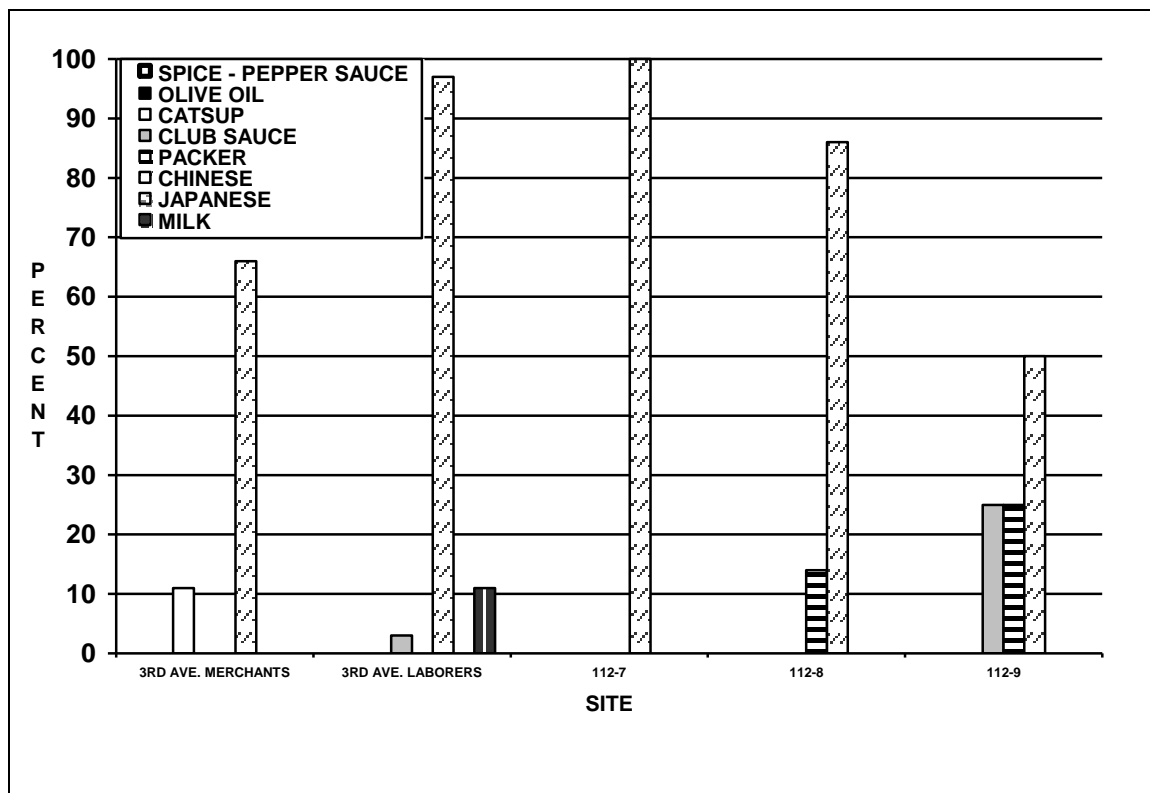


Figure 41: Chinese Sites Culinary Profiles.

3. Economic Analysis

Economic analysis was conducted for the Euro-American ceramic tableware assemblage. As previously explained, ceramic price scaling is based on an index developed from cost relationships of decorations on tableware during specific time periods (Miller 1980). This analysis used the index developed by Henry for ceramic tableware manufactured between 1900 and 1909 (Henry and Garrow 1982). Decorative ware types used in the index included undecorated, molded, gilt, colored, colored and gilt, and porcelain. Calculations for the Fish Camp Features are shown in Tables 15 and 16. Feature 1 had an index value of 1.01 and Feature 3 of 1.17. No indexing scales have been developed for Japanese ceramics.

In Figures 42 and 43 the ceramic assemblage index values for the Fish Camp assemblages are compared to Euro-American and minority ethnic sites. At 1.01 and 1.17 respectively the Fish Camp values are among the lowest of all groups. Only the Hispanic boarding house at J Street is lower at 1.0.

Table 15: Feature 1 Ceramic Economic Index Value Calculation.

ITEM	DECORATIVE CATEGORY	INDEX VALUE	NO. OF VESSELS	PRODUCT
Bowls	Undecorated, Hotelware	1.00	16	16.00
Plates	Undecorated, Hotelware	1.00	3	3.00
	Gilt	1.15	1	1.47
Cups and Saucers	Undecorated, Hotelware	1.00	8	8.00
	TOTALS		28	28.47
Ceramic Index Value $28.47/28 = 1.01$				

Table 16: Feature 3 Ceramic Index Value Calculations.

ITEM	DECORATIVE CATEGORY	INDEX VALUE	NO. OF VESSELS	PRODUCTS
Bowls	Undecorated, Hotelware	1.00	2	2.00
Plates	Undecorated, Hotelware	1.00	5	5.00
	Porcelain	3.19	1	3.19
Cups and Saucers	Undecorated, Hotelware	1.00	5	5.00
	Color - Linear Edge Hotelware	1.15	1	1.15
	TOTALS		14	16.34
Ceramic Index Value $16.34/14 = 1.17$				

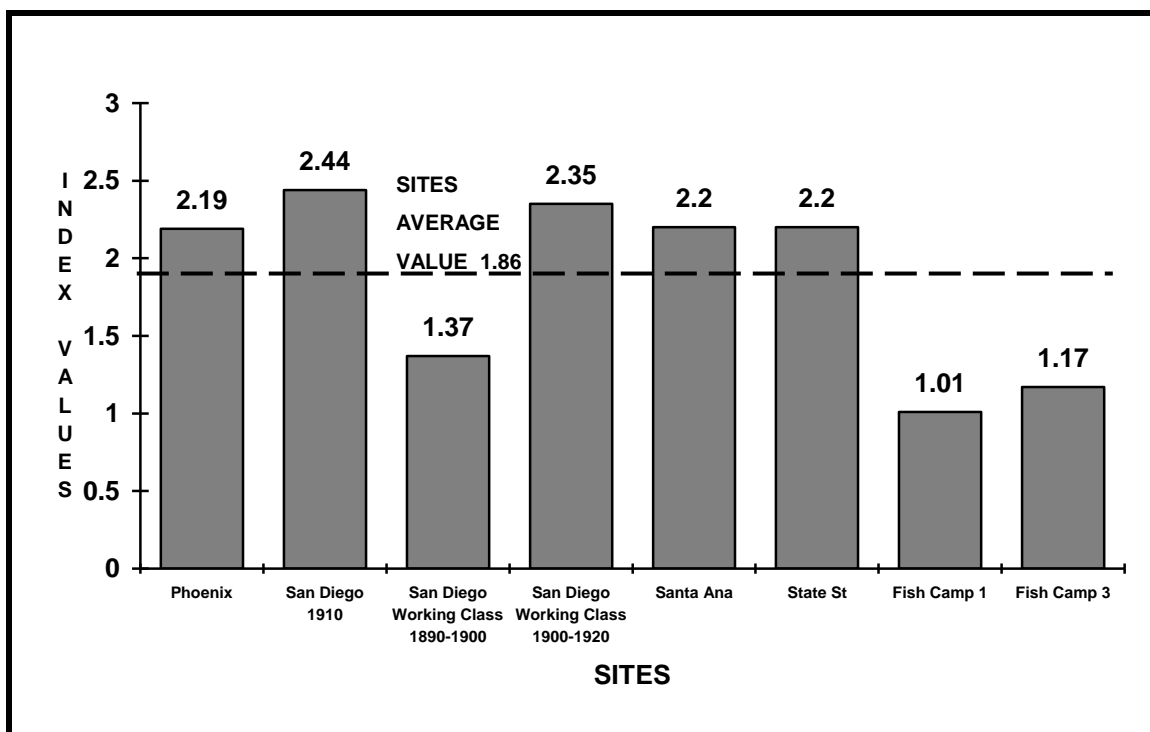


Figure 42: Euro-American Cross Site Ceramic Index Values.

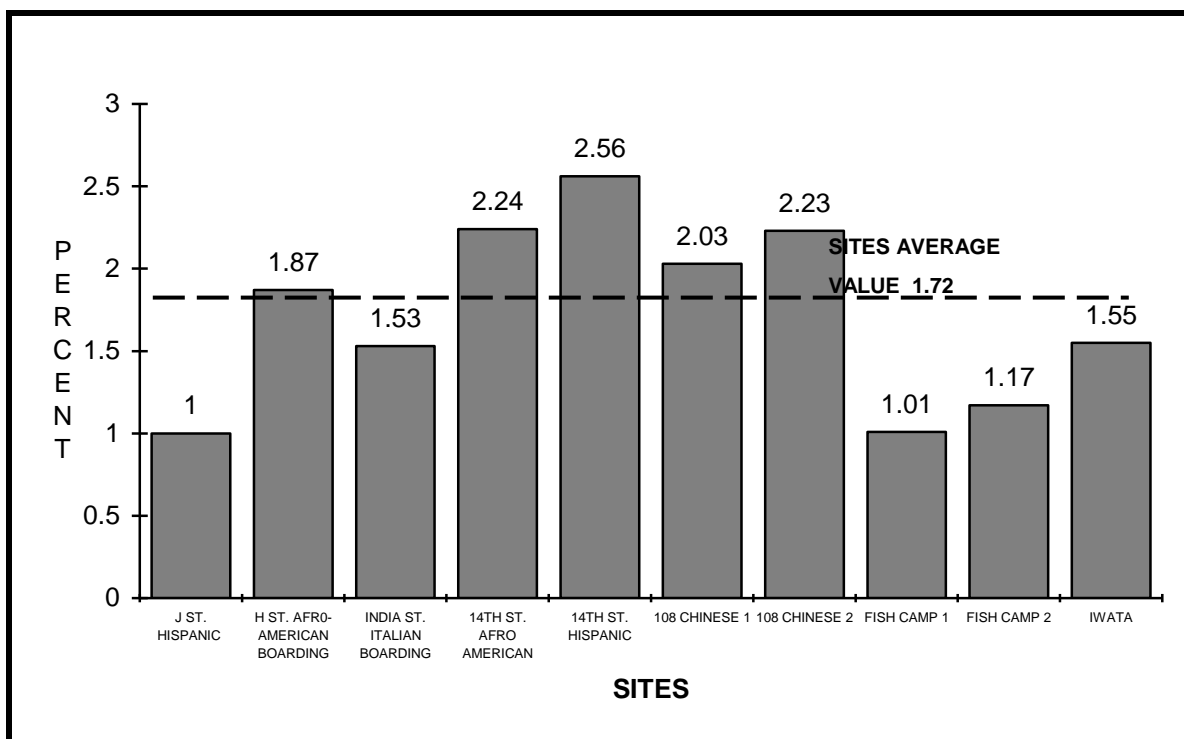


Figure 43: Ethnic Boarding House and Single Family Household Cross Site Ceramic Index Values.

VI. SUMMARY AND CONCLUSIONS

Features 1 and 3 contained kitchen refuse deposited between 1925 and 1930. Functional analysis failed to define patterns for any of the various ethnic groups. Ethnic and dietary patterns were examined through analysis of artifact origins and beverage and culinary bottle assemblages. For sites representing Asian ethnic groups, the Fish Camp features were among the lowest (less than 30 percent) for artifacts of Asian (Japanese) manufacture. For Chinese and other Japanese household sites Asian artifacts made up over 50 percent of the items that could be identified as to place of manufacture.

Tableware and serving vessel origins reflect this same trend. Fifty percent or less of these items was Japanese. For other Asian household sites these quantities were 50 percent or higher. These places the Fish Camp features at the low end of the range with Feature 3 having 50 percent Japanese items and Feature 1 less than 25 percent.

In spite of the small numbers of Japanese artifacts in the Fish Camp features, the quantities are still sufficient to reflect the ethnicity of the Japanese people known to have lived there. These patterns suggest that the population represented by the features was much more adapted to American material culture than many other Asian households. They followed traditional food ways but used items of American and European manufacture for their own specific uses.

Alcohol consumption for Feature 1 was at the high end of average for all groups, while 16 percent for Feature 3 was among the lowest. Almost all sites had beer, whisky, and wine in varying quantities. Non Asian sites had almost no Japanese or Chinese liquor bottles. All Japanese sites had Japanese sake, and Chinese sites had Chinese rice wine, with a few also producing Japanese sake bottles. The Fish Camp features were the lowest in Asian liquors (Japanese sake) in the same manner that they ranked the lowest for artifacts of Asian origins. The Fish Camp sites also stood out in the high numbers of soda pop bottles in the assemblages.

For culinary bottles, Japanese and Chinese sites showed less variety than most non-Asian sites. The Chinese sites were dominated by Chinese culinary products, while the Japanese sites had high numbers of catsup style bottles that probably held vinegar condiments. The Fish Camp features stand out in the high number of catsup style bottle and are the highest in milk-cream consumption than any of the other sites. Ceramic economic scaling was among the lowest of all

sites used for comparison reflecting the lower economic working class lifestyle of Fish Camp residents.

In conclusion, historical and archaeological evidence indicate that the Nakamura, Hibi, Minamide, and Seki families, Isa Shimoda, and the others who made their homes at Fish Camp Kushimoto no Kyampu were not transient immigrant laborers who came temporarily to the United States. They established businesses, married, raised families, and made their homes in America. In doing this they lived in and negotiated between two worlds: their traditional Japanese culture and the every day realities of survival in early 20th century Southern California. In essence they lived in both worlds.

The Issei pioneers adapted to this new society and its opportunities while retaining their ethnic identities. Although she never gained a good command of the English language, Mrs. Shimoda negotiated the American business world, and operated her neighborhood restaurant, Mary's Lunch, for two decades, serving traditional American café food while providing a hang out for her Japanese pioneer neighbors. In their homes Fish Camp Kushimoto families nurtured their children within the culture of the parent's home land while also bringing them up as Americans. They attended American public schools, and youngsters raised on rice and sashimi, drank Coca Cola and a myriad of other popular local soft drinks, consumed milk on a regular basis, and ran next door to Mary's Lunch for two scoop ice cream cones.

The blending of these two worlds and the creation of a Japanese-American identity is seen both in the historical and archaeological evidence gathered for this report. Photographs of Japanese people in western clothes, driving American cars, while making mochi at New Years, dressing little girls in kimonos for special occasions, and flying carp banners on Japanese Boy's Day attest to the success of Fish Camp families to adapting and surviving in the United States, and their retention of traditional Japanese customs. The archaeological record also reflects these lifestyles. The Fish Camp features ranked highest of all other sites in the quantities of milk and soda pop bottles, indicating these products were regularly consumed by these families. Smaller quantities of Japanese made items, when compared to other Asian immigrant sites, combined with a domination of the Japanese and Euro-American ceramic assemblages by bowls, and saucers, suggests the adoption of Euro-American ceramic vessels that could serve specific traditional functions within Japanese food practices. The families at Fish Camp Kushimoto no Kyampu had made their homes in the United States. They were Japanese-Americans. After World War II they returned and again took up their places in Southern California, and for this reason their children, grand children, and great grand children are still part of the greater San Diego community.

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**APPENDIX A: DESCRIPTION OF FISH CAMP
KUSHIMOTO NO KYAMPU
CERAMICS OF SPECIAL
INTEREST**

BY

SUSAN D. WALTER

Introduction

“Ordinary products, things that were in everyday use within the memory of people still alive, have been entirely neglected by ceramics writers, whereas priceless early specimens, so scarce as to be literally unobtainable at any figure, are discussed and rehashed again and again.” So wrote Larry Freeman in his 1949 introduction to the first volume of the “bravely titled” China Classics series, which was “...a seemingly impossible task: to compile a usable guide to all types of chinaware (porcelain and pottery) that are collectible in America today” (Freeman 1949: 3, 5).

With the public’s recently intensified interest in the past, notably in the burgeoning hobbies of genealogy, family history, collectibles, memorabilia, and antiques, today’s historic archaeologists are often aided by collector’s clubs, collector’s books, online research, and eBay. And although sometimes there is not scholarly attention paid to dates and proveniences, in many cases the passionate hobbyist writer is right on target. Professional researchers are also taking advantage of the explosion of publishing opportunities available through publishers of books for collectors. In any case, the objects are pictorially displayed. And, still, “a picture is worth a thousand words,” and such pictures are a tremendous help in identification.

These are very appropriate observations for the following description of the Kushimoto no Kyampu Fish Camp ceramic assemblage, which contains dishes commonly used, but not much published about – especially in English text – but currently avidly sold and collected by persons of all walks of life and with a myriad of reasons for their interest. The majority of these types of items in this assemblage can be found today (2011) on eBay.

The Fish Camp tablewares were shown to a number of people who commented on them. Particular appreciation is given to Issau “Sam” and Pauline Nakamura, Roy Asaki, Leland and Nuboka Bibb, and numerous persons at Kiku Gardens who stopped by to comment on the display of archaeological objects from Fish Camp on April 1, 2011. Sam had been born at Fish Camp and had childhood memories of the place. Roy translated all the marked items in Japanese characters; he specializes in terminology, etc. from the early 1900s. Lee and Nuboka have considerable personal interest, experience and expertise in Japanese items. And certainly Linda Canada, gracious president of the Japanese American Historical Society of San Diego (JAHSSD), is due enormous thanks for her help in many, many ways.

The following segments describe some technicalities of this analysis of the Japanese tablewares from Fish Camp.

Paste

In all but two cases the Fish Camp Japanese tableware items were made of some form of porcelain. Porcelain is a white, light weight, semi translucent ware. When held up to the light, the fingers can be seen through it as a darker place. Porcelain also exhibits a ringing sound when struck, rather than the thunk of earthenware or stoneware.⁴ The story of the origins of porcelain in China, the subsequent desire for it in Occidental countries, and the eventual smuggling out of the secret of kaolin as the secret ingredient, is well known. The Japanese and other Asian countries produced beautiful, durable, and useful vessels of porcelain. Porcelain was used as everyday ware in Japanese American archaeological assemblages; in them they never commonly seemed to have earthenware or stoneware for tableware as the dominant paste. In archaeological collections, it seems that porcelain rarely crazes, unless it was done intentionally during the time of manufacture.

The single exceptions in the Fish Camp assemblage is an item made of grey stoneware, and a vitrified porcelaneous stoneware vessel. Stonewares are beloved by Japanese and carry a long, rich heritage of their own (Morse 1979).

Vessel Types

Fish Camp ceramics can be described as of two specific types: Western style, i.e. what was and still is commonly available to the American household, and Asian wares. The complex at Fish Camp included barracks for families and unmarried men, and a restaurant known as Mary's Lunch. At Mary's Lunch, American types of food and drink were served on typical Western style hotelware vessels; but the families at Fish Camp were different. In these homes, where the mothers were responsible for food preparation, they preferred to use the traditional Japanese vessel forms that they were used to. Although Western style tablewares may have been used when necessary or expedient, the traditional Japanese foods the families consumed in Fish Camp homes "fit" and most likely "felt" best in the traditional types of vessels. This has been observed at Japanese American agricultural sites as well (Van Wormer and Walter 1993; Van Buren and Walter 1994).

All of the Asian form vessels from Fish Camp are Japanese in origin. The majority of them exhibit a minimalist type of decoration said to have become popular in Japan (L. Bibb 2011).

⁴ This "ting" sound is not as bell like when the object is cracked or broken.

Typically, they have either a single decorative element or a small cluster of them. In other words, it is uncommon for the entire vessel to have extensive patterns, decoration on all sides, or even an encircling rim design. But people at Kiku Gardens⁵ retirement apartments smiled when they looked at these items, recognizing familiar motifs that they understood the traditional auspicious symbolism of; and they then told what the designs stood for.

One decorative motif occurred on 2 different vessels (cat# 82, 85); the beloved Mount Fuji. To the Japanese Mt. Fuji is a sacred site, to geographers it is the tallest peak in Japan. Although the literal meaning of the word Fuji in the context of the mountain is in question, in folk tradition it has the association of “never ending” and “without equal or nonpareil.” (www.japaneselifestyle.com.au/travel/mountain). It is interesting that there was a woman known to live at Fish Camp named Fuji. According to name etymology, for a female the name, depending on the characters used to write it, means “wealth; enrich; abundant” (fu) and “intention; plan; motive; hopes” (ji); or “wind; air; manner” (fu) and “intention; motive; hopes” (ji); or “walk” (fu) and “mercy” (ji); and finally “wisteria” (babynamesworld.parentsconnect.com). At any rate, both the mountain and the woman’s name were auspicious in meaning, and it is possible there was even a personal interest in the mountain because of the name association with the woman.

Decoration Styles

The major decorative types on the Fish Camp items are hand painting, blue transfer, and *fukizumi* sprayed. These decorative methods are very much still in current usage. Again, most of the vessels exhibited minimalist designs.

Most of the handpainted items were professionally and rapidly executed, with a palette of polychrome colors. Over time, the colors have faded or disappeared, as they were painted over the glaze and had been subjected to use wear and weathering. In some cases, by tipping the sherds at angles in good light, the “ghosts” of the original designs can be glimpsed. So, though the color is gone a basic shape can still be identified.

Transfer is a method introduced to the Japanese by the British. Transfer designs do not suffer from the fading described above because of the way the wares were produced. The transfer process, which was invented in England, was adapted by the Japanese with great success. The transfer process entails the use of a metal (copper, originally) plate, which is inked and wiped. A thin sheet of paper is pressed onto the plate. The paper with the ink is next placed

⁵ Located in Chula Vista, California, Kiku Gardens is occupied mostly by Japanese residents.

onto the vessel and pressed onto it. The vessel is fired, fixing the design, and then fired again after a clear glaze is applied. The result is that the underglaze design is permanently protected by the glaze, and remains as bright and clear as when it was produced. Cobalt was the first known colorant that was able to withstand the kiln temperatures, and as it also was a fairly plentiful material, it explains why blue was the most common color of decoration on dishes. Most transfer decorated vessels feature a single color of transfer. Handpainted accents of differing color or gilt were sometimes applied on top of all this.

“Air brushing,” is here in quotes because the actual Japanese technique was originally executed by the artist taking a mouthful of colorant, and blowing it through a straw onto the item. The sprayed area may have had a stencil in place if the pigment was to be of a particular shape (a leaf, for instance). These “air brushed” designs often featured a hard edge and softer, fading edge which was done on purpose as part of the expected result. The Japanese term for this method is *fukizumi* (Bibb 2011), and is often combined with transfer or hand painting.

Some of the surface treatments present at Fish Camp is labeled “white celadon” meaning there is a slight greenish tint to the white overall glaze (Bibb 2011). “The outstanding feature of celadon wares is the thickly opaque, soft-looking almost wax-like glaze which appears to be a part of the ware, not just an applied surface” (Gorham 1971:85-87). Gorham does not mention “white celadon.” None of the Fish Camp vessels are of the traditional green color Gorham associates with the term celadon; all of them are white with handpainted overglaze decoration.

Nearly all of the wares present in the Fish Camp Japanese ceramic assemblage were mass produced. See Costello and Maniery (1988:19-27) for a pertinent discussion of mass produced wares.

Other decorative types not treated above will be described within the itemized selection below.

Vessel forms

The Fish Camp vessels themselves are traditional in form, with the predominant shapes in the assemblage being V shaped rice/soup bowls and straight sided (cylindrical) teacups. Some of the small, conical shaped bowls feature a very small base ring, making it unstable to eat from when placed on the table. These bowls were usually held in one hand, and the rice or contents

scooped into the mouth with chopsticks (Bibb 2011).⁶ When the Fish Camp bowls were displayed to the residents of Kiku Gardens, they identified them as “for rice.” However, they agreed that soups or other foods could be served in them. Hence, they are called “rice/soup” bowls in this report.

Japanese teacups are of two basic shapes: bowl shaped – sometimes with recurved rims, or straight sided. All of the teacups in the Fish Camp collection are straight sided. All traditional Japanese teacups are without handles. Handles on teacups were later needed by EuroAmerican tea drinkers because they used water that was boiling hot. According to Morse, “by the time the tea [in Japan] is made properly and served it is nearly cold, but delicious” (Morse 1979:16). Note that to some analysts, tea drinking vessels are called “tea bowls,” whatever their shape. For this report, they are termed teacups.

Plates in Asian assemblages tend to be flat all across with a curved up rim. Only one item is, by this definition, a plate, and it is a very small item (cat# 98), used for serving not eating from.

Teapots are ubiquitous in Asian archaeological collections. Three ceramic ones are present from Fish Camp, and all are different. One is not Japanese (cat# 75 & 76). Teapot lids usually have a characteristic vent hole to allow steam to escape. They come in various types; some sit inside the collar, some sit on top.

The other 2 teapots are Japanese. The *dobin* style can be identified by its handle which features ceramic loops attached to the pot body at the top left and right. Through the loops are inserted a bamboo wrapped wire handle. The bamboo insulates the hand from the heat and discomfort of the wire. The pot itself is globular in shape. *Dobin* teapots include a lid that sits inside an elevated rim, and a tea strainer that the lid would sit on top of when in place. Modern tea strainers are often a wire mesh basket; older ones like what would have been at Fish Camp most likely had a ceramic tea strainer conical in shape with a flattened bottom, punctured with numerous holes. The spout, where it attached to the body of the pot, also featured a ceramic strainer that was part of the pot body. The *dobin* (again, featuring the handle arrangement described above) also comes in a smaller version to cook in. It is usually a single portion pot and includes a cup to eat soup in, with the lid doubling as a small plate (www.thekitchn.com/thekitchn/soup/cook...).

⁶. The rice/soup bowls in this collection that are called “U” shaped are more a softer shaped V than a true U.

The second Japanese teapot form at Fish Camp is called the *kyuusu*. *Kyuusu* come in different sizes but most commonly are small single serving sized, as they are held with one hand while pouring. They typically have a hollow, tubular, straight handle that comes out from the middle of the body of the pot at a 90 degree angle from the spout. L. Bibb noted that right handed *kyuusu* were more common than left handed ones. The lid fits into the raised collar, and covers the entire top including the edges of the rim. It may have an infuser that sits underneath the lid; again the one that accompanied this vessel would most likely have been of perforated ceramic.

Sets

Japanese tablewares have a different clustering than EuroAmerican styles, which generally come all as one pattern in a set and in even numbers of vessels; i.e. 4 cups, 4 saucers, etc. The Japanese tended instead to sell their tablewares in odd numbered sets. Whereas EuroAmerican tableware settings usually feature the same pattern or at least a uniform rim design when the central scene differs, Japanese oftentimes sold their sets with a variety of themes and the “set” consisted of similar forms or shapes but different subjects (Van Wormer and Walter 1993).

Another interesting thing for the analyst to be aware of is that at least in the case of teacups, size matters according to the gender of the drinker. Lee and Nuboka Bibb have several sets of teawares in their collection and the cups for the male is both taller and wider than the female version. In other words, the size differences in the Fish Camp assemblages may reflect this. However, there are no exact paired teacups in the assemblage so this cannot be stated unequivocally for these objects.

For a more comprehensive list of items of sets in Japanese tablewares, see Gorham 1971:16.

Marks

Manufacturer’s marks were present on several items. Some were in Japanese; none were hand written. The Japanese marks were translated, as noted above, by Bibb & Bibb, and Asaki, whose interpretations were largely the same. Additional translation of one difficult character was offered by an individual at Kiku Gardens.

There were other marks in English, such as the ubiquitous “MADE IN JAPAN.” A considerable amount of discussion has occurred on the use of the word “Japan”, with an eventual

consensus being that the word “Japan” is known to have been used before the passage, in 1921, of a law requiring the Japanese to use the word Japan, rather than their own word “Nippon,” on their exports to the United States (Costello and Maniery 1988:27; Van Patten 1979; 26-31; www.gotheborg.com/marks/index_jap_marks.htm).

Another Fish Camp mark, used on two items (cat# 94 and 257), unfortunately is not identified in the resources checked. The Bibbs said it depicted a chrysanthemum in water (2011). This mark is shown on various websites, but it remains unidentified and undated (cf www.waiapo.com/orientalcats/japan_marks.html). This same mark is also shown in Costello and Maniery’s pictorial of Asian wares in Walnut Grove. In their research they cite this mark from several sites occurring on a variety of vessel forms including sake cups, wine decanters, and a “medium underglaze blue transferprint bowl” (Costello and Maniery 1988:82-83).

Because an archaeologically produced Japanese ceramic item does not feature a mark on the vessel does not mean it was produced prior to the United States’ laws requiring imported items to be marked by country of origin, because many imports were marked with a paper label that has since disappeared.

Provenience

The Fish Camp project had two features that produced a suitable number of objects for analysis and interpretation – Feature 1 and Feature 3. Three ceramic items were found with parts in both features – a teapot (#75 & 76), a rice/soup bowl (#90A & 90B), and a water filter (#71, 72A, 72B, and probably 73). Only the rice/soup bowl is Japanese in origin; but all three are itemized the description below.

Item Description

Though of porcelain, none of the Fish Camp items were expensive. They were common examples of the every day tablewares used by households of low to moderate means. Finally, even though described as “common” they were not unpleasing, and pretty enough to be proudly offered to guests.

Hazel Gorham described how the Japanese regarded tableware “standards...or criterions of excellent ceramic wares different[ly] than those of the Occidental” including an emphasis on functionality, not trying to appear what they are not, a preference for durability rather than delicacy, that the feel of the item is more important than the decoration, that the food’s appearance within the vessel is more important than the vessel’s appearance, that imperfections are often regarded

as desirable, and that the appearance of the clay itself is of value as a standard of beauty (Gorham 1971:178). That noted, to the Japanese, symbolism and auspiciousness is of importance to the decorations on each vessel.

It is also worth noting that there are nearly three dozen EuroAmerican vessels in the Fish Camp assemblage not included in this description. The majority of them are undecorated hotelware; some of these were handleless cups that the Japanese who saw them said were used for tea.

DESCRIPTION OF FISH CAMP CERAMICS OF SPECIAL INTEREST

In the description below, only identifiable vessels are included; miscellaneous fragments are not. The following section is a description of the Japanese tablewares found at Kushimoto no Kyampu Fish Camp, with a couple of EuroAmerican items of significance included, for a total of 27 described.

Cat# 75 & Cat# 76

Vessel form: Teapot and lid

Ware Type: Earthenware; Redware

Vessel Shape: Tall with constricted center

Decoration: All over Albany slip, inside and outside

Notes: Not Japanese

Mark: None

Feature: 1 & 3

Discussion: Included here because all over brown teapots similar to this one were produced by Japan for export, none of the Japanese seeing this item believed it to be of Japanese origin, although they were not surprised to see it in the context of a Japanese American home. It appears to be an unmottled Rockingham type, earthenware, with red paste. It is included here also as one of three ceramic objects of the assemblage in which parts of one item were found in both features.

The pot (cat# 75) is 5 7/8" in height with its largest diameter being 6". It is complete in several pieces, except missing one sherd. The pot was found in Feature 3. As an observation, the shape of this pot is similar to one of the Japanese tea storage jars depicted in Gorham (1971:120), and also Morse (1979 the figures between pages 47 and 48).

The matching lid (cat# 76) is entire, and was from Feature 1. It has a total height of 2 1/4", fully 1 1/4" of which fits down inside the rim of the pot. A simple knob serves as the lid's handle.

Figure 1: Following Page.

Top row, left to right:

Kyuusu teapot (cat# 77). The broken off handle is front center. Note unglazed portion at base which is a planned part of the decoration.

Sake warming bottle (cat# 78). Note pink sun/moon upper left and presence of mark on base.

Dobin teapot (cat# 80). Handpainted, the handle loop is obscured in this view.

Teacup (cat# 84). *Fukizumi* spray, note smaller size as compared to item 85 to the right.

Teacup (cat# 85). *Fukizumi* spray, larger size teacup featuring Mr. Fuji.

Middle row:

Rice/soup bowl (cat# 88). "White celadon," note seeming absence of all handpainted elements which are present in the form of ghosts, and small diameter of footring.

Rice/soup bowl fragment (cat# 91). Daruma's face is upper right.

Rice/soup bowl (cat# 92). Handpainted blue, and *fukizumi* spray green. Note deliberate removal of footring.

Rice/soup bowl (cat# 96). Blue transferware crane wing at top folds into interior.

Bottom row:

Box lid (cat# 99). Broken off turtle's head towards bottom.

Soup bowl (cat# 258). *Katagami* stencil, note larger size than the rice/soup bowls.



Figure 1: Examples of Japaneses wares from Features 1 and 3. Descriptions are on the preceeding page.

Cat# 77**Vessel form: Teapot**

(see Figure 1)

Ware Type: Stoneware

Vessel Shape: *Kyuusu* teapot

Decoration: Self colored Albany like slip

Notes: Single serving

Mark: None

Feature: 3

Discussion: This is a “*kyuusu*” teapot style. This example is one of only two Japanese style tableware items of this assemblage not of porcelain; it is made of a light grey stoneware body, covered entirely on the outside with a dark blackish brown matte colorant much like Albany slip. These little teapots also were commonly made of a “chocolate colored thin hard unglazed stoneware made at Yi-hsing in China” and “finished smooth as glass.” In Japan “small teapots (*kyusu*) are highly prized for making tea” (Gorham 1971:154). This little pot, by imitating its Chinese forebear in appearance, carries through its heritage in Japan from an area heavily influenced by the numerous Korean potters that settled in the Kyushu region in Japan (Gorham 1971:2,4,41,73, 91, 154). Morse shows several *kyuusu* examples (1979, figures between pages 247-248, 251-252, 275-276, and 317-318), these are mostly of stoneware like the Fish Camp example.

Number 77 is for a right handed server, the most common form (L. Bibb 2011). The handle is broken off, only 1 inch of the rim is present, and most of the base is missing. The interior was not glazed. The base is not glazed, and the exterior glaze stopped about 1/8” from the base making the unglazed paste part of the decoration. There was no foot ring. The spout strainer is concave into the body

of the pot, and appears to have been a separate piece that was added on. The lid and strainer are missing.

The vessel could have been for other purposes, rather than for brewing tea. In a Chinese site with a large component of Japanese vessels, two *kyuusu* teapots are depicted, and identified as “herbal steamers,” with an additional use mentioned by informants that they were used for roasting tea leaves (Greenwood *et al.* 1996:11).

The Fish Camp *kyuusu* measures 3 1/8” in diameter and was about 2 1/4” high.

Cat# 78

Vessel form: Wine warming jar

(see Figure 1)

Ware Type: Japanese porcelain

Vessel Shape: Sake warming bottle

Decoration: Blue transferware and pink stamp

Notes: Colors and motive theme similar to cat# 86.

Mark: 4 characters in Japanese, blue transfer

Feature: 1

Discussion: A scene in blue transfer print depicting a person poling (or with a long oar) a small raft. In the foreground is a pair of gnarled pine trees behind rocks at their bases. In the background are mountains and possibly sails. The sun/moon is depicted as a pink stamp, which was under the glaze.⁷ Pine trees are symbolic of strength, prosperity, and unfailing devotion, the last characteristic here emphasized by the presence of two intertwined trees (Gorham 1971:209-210).

⁷ An assumption that may not be valid is that the disk of the sun/moon is shown as colored with a white surround which seems more likely to be depicting the sun than the full moon. The opposite is true on cat# 86.

Sake warming jars/bottles came in a variety of sizes and shapes. Sake is served hot “from bottles simple in shape, with gradually tapering neck” (Morse 1979:17).

The mark was translated as “sei” [vigor/energy] / “shizu” [quiet/peace] / [flower] / “yama” [mountain and water] (Asaki 2011; Bibb & Bibb 2011; Kiku Gardens 2011). The vessel is missing all of its lip. Another vessel, a teacup (cat# 86), has similar colors and a similar motif.

At present, the artifact is 6” high with its largest diameter measuring 2 5/8”.

Cat# 79

Vessel form: Wine warming jar

Ware Type: Japanese porcelain

Vessel Shape: Sake warming bottle

Decoration: Hand painted

Notes: Hand thrown

Mark: Chop mark

Feature: 1

Discussion: Probably depicting plum blossoms (the petal tips are difficult to distinguish)⁸, painted over the glaze in blue, with white moriage accents for the sepals. A green band encircled the bottom, and further enhancement of green foliage and what now appears as faint brown is now mostly present as ghosts. A tiny remnant of gilt is on one sherd. Plum blossoms are symbolic of womanhood, and strength in adversity (Gorham 1971:210). The underglaze blue stamped chop style mark was translated as: “masa” [upright] or “tada” [virtuous] / illegible / [garden] (Asaki 2011; Bibb & Bibb 2011). The interior exhibits striations as if it was hand thrown. Sake warming jars/bottles came in a variety of sizes and shapes. Sake is served hot “from bottles simple in shape, with gradually tapering neck” (Morse 1979:17).

⁸ Cherry blossoms have heart shaped petals, plum is depicted with round tips.

Its largest diameter is 2 1/2" and the current broken height is about 5 1/2", of course the presence of the now missing neck would have made it taller. A single rim sherd present is too small to accurately measure the diameter.

Cat# 80

Vessel form: Teapot

(see Figure 1)

Ware Type: Japanese porcelain

Vessel Shape: *Dobin* style teapot

Decoration: Handpainted, underglaze, cobalt blue

Notes: One of 2 examples of blue handpainted on white in the assemblage

Mark: None

Feature: 3

Discussion: This *dobin* style teapot includes one of its loops to attach the handle. The spout is present but the end of it missing. The interior is fully glazed, as is the exterior base inside the foot ring. This blue handpainting on porcelain style is what Europeans were exposed to when they first saw Chinese porcelains. Decoration is handpainted in cobalt framed with a continuous line at the top, and a double line at the bottom. The motif is of bamboo. Bamboo is associated with a number of symbolic meanings, among them "uprightness, honesty, integrity, and faithfulness" and "strength in reserve" (Gorham 1971:208). Another meaning is "flexibility" (Kiku Gardens 2011). Additional decorative embellishments appear on the handle loop and where the spout attaches to the body of the pot. The spout strainer is flat to the interior body of the pot, and its 14 perforations were punched through by hand. A common teapot style found in Japanese archaeological assemblages.⁹

⁹ For instance, Van Wormer and Walter 1993, Figure 2.

The vessel, about 1/2 present in one large body part and 1 smaller sherd, is about 4 1/2" at its widest diameter, and 3 11/16" in height.

Cat# 81

Vessel form: Teacup

Ware Type: Japanese porcelain

Vessel Shape: Straight sided cup

Decoration: Handpainted polychrome and *fukizumi* sprayed

Notes: None

Mark: Partial, stamped

Feature: 1

Discussion: The partial motif is unidentified. Painted underglaze using cobalt blue and lavender lines. An augmented decoration is a light black / grey *fukizumi* sprayed area below the painted lines. The partial underglaze cobalt blue stamped mark was "(JAP)AN".

It was a durable piece, but now present in only 1 base sherd. The height is undetermined but its diameter is 2 1/2".

Cat# 82

Vessel form: Teacup

Ware Type: Japanese porcelain

Vessel Shape: Straight sided cup

Decoration: Handpainted polychrome

Notes: One of 2 items in the assemblage featuring Mt. Fuji

Mark: Overglaze black stamp

Feature: 3

Discussion: This was a sturdy vessel, now present in 2 large fragments, one including the rim, the other the base. The rim includes a small blob of what may be a blemish, but it was also picked out for embellishment with traces of gilt. There was a line of gilt around the foot ring. The overglaze hand painted scene is mostly in the form of a ghost, however there is an unmistakable depiction of the beloved Mt. Fuji's snow capped peak in white moriage, and this was surrounded by some sort of background (which is now a ghost). Two gilt painted feather like items are more or less present, diagonally placed, framing the scene, which may be a stylized artemisia leaf which is one of the eight treasures adapted from Chinese symbolism. The artemisia leaf is one of the most commonly depicted of the eight treasures on Japanese wares (Gorham 1971:221-222). There may have been other plant forms also. The mark says "JAPAN".

This cup is 2 7/16" in diameter and 2 3/4" in height.

Cat# 83

Vessel form: Teacup

Ware Type: Japanese porcelain

Vessel Shape: Straight sided cup

Decoration: Hand painted polychrome

Notes: None

Mark: None

Feature: 1

Discussion: This single rim sherd exhibits "stylized waves following the Chinese originals" (Gorham 1971:125) in overglaze handpainted cobalt blue. Also partially present mostly as a ghost is another unidentifiable object.

The sherd is too small to measure.

Cat# 84

Vessel form: Teacup

(see Figure 1)

Ware Type: Japanese porcelain

Vessel Shape: Straight sided cup

Decoration: *Fukizumi* sprayed

Notes: Similar in decoration style to cat# 85

Mark: None

Feature: 1

Discussion: A complete vessel with minor cracks and rim chips. The decorative motive is either a feather or long leaf; the design is frontal only, and it is a rapidly executed design with several flaws. As noted, it matches in style cat# 84, but minor size differences, the quality of design, and a different base style are apparent, making them from different sets. Cobalt blue.

It measures a diameter of 2 1/2" and a height of 2 3/4".

Cat# 85

Vessel form: Teacup

(see Figure 1)

Ware Type: Japanese porcelain

Vessel Shape: Straight sided cup

Decoration: *Fukizumi* sprayed

Notes: Similar in decoration style to cat# 84; one of 2 items in the assemblage featuring Mt. Fuji

Mark: None

Feature: 3

Discussion: The cup features a careful *fukizumi* sprayed cobalt blue rendering of the snow capped Mt. Fuji and is one of 2 items in the assemblage depicting this image (the other is cat# 82). Approximately 3/4 of the vessel is present with 2 large rim pieces missing. As noted above, it matches in style cat# 85, but minor size differences, the quality of the design, and a different base style are apparent, making them from different sets.

The vessel measures a diameter of 2 5/8" and has a height of 2 1/2".

Cat# 86

Vessel form: Teacup

Ware Type: Japanese porcelain

Vessel Shape: Straight sided cup

Decoration: Transferware and *fukizumi* sprayed

Notes: May be part of a set with cat# 78

Mark: None

Feature: 1

Discussion: The part present depicts pine needles on boughs, one of which overlaps a moon/sun¹⁰ that is white with a surround of pink *fukizumi* spray. Pine trees are

¹⁰ An assumption that may not be valid is that the disk of the moon/sun is shown as white with a colored surround which seems more likely to be depicting a full moon than the sun. The opposite is true on cat# 78.

symbolic of strength, prosperity, and unfailing devotion (Gorham 1971:209-210). Another vessel, a sake warming bottle (cat# 78), has similar colors and a similar motif.

The vessel is about 1/4 present in one rim to base sherd, with a diameter of 2 1/2" and a height of 2 7/8".

Cat#88

Rice/soup bowl

(see Figure 1)

Type:	Japanese porcelain: white celadon
Shape:	A basic V shape bowl; 4 gently undulating concentric rings
Decoration:	Hand painted, see below
Notes:	One of 4 white celadon rice/soup bowls in the assemblage; all differ as described
Mark:	None
Feature:	1
Discussion:	This slightly curving V shaped bowl features a series of concentric rings as part of the molded shape. There is a very faint greenish tinge where the glaze has puddled inside the foot ring; this has resulted in its identification as "white celadon". The exterior surface treatment was an overglaze handpainted decoration that is now represented only as a ghost. This nearly invisible design is very difficult to see also because the form of the bowl is of concentric rings that reflect light to the detriment of viewing the design ghost. What can be seen was loosely painted and it seems to represent vegetation and possibly a written character. There was also an interior paired linear flourish that runs from the rim to past the center of the interior; it is now a ghost. This appears to represent the paired pine needle, a popular decorative motif; representing "unfailing devotion" (Gorham 1971:209-210). L. Bibb called this an example of a minimalist design. These vessels have a very tiny base radius that made it unstable on the table. Likely it was held in one hand and the other hand transferred the food into the mouth (Bibb & Bibb 2011). The foot rings of cat# 88 and 89 are identical.

Approximately 1/3 is present in one large rim to foot piece. It is about 4 3/4" in diameter, and 2" high.

Cat#89

Rice/soup bowl

- Type: Japanese porcelain: white celadon
- Shape: A basic V shape bowl; three concentric bands on the top 1/2 and "thumbprint" like indentations around the base
- Decoration: Handpainted, over the glaze
- Notes: One of 4 white celadon rice/soup bowls in the assemblage; all differ as described
- Mark: None
- Feature: 3
- Discussion: This slightly curving V shaped bowl features three concentric 1/8" wide bands indented into the top half of the vessel, and (probably had) 6 "thumbprint" indentations around the base as part of the molded shape. There is a very faint greenish tinge where the glaze has puddled inside the foot ring; this has resulted in its identification as "white celadon". The exterior surface treatment was an overglaze, loosely handpainted decoration; what is now present is red or faded red lines. The long feelers and knobby attachment is part of a lobster (L. Bibb 2011). This creature is "frequently seen as a decorative motive on Japanese ceramic wares. It symbolizes long life and the wish that one may live so long that his back is as bent as that of the lobster. As red is the symbol of strength, the [lobster] symbolizes strength in old age" (Gorham 1971:206). There is no sign of a ghost on the interior, as in cat# 88. Bibb called this an example of a minimalist design. These vessels have a very tiny base radius that made it unstable on the table. Likely it was held in one hand and the other hand transferred the food into the mouth (Bibb & Bibb 2011). The foot rings of cat# 88 and 89 are identical.

Approximately 1/3 is present in one large rim to foot piece. It is about 4 3/4" in diameter, and 2" high.

Cat#90A & 90B**Rice/soup bowl**

Type:	Japanese porcelain: white celadon
Shape:	A basic V shape bowl; a spiral is molded in the surface
Decoration:	Handpainted, over the glaze
Notes:	One of 4 white celadon rice/soup bowls in the assemblage; all differ as described
Mark:	The remains of “MADEIN ¹¹ / JAPAN” as an overglaze red stamp (#90B).
Feature:	1 & 3
Discussion:	The vessel is a crossmend between the two features

Originally it was thought this bowl is divided in 4 more or less equal width concentric segments by molded indented bands about 1/8” wide; however secondary inspection shows that the “bands” are actually a single spiral. There is a very faint greenish tinge where the glaze has puddled inside the foot ring; this has resulted in its identification as “white celadon”. What remains of the paint is colored red; what was depicted is now not identifiable. There are accents of gilt on #90A. L. Bibb called this a minimalist design. There is no sign of an interior decoration. The footring of this bowl differs from #88 and #89 in having a slightly different shape but its diameter and height is identical to theirs. These vessels have a very tiny base radius that made it unstable on the table. Likely it was held in one hand and the other hand transferred the food into the mouth (Bibb & Bibb 2011). The piece from Feature 3, #90B, includes the remains of an overglaze red stamped mark “MADEIN / JAPAN”.

In diameter it measures 4 3/4” (#90A) and its height is 2”.

¹¹ There is no space between the word “Made” and “in”.

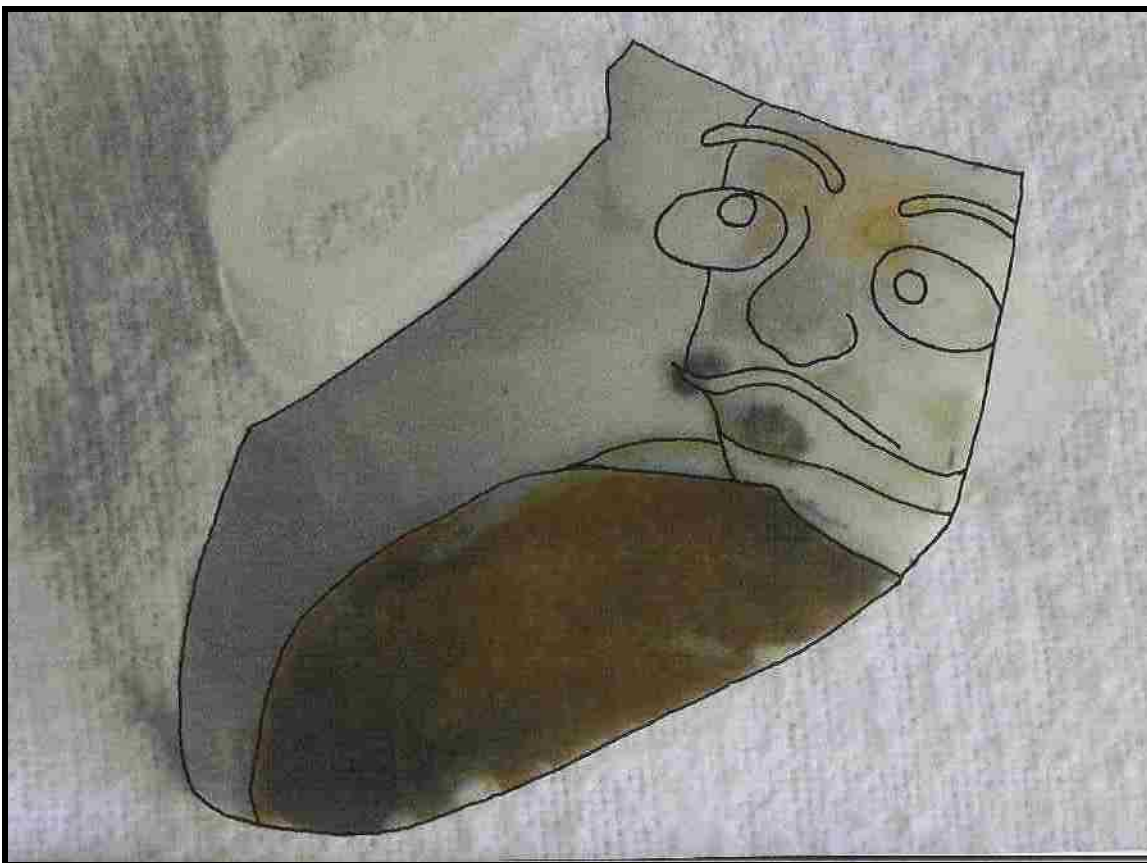


Figure 2: Enhanced view of Daruma's face.

Cat#91

Rice/soup bowl

(see Figures 1 and 2)

Type: Japanese porcelain: white celadon

Shape: A basic V shape bowl; molded concentric ridges

Decoration: Handpainted, over the glaze

Notes: One of 4 white celadon rice/soup bowls in the assemblage; all differ as described

Mark: None

Feature: 1

Discussion: The bowl fragment exhibits at least 3 concentric ridges. There is a very faint greenish tinge to the glaze and it is identified as “white celadon”. Part of a bug eyed face rests on a brown ground like surface. The face is largely a ghost now, but may have been painted in 3 colors, red, brown/black, and possibly turquoise. The face, identified a *daruma* by N. Bibb, signifies good luck. A quick search on the web for “daruma rice bowl” results in several examples. The “ground like” area referred to above is actually part of Daruma’s bag like robe. Daruma was a Buddhist “priest who sat in meditation in the mountains for seven years, till he lost the use of his legs...”. His image is particularly prevalent on children’s dishes, and “on sake cups and bottles” (Gorham 1971:213; Baird 2001:172). A sake set included a serving bottle, cups, saucers, and a larger bowl, which this item would have been in the set. It is also known that several children resided at Fish Camp, and it is tempting to think this may have been a special bowl used by them.

The vessel is represented only by one body fragment.

Cat#92

Rice/soup bowl

(see Figure 1)

Type: Japanese porcelain

Shape: U shaped

Decoration: Handpainted & *fukizumi* sprayed polychrome

Notes: Two vessels in the assemblage may be of this set: cat# 92 & 93; this vessel’s foot ring is unusual in that it appears to have been intentionally removed

Mark: None

Feature: 3

Discussion: The design consists of water plants with 3 points to the leaves, which may be arrowroots. The stems, in cobalt blue, and water, in a blue wash, are hand painted. The leaves are *fukizumi* sprayed within a stencil. There are blue lines encircling both the exterior and underside of the footring.

An airbrush stencil technique is described in Conroy, who dates its earliest use on American made restaurant china in the late 1920s. It became common by the 1940s and popular during the 1950s and 1960s (Conroy 1998:346-347). The designs shown in Conroy are similar to Fish Camp's examples. The stencil was commonly used on Japanese wares by spraying the colored glaze onto the surface which had a stencil with a cut out to collect the pigment. The Japanese method of *fukizumi* is by spraying the paint through a straw from the mouth (Bibb and Bibb 2011).

An estimated size is 4" diameter and about 2 1/4" high.

Cat#93

Rice/soup bowl

Type: Japanese porcelain.

Shape: U shaped

Decoration: *Fukizumi* sprayed

Notes: Two vessels in the assemblage may be of this set: cat# 92 & 93

Mark: None

Feature: 1

Discussion: Not the same vessel as cat#92, this fragment is included as it may represent an example of the same pattern being present in both Features 1 and 3.

An airbrush stencil technique is described in Conroy, who dates its earliest use on American made restaurant china in the late 1920s. It became common by the

1940s and popular during the 1950s and 1960s (Conroy 1998:346-347). The designs shown in Conroy are similar to Fish Camp's examples. The stencil was commonly used on Japanese wares by spraying the colored glaze onto the surface which had a stencil with a cut out to collect the pigment. The Japanese method of *fukizumi* spray is by spraying the paint through a straw from the mouth (Bibb and Bibb 2011).

This bowl rim diameter is about 4 1/2".

Cat#94

Rice/soup bowl

Type:	Japanese porcelain
Shape:	A basic V shape bowl
Decoration:	Transferware, cobalt blue
Notes:	Most of the bowl is present; much thinner than most items of the Fish Camp assemblage
Mark:	The mark on this piece says:

TRADE MARK

(a chrysanthemum rising out of stylized water)

MADE IN / JAPAN

(see also cat# 257 for another example of this mark)

Feature:	3
Discussion:	The design is floral; a large chrysanthemum, flanked on one side with a highly stylized cherry blossom with exaggerated heart shaped petals. The chrysanthemum is symbolic of the emperor of Japan, and the cherry is "emblematic of the people of Japan" (Gorham 1971:208); placed together they show a united front between the ruler and his subjects. The cherry, because its bloom period is so brief, also represents ephemerality. Cherry blossoms rather recently usurped the popularity of the plum flower as a decorative motif (Baird

2001:48-50). The blue transfer on this vessel is of medium quality, not perfect but not carelessly done either.

The bowl is mostly present in many pieces; it is a lighter weight, more delicate item than most of the Fish Camp rice/soup bowls. The diameter is 4 3/4" and in height it is 2".

Cat# 95

Vessel form: Rice/soup bowl

Ware Type: Japanese porcelain

Vessel Shape: Fragment

Decoration: Transferware, cobalt blue

Notes: Has a border style similar to some on Hoo-o or Phoenix export ware

Mark: None

Feature: 3

Discussion: This rim fragment has a border style similar to some found on Hoo-o or Phoenix export ware which often occurs both on Occidental and Asian archaeological sites (Oates 1984, 1985, 1986, 1919; deBarros, Crull and Walter 2006). The border design on this small sherd has an asymmetrical placement on the vessel, framing a reserve with an unidentified motif.

The rim fragment cannot be measured but it appears to be similar in diameter to cat# 94, which measures 4 3/4".

Cat# 96

Vessel form: Rice/soup bowl

(see Figure 1)

Ware Type: Japanese porcelain

Vessel Shape: U shaped bowl

Decoration: Transferware, cobalt blue

Notes: 1 large motif

Mark: None

Feature: 3

Discussion: The single motif present is a large crane in flight. The top portion of the transfer paper, which is of the upper wing, was folded down over the rim and continues into the interior for about one inch. This is a long used tradition in Japanese ceramics; Morse cites an example of a heron design with the pattern folded like this into the interior (Morse 1979:8), and Costello & Maniery picture this with a carp on a rice bowl (1988:58, 59). Sets were produced depicting themes of, say, animals, or plants. It is probable this rice/soup bowl is one of these. The crane, a beloved bird in Japanese folklore and in the wild, is symbolic of longevity, good fortune, happiness and friendship (Van Patten 1979:220). The Kiku Gardens informants seemed quite fond of this vessel. The Bibbs indicated the flying crane represents long life (2011).

It is a medium weight item, with a 5" diameter. Height is unknown as there is no base.

Cat# 97

Vessel form: Rice/soup bowl

Ware Type: Japanese porcelain

Vessel Shape: U shaped bowl

Decoration: Handpainted, underglaze, cobalt blue on white

Notes: One of 2 examples of blue handpainted on white in the assemblage; the porcelain is very white

Mark: None

Feature: 3

Discussion: As noted, this and a teapot (cat#80) are the only examples of blue handpainting on white in the Fish Camp collection. Consisting of one large rim sherd, the design has 3 lines encircling the rim with the uppermost the boldest and darkest, followed by a floral depiction of three different stylized blossoms entwined by their stems in a band width of 3/4", and a lower framing concentric line. This blue handpainting on porcelain style is what was typical on wares when the Europeans first saw Chinese porcelains. A tremendously important part of porcelain history is represented by this humble bowl. The white of this porcelain is brighter, less grayish, than the rest of the assemblage; including the other example of blue on white teapot (cat#80).

Medium weight, the diameter is 4 1/2".

Cat# 98

Vessel form: Small plate

Ware Type: Japanese porcelain

Vessel Shape: Flat with upcurving rim

Decoration: Transferware, cobalt blue

Notes: The only Asian style plate in the assemblage

Mark: None

Feature: 3

Discussion: The only Asian style plate in the assemblage, it is very small and most likely was used to serve condiments or small items such as sweets. Referred to by the Bibbs as a *mamerari*, or bean dish, which alludes to its small size ("small as a bean") rather than the vegetable (Bibb & Bibb 2011). It features a modified Kutani style decoration which entirely covers the vessel, quite similar in spirit if not in exactitude as the "modern Kutani plate" depicted in Gorham (1971:24).

This is the only vessel that depicts a Hoo-o//Flying Turkey of the Fish Camp ceramics. The phoenix typically is looking to the left, over its back; this example shows the bird looking forward so it therefore is what American collectors refer to as "Flying Turkey." Phoenixware/Flying Turkey was a popular pattern, as high end through low end purchased items and given out as premiums. There are no "typical" examples of the phoenix/flying turkey patterned vessels in the Fish Camp assemblage; those have a background fill of a vine not present on this plate (Oates 1984; 1985; 1986; 1989). The Japanese were not depicting the western idea of a phoenix that immolates itself prior to rebirth, nor were they showing a turkey. It is a Hoo-o bird, and symbolic of the Empress of Japan; a composite animal incorporating parts of several creatures, including the pheasant, peacock, turtle, and swallow (Oates 1984:15), or rooster, mandarin duck, peacock, crane and pheasant (Bibb 2001a:33). The bird is the central motif of dish #98, and surrounded by geometrically arranged segments filled with diaper patterns or various auspicious symbols. The edge is enhanced with a golden brown trim that may have been luster.

An exact 1/4 of this plate is present. It measures 4 1/2" in diameter and 1 inch high.

Diameter is 4 1/2"; height measures 1".

Cat# 99

Vessel form: Box Lid

(see Figure 1)

Ware Type: Japanese porcelain

Vessel Shape: Upper turtle shell

Decoration: *Fukizumi* sprayed and handpainting

Notes: Not cataloged as a kitchen item

Mark: None

Feature: 1

Discussion: Not, perhaps, a kitchen item, this may have been for household or personal use, though it may have held a product like spice or salt. Morse mentions ceramic boxes in the context of shops selling them “for the holding of various extracts, preserves, cordials, sweet wine, etc.” (Morse 1979:21). He also shows other items that this could have been: a “floating turtle” (illustrations between pages 65-66), and incense burners (illustrations between pages 135-136).

The piece from Fish Camp depicts the upper carapace of a turtle with an all over thick white glaze on both sides. The exterior is molded to show the scales of the shell, and a light dusting of brown *fukizumi* spray appears on the ridge. The underside edges were outlined with a handpainted green accent. None of the appendages, head or tail are present, though it looks like the neck part was broken off. None of the informants recognized its exact purpose, though they all agreed it was a box and that it was Japanese. The turtle is a symbol of long life, according to the Kiku Gardens informants. Numerous other associations are linked to the turtle, mostly in the context of longevity; turtles were also part of fortune telling activities (Baird 2001:167-168; Gorham 1971:205).

It is broken in all dimensions; as it is, the length and width both are 2 3/4” and the height is about 1 inch.

Cat# 257

Vessel form: Rice/soup bowl

Ware Type: Japanese porcelain

Vessel Shape: U shaped bowl

Decoration: Transferware, cobalt blue

Notes: None

Mark: The mark on this piece, missing the top as indicated by the brackets:

[TRADE MARK]

(a chrysanthemum rising out of stylized water)

MADE IN / JAPAN

(see also cat# 94 for another example of this mark)

Feature: 3

Discussion: This bowl had a frontal design of which only a small remnant is visible; it looks like curving fern fronds. As one of what are termed “U” shaped rice/soup bowls in the Fish Camp assemblage, this one has the most pronounced roundedness.

The bowl, present in 1 large rim to base piece, measures 5 inches, and has a height of 2 1/4”.

Cat# 258**Vessel form: Soup bowl**

(see Figure 1)

Ware Type: Japanese porcelaneous, or vitrified stoneware

Vessel Shape: Bowl with recurved rim

Decoration: *Katagami* (aka “dashed line”) stencil, cobalt blue

Notes: The only example of this vessel type and decorative style in the Fish Camp assemblage

Mark: None

Feature: 3

Discussion: This bowl is hand thrown; it exhibits striations on both the interior (especially the center bottom) and intermittently along the entire the exterior; a bit of left over clay is at the center bottom, and the footring is asymmetrical. The so-called “dashed line” decorative style was used. Named this by Costello and Maniery, who observed several examples in their Walnut Grove assemblage for its use of a dashed line to delineate the patterns (Costello & Maniery 1988:25-27), it actually is a form of stencil and properly referred to as *katagami*, which began in 1870 and was “out of fashion” by the mid 1920s (L. Bibb 2001b). A number of

Japanese bowls are shown and described in *Down by the Station*, a report of a Chinese archaeological site in Los Angeles with a significant segment of Japanese ceramics; their accompanying photo illustrates the diversity of the decorations (Greenwood *et al.* 1996:78-79). The *katagami* “dashed line” style always covers the entire exterior of the vessel.

The Fish Camp *katagami* soup bowl is decorated inside with a band of flowers (3/4” wide) delineated on the bottom with a concentric line; at the base of the well is another concentric line, and centered in the bottom is a flower with leaves protruding from around it. The exterior is entirely covered with a repeating floral design, augmented with a collar consisting of a diaper of dots and dashes. The footring is covered with blue. The Kiku Gardens informants all said this bowl was too large for rice and would only have been used for serving soup in. In this assemblage, cat# 258 is the only representative of many categories: It is the only *katagami*, the only recurved rim, the only vitrified stoneware, and the only soup bowl.

About 1/2 is present in one piece. It measures 5” in diameter and is 2 1/2 inches high.

Cat# 261

Vessel form: Saucer (EuroAmerican)

Ware Type: Ironstone, hotelware

Vessel Shape: EuroAmerican saucer

Decoration: Linear edge hotelware

Notes: None

Mark:

MADE
IN
JAPAN

Feature: 3

Discussion: This is not a Japanese style item, though it was made in Japan. It is a typical heavy hotelware EuroAmerican saucer, with 2 concentric green lines running about 1 inch from the rim as its only decoration. The rim is recurved almost appearing to be rolled, but it is not. It is a typical hotelware item made for export. It was shown to the Kiku Gardens informants, along with a few other undecorated and unmarked EuroAmerican hotelware pieces, with the question set to them as, "Did you ever eat off these types of dishes, and do you remember food served on these types of dishes at Mary's Lunch?" Yes, they all ate off these kinds of dishes but that depended on what was being served. No, they did not recall these only being used at Mary's Lunch. One woman, observing the mark on the bottom, smilingly said her mother told her that all dishes that said Made in Japan were the best ones of all.

Nearly complete, the vessel measures 6 1/8" in diameter.

Cat# 71,72A, 72B, and probably 73

Vessel form: Water filter (EuroAmerican)

Ware Type: Flint glazed utilitarian

Vessel Shape: Large cylindrical

Decoration: None

Notes: Not Japanese; consists of 2 or 3 pieces (or more)

Mark: Impressed: 3

Feature: 1 & 3

Discussion: This is not a Japanese item; most likely it was American produced. Two parts of it (cat# 72A & 72B) were crossmends from both Feature 1 and 3. A water filter of any size consisted of several pieces. The most elaborate included a top portion to hold the unfiltered water in, with a removable lid; a filtering "stone" that water seeped through presumably removing impurities; a catch vessel that acted as a reservoir to hold the purified water in, which had a spigot to draw the water from; and a riser that held the entire item off the floor, generally the riser also had (as in

this example) an opening to allow condensation to drip through; and a catch basin to accommodate overflowing spills. Instead of a riser, some models were placed in a metal stand. If the crock (cat# 73) is part of this water filter, it had a 3 gallon capacity. A number of filters and their various parts are shown in a reference on American stoneware (Viel 1987:17, 68, 128, 129, 141, 260), and they are often depicted in newspapers around the turn of the century. Use of such an item indicates either a dislike for the flavor of the local water source, or a distrust of its purity and wholesomeness.

The sizes of the parts are dependant on where it was placed in the assembled water filter. The base (cat# 71) diameter is 10 3/8" and its height is 4". The segment that held the "dirty" water (# 72A & 72B) measures about 9" at the top and 6" at the bottom in diameter. If the crock is the reservoir, which is likely, its diameter is 11" and as already mentioned, held 3 gallons.

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APPENDIX B: OVERSIZE TABLES

	I	J	K
1	ITEM	TYPE	TECHNOLOGY
2	31:BOWL, SMALL OVAL	1:UNDECORATED, HOTELWARE	EARTHENWARE
3	31:BOWL, SMALL OVAL	1:UNDECORATED, HOTELWARE	EARTHENWARE
4	32:BOWL, SMALL DEEP	1:UNDECORATED, HOTELWARE	EARTHENWARE
5	37:PLATE, UNKNOWN SIZE	3:GILT	EARTHENWARE
6	33:BUTTERPAT	96:LINEAR EDGE HOTELWARE	IRONSTONE
7	1:BOTTLE	2:LIQUOR	BLM - SNAP CASE
8	1:BOTTLE	2:LIQUOR	BLM AMBER CHAMPAIGN STYLE
9	CANNING JAR	-	-
10	1:BOTTLE	2:LIQUOR	SUN COLORED PURPLE
11	1:BOTTLE	2:LIQUOR	BLM PASTE MOLD
12	1:BOTTLE	2:LIQUOR	BLM PASTE MOLD
13	1:BOTTLE	4:PHARMACUTICAL	BLM - SUN COLORED PURPLE
14	CANNING JAR	-	SUN COLORED PURPLE
15	96:UNIDENT HOLLOW ITEM*	4:TRANSFER, BROWN	EARTHENWARE
16	32:BOWL, SMALL DEEP	1:UNDECORATED, HOTELWARE	EARTHENWARE
17	1:BOTTLE	3:CULINARY	SEMI AUTOMATIC, GOLDY
18	1:BOTTLE	2:LIQUOR	BLM -CROWN LIP
19	1:BOTTLE	97:UNIDENTIFIED	-
20	1:JAR	-	ABM -GILES JAR
21	1:BOTTLE	2:LIQUOR	BLM
22	31:BOWL, SMALL OVAL	1:UNDECORATED, HOTELWARE	EARTHENWARE
23	36:PLATE, LARGE	1:UNDECORATED, HOTELWARE	EARTHENWARE
24	1:BOTTLE	2:LIQUOR	SUN COLORED PURPLE
25	1:BOTTLE	3:CULINARY	ABM MILK BOTTLE - OWENS RING
26	1:BOTTLE	4:PHARMACUTICAL	ABM SUN COLORED PURPLE
27	1:BOTTLE	2:LIQUOR	ABM
28	1:BOTTLE	3:CULINARY	ABM MILK BOTTLE
29	1:BOTTLE	2:LIQUOR	ABM
30	1:BOTTLE	3:CULINARY	ABM MILK BOTTLE
31	1:BOTTLE	1:SOFT DRINK	ABM - bubbles DARK GREEN SODA BOTTLES
32	1:BOTTLE	1:SOFT DRINK	ABM - OWENS RING, BUBBLES, AQUA SODA BOTTLE
33	1:BOTTLE	4:PHARMACUTICAL	ABM
34	1:BOTTLE	4:PHARMACUTICAL	ABM
35	1:BOTTLE	1:SOFT DRINK	ABM - CROWN - BUBBLES
36	1:BOTTLE	6:MEDICINE	ABM
37	1:BOTTLE	2:LIQUOR	ABM, OWENS RING ON BASE
38	1:BOTTLE	2:LIQUOR	ABM, OWENS RING ON BASE
39	1:BOTTLE	97:UNIDENTIFIED	ABM - OWENS RING SUN PURPLE
40	1:BOTTLE	2:LIQUOR	ABM, OWENS RING ON BASE
41	1:BOTTLE	2:LIQUOR	ABM

	L
1	ID
2	"K.T.&K. / S-V / CHINA / 329"; UNDERGLAZE DARK GREEN STAMP
3	"K.T.&K. / S-V / CHINA / 3210"; UNDERGLAZE DARK GREEN STAMP
4	"K.T.&K. / S-V / CHINA / 4312"; UNDERGLAZE DARK GREEN STAMP
5	"EDWIN M. KNOWLES / CHINA CO. / 149"; UNDERGLAZE DARK GREEN STAMP
6	#1="BURLEY & CO. / CHICAGO. / MADE IN GERMANY / COLORS UNDERGLAZE"; UNDERGLAZE DARK GREEN STAMP. #2="13"; UNDERGLAZE DARK GREEN STAMP. #3="130"; IMPRESSED
7	-
8	-
9	BASE: C
10	-
11	-
12	-
13	FERRIS & FERRIS PHARMACISTS N.E. COR. 5TH & H STS. HOME1381. MAIN 381.
14	-
15	#1="SEFTON / EMERY BURSLEM / ENGLAND"; UNDERGLAZE BROWN STAMP. #2="3"; UNDERGLAZE BROWN STAMP
16	"W.E.P.CO. / CHINA"; UNDERGLAZED BLACK STAMP
17	-
18	-
19	BASE: IPGCO
20	BASE: PATD.... O3
21	BASE: AB CONNECTED DIPHTHONG WITH "K 10" UNDER MARK
22	"K.T.&K. / S-... /"; UNDERGLAZE DARK GREEN STAMP
23	"K.T.&... / S-... / CHIN..."; UNDERGLAZE DARK GREEN STAMP
24	SHOULDER: FULL PINT
25	SAN DIEGO PMD ASSN. CALIF. BASE: TMFG CO
26	-
27	ON SIDE AT BASE: PCGW 3
28	PM DAIRY CO DAIRY PRODUCTS AROUND LARGE P IN CIRCLE. BASE: LARGE P; I.P.G.CO. ON SIDE AT BASE.
29	-
30	ONE QUART SAN DIEGO PMD ASSN CALIF.
31	BASES: A-2, A-4, A-6 in Owen's ring
32	-
33	BASE:N
34	BASE: ARISTOCRAT
35	-
36	LAXOL A.J. WHITE NEW YORK
37	SHOULDER: ONE PINT; BASE: FULL PINT. the LACK OF THE WORDS "FEDERAL LAW PROHIBITS ... SUGGESTS MANUFACTURER BEFORE 1932.
38	THE ABSENCE OF THE WORDS "FEDERAL LAW PROHIBITS . . . " SUGGESTS MANUFACTURER BEFORE 1932
39	BASE: B WITH SERIFS
40	BASE: B WITH EXTENDED SERIFS
41	BASE: B WITH EXTENDED SERIFS

	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	AA	AB	AC	AD	AE	AF	
1	DATE	MEAN	QUANTITY	PRODUCT	REFERENCE	18	80	18	90	19	00	19	10	19	20	19	3	0	19	40	
2	1909	1909.00	8	15272.00	LEHNER 1988:238-239							.									
3	1910	1910.00	2	3820.00	DEBOLT 1994:74							.									
4	1912	1912.00	1	1912.00	DEBOLT 1994:74							.									
5	1914	1914.00	1	1914.00	DEBOLT 1994:68							.									
6	1838-1908	1873.00	1	1873.00	CONROY VOL.2 1999:610	←															
7	1850-1920	1885.00	1	1885.00	MILLER & SULLIVAN 1984; MUNSEY 1970	←															
8	1870-1920	1895.00	1	1895.00	MILLER & SULLIVAN 1984;MUNSEY 1970	←															
9	1879-1895	1887.00	1	1887.00	TOULOUSE 1971:99, 1969:56	←															
10	1880-1920	1900.00	1	1900.00	LOCKHART 2006, HUNT 1959						=====										
11	1880-1920	1900.00	1	1900.00	MILLER & SULLIVAN 1984; KENDRICK 1965						=====										
12	1880-1920	1900.00	2	3800.00	MILLER & SULLIVAN 1984; MUNSEY 1970						=====										
13	1880-1920	1900.00	1	1900.00	MILLER & SULLIVAN 1984, LOCKHART 2006						=====										
14	1880-1920	1900.00	1	1900.00	LOCKHART 2006						=====										
15	1891-1893	1892.00	1	1892.00	GODDEN 1964:237						-										
16	1893-1910	1901.50	1	1901.50	DEBOLT 1994:159						=====										
17	1898-1920	1909.00	1	1909.00	MILLER & SULLIVAN 1984						=====										
18	1900-1920	1910.00	1	1910.00	MILLER & SULLIVAN 1984						=====										
19	1902-1926	1914.00	1	1914.00	TOULOUSE 1971:268, WHITTEN2007, LOCKHART ET AL 2005						=====										
20	1903-1930	1916.50	1	1916.50	LIEF 1965						=====										
21	1905-1917	1911.00	1	1911.00	LOCKHART 2004; LOCKHART ET AL. 2007						=====										
22	1905-1919	1912.00	1	1912.00	LEHNER 1988:238-239(35)						=====										
23	1905-1919	1912.00	1	1912.00	LEHNER 1988:238-239(35)						=====										
24	1906-1920	1913.00	1	1913.00	MILLER & SULLIVAN 1984; LOCKHART 2006, HUNT 1959						=====										
25	1906-1920	1913.00	1	1913.00	WHEATEN 2007; MILLER & SULLIVAN 1984						=====										
26	1906-1920	1913.00	1	1913.00	MILLER & SULLIVAN 1984, LOCKHART 2006						=====										
27	1906-1924	1915.00	1	1915.00	TOULOUSE 1971:416, WHITTEN 2007; MILLER & SULLIVAN 1984						=====										
28	1906-1926	1916.00	2	3832.00	WHEATEN 2007, LOCKHART ET AL. 2005; MILLER & SULLIVAN 1984						=====										
29	1906-1930	1918.00	4	7672.00	MILLER & SULLIVAN 1984						=====										
30	1906-1930	1918.00	2	3836.00	MILLER & SULLIVAN 1984						=====										
31	1906-1930	1918.00	4	7672.00	MILLER & SULLIVAN 1984						=====										
32	1906-1930	1918.00	1	1918.00	MILLER & SULLIVAN 1984						=====										
33	1906-1930	1918.00	1	1918.00	MILLER & SULLIVAN 1984, LIEF 1965						=====										
34	1906-1930	1918.00	2	3836.00	MILLER & SULLIVAN 1984						=====										
35	1906-1930	1918.00	1	1918.00	-						=====										
36	1906-1930	1918.00	1	1918.00	FIKE 1987:170						=====										
37	1906-1932	1919.00	23	44137.00	MILLER & SULLIVAN 1984						=====										
38	1906-1932	1919.00	5	9595.00	MILLER & SULLIVAN 1984; MUNSEY 1970						=====										
39	1907-1920	1913.50	1	1913.50	TOULOUSE 1971:59; WHITTEN 2007. LOCKHART 2006						=====										
40	1907-1932	1919.50	2	3839.00	TOULOUSE 1971:58; WHITTEN 2007						=====										
41	1907-1933	1920.00	1	1920.00	TOULOUSE 1971:59; WHITTEN 2007						=====										

	I	J	K
42	32:BOWL, SMALL DEEP	1:UNDECORATED, HOTELWARE	EARTHENWARE
43	1:BOTTLE	3:CULINARY	ABM MILK BOTTLE - OWENS RING
44	1:BOTTLE	3:CULINARY	ABM THREADED LUG - GOLDY
45	1:BOTTLE	3:CULINARY	ABM CHAMPAGNE BEER
46	CANNING JAR	-	-
47	1:BOTTLE	2:LIQUOR	ABM
48	1:BOTTLE	7:TOILETRY	ABM - OWENS RING
49	1:BOTTLE	6 PATENT MEDICINE	ABM
50	1:BOTTLE	1:SOFT DRINK	HOBBLE-SKIRT / MAE WEST
51	1:BOTTLE	1:SOFT DRINK	HOBBLE-SKIRT / MAE WEST
52	1:BOTTLE	3:CULINARY	-
53	1:BOTTLE	3:CULINARY	ABM
54	1:BOTTLE	1:SOFT DRINK	HOBBLE-SKIRT / MAE WEST
55	1:BOTTLE	7:TOILETRY	ABM GLASS MOUTH JAR
56	1:BOTTLE	1:SOFT DRINK	ABM RIBBED COCA COLA FLAVOR BOTTLE
57	1:BOTTLE	3:CULINARY	ABM BLAKE HEART BOTTLE
58	1:BOTTLE	3:CULINARY	ABM MILK BOTTLE
59	1:BOTTLE	1:SOFT DRINK	ABM RIBBED COCA COLA FLAVOR BOTTLE
60	1:BOTTLE	3:CULINARY	ABM
61	CANNING JAR	-	ABM - OWENS RING
62			
63			
64			
65			

	L
42	"CHESTER / HOTEL / CHINA"; UNDERGLAZED DARK GREEN STAMP
43	PM DAIRY CO DAIRY PRODUCTS AROUND LARGE P IN CIRCLE. BASE: TMFG CO
44	DIAMOND ON BASE WITH NUMBERS IN DIAMOND
45	GLOBE OIL MILLS BRAND - AROUND GLOBE WITH "A 1" ON GLOBE. BASE: DIAMOND WITH NUMBERS (490) IN DIAMOND
46	BASE: KERR GLASS MFG. CO. SAND SPRINGS OK. PAT AUG 1,1915
47	BASE: I IN DIAMOND; CAPACITY ONE FIFTH GALLON
48	MADE IN USA NET CONTENTS 3 FL OZS BASE: I IN DIAMOND
49	SLOANS LINIMENT. BASE: I IN DIAMOND
50	Coca Cola (in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915(ASSUMED, NOT PRESENT). BASE: LOS ANGELES CALIF.
51	...BOTTLE PATD NOV 16 1915 (ASSUMED, NOT PRESENT)
52	BASE: PC IN PARALLELOGRAM
53	BASE: PACKED BY CALIF. PACK CORP. HEAL: PC IN PARALLELOGRAM
54	Coca Cola (in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915.
55	BASE: HA MONOGRAM
56	REGISTERED NET CONTENTS 61/2 OZS BASE: PAT NO 62785 S
57	ONE PINT CAMPBELLS CREAMERY INC. SAN DIEGO AROUND LARGE C. PAT. APPLIED FOR. "TRADE MARK" AND HEART AROUND MILK BOTTLE LOGO ON SIDE AT BASE
58	PM DAIRY CO DAIRY PRODUCTS AROUND LARGE P IN CIRCLE. BASE: LARGE P; IPG IN TRIANGLE ON SIDE AT BASE.
59	COCA COLA BOTTLING CO. CAN DIEGO (ASSUMED NOT PRESENT). REGISTERED NET CONTENTS 6 1/2 OZS. BASE: C / IPG(C)) IN TRIANGLE
60	BASE: PACKED BY CALIF. PACK CORP. HEAL: IPG(C)) IN TRIANGLE
61	MISSION. BASE: MFD BY W.J. LATCHFORD CO. LOS ANGELES CAL.
62	
63	
64	
65	

[illegible]

	I	J	K
1	ITEM	TYPE	TECHNOLOGY
2	31:BOWL, SMALL OVAL	1:UNDECORATED, HOTELWARE	EARTHENWARE
3	31:BOWL, SMALL OVAL	1:UNDECORATED, HOTELWARE	EARTHENWARE
4	32:BOWL, SMALL DEEP	1:UNDECORATED, HOTELWARE	EARTHENWARE
5	37:PLATE, UNKNOWN SIZE	3:GILT	EARTHENWARE
6	33:BUTTERPAT	96:LINEAR EDGE HOTELWARE	IRONSTONE
7	1:BOTTLE	2:LIQUOR	BLM - SNAP CASE
8	1:BOTTLE	2:LIQUOR	BLM AMBER CHAMPAIGN STYLE
9	CANNING JAR	-	-
10	1:BOTTLE	2:LIQUOR	SUN COLORED PURPLE
11	1:BOTTLE	2:LIQUOR	BLM PASTE MOLD
12	1:BOTTLE	2:LIQUOR	BLM PASTE MOLD
13	1:BOTTLE	4:PHARMACUTICAL	BLM - SUN COLORED PURPLE
14	CANNING JAR	-	SUN COLORED PURPLE
15	96:UNIDENT HOLLOW ITEM*	4:TRANSFER, BROWN	EARTHENWARE
16	32:BOWL, SMALL DEEP	1:UNDECORATED, HOTELWARE	EARTHENWARE
17	1:BOTTLE	3:CULINARY	SEMI AUTOMATIC, GOLDY
18	1:BOTTLE	2:LIQUOR	BLM -CROWN LIP
19	1:BOTTLE	97:UNIDENTIFIED	-
20	1:JAR	-	ABM -GILES JAR
21	1:BOTTLE	2:LIQUOR	BLM
22	31:BOWL, SMALL OVAL	1:UNDECORATED, HOTELWARE	EARTHENWARE
23	36:PLATE, LARGE	1:UNDECORATED, HOTELWARE	EARTHENWARE
24	1:BOTTLE	2:LIQUOR	SUN COLORED PURPLE
25	1:BOTTLE	3:CULINARY	ABM MILK BOTTLE - OWENS RING
26	1:BOTTLE	4:PHARMACUTICAL	ABM SUN COLORED PURPLE
27	1:BOTTLE	2:LIQUOR	ABM
28	1:BOTTLE	3:CULINARY	ABM MILK BOTTLE
29	1:BOTTLE	2:LIQUOR	ABM
30	1:BOTTLE	3:CULINARY	ABM MILK BOTTLE
31	1:BOTTLE	1:SOFT DRINK	ABM - bubbles DARK GREEN SODA BOTTLES
32	1:BOTTLE	1:SOFT DRINK	ABM - OWENS RING, BUBBLES, AQUA SODA BOTTLE
33	1:BOTTLE	4:PHARMACUTICAL	ABM
34	1:BOTTLE	4:PHARMACUTICAL	ABM
35	1:BOTTLE	1:SOFT DRINK	ABM - CROWN - BUBBLES
36	1:BOTTLE	6:MEDICINE	ABM
37	1:BOTTLE	2:LIQUOR	ABM, OWENS RING ON BASE
38	1:BOTTLE	2:LIQUOR	ABM, OWENS RING ON BASE
39	1:BOTTLE	97:UNIDENTIFIED	ABM - OWENS RING SUN PURPLE
40	1:BOTTLE	2:LIQUOR	ABM, OWENS RING ON BASE
41	1:BOTTLE	2:LIQUOR	ABM

	L
1	ID
2	"K.T.&K. / S-V / CHINA / 329"; UNDERGLAZE DARK GREEN STAMP
3	"K.T.&K. / S-V / CHINA / 3210"; UNDERGLAZE DARK GREEN STAMP
4	"K.T.&K. / S-V / CHINA / 4312"; UNDERGLAZE DARK GREEN STAMP
5	"EDWIN M. KNOWLES / CHINA CO. / 149"; UNDERGLAZE DARK GREEN STAMP
6	#1="BURLEY & CO. / CHICAGO. / MADE IN GERMANY / COLORS UNDERGLAZE"; UNDERGLAZE DARK GREEN STAMP. #2="13"; UNDERGLAZE DARK GREEN STAMP. #3="130"; IMPRESSED
7	-
8	-
9	BASE: C
10	-
11	-
12	-
13	FERRIS & FERRIS PHARMACISTS N.E. COR. 5TH & H STS. HOME1381. MAIN 381.
14	-
15	#1="SEFTON / EMERY BURSLEM / ENGLAND"; UNDERGLAZE BROWN STAMP. #2="3"; UNDERGLAZE BROWN STAMP
16	"W.E.P.CO. / CHINA"; UNDERGLAZED BLACK STAMP
17	-
18	-
19	BASE: IPGCO
20	BASE: PATD.... O3
21	BASE: AB CONNECTED DIPHTHONG WITH "K 10" UNDER MARK
22	"K.T.&K. / S-... /"; UNDERGLAZE DARK GREEN STAMP
23	"K.T.&... / S-... / CHIN..."; UNDERGLAZE DARK GREEN STAMP
24	SHOULDER: FULL PINT
25	SAN DIEGO PMD ASSN. CALIF. BASE: TMFG CO
26	-
27	ON SIDE AT BASE: PCGW 3
28	PM DAIRY CO DAIRY PRODUCTS AROUND LARGE P IN CIRCLE. BASE: LARGE P; I.P.G.CO. ON SIDE AT BASE.
29	-
30	ONE QUART SAN DIEGO PMD ASSN CALIF.
31	BASES: A-2, A-4, A-6 in Owen's ring
32	-
33	BASE:N
34	BASE: ARISTOCRAT
35	-
36	LAXOL A.J. WHITE NEW YORK
37	SHOULDER: ONE PINT; BASE: FULL PINT. the LACK OF THE WORDS "FEDERAL LAW PROHIBITS ... SUGGESTS MANUFACTURER BEFORE 1932.
38	THE ABSENCE OF THE WORDS "FEDERAL LAW PROHIBITS . . . " SUGGESTS MANUFACTURER BEFORE 1932
39	BASE: B WITH SERIFS
40	BASE: B WITH EXTENDED SERIFS
41	BASE: B WITH EXTENDED SERIFS

	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	AA	AB	AC	AD	AE	AF
1	DATE	MEAN	QUANTITY	PRODUCT	REFERENCE	18	80	18	90	19	00	19	10	19	20	19	3	0	19	40
2	1909	1909.00	8	15272.00	LEHNER 1988:238-239							.								
3	1910	1910.00	2	3820.00	DEBOLT 1994:74							.								
4	1912	1912.00	1	1912.00	DEBOLT 1994:74							.								
5	1914	1914.00	1	1914.00	DEBOLT 1994:68							.								
6	1838-1908	1873.00	1	1873.00	CONROY VOL.2 1999:610	←														
7	1850-1920	1885.00	1	1885.00	MILLER & SULLIVAN 1984; MUNSEY 1970	←														
8	1870-1920	1895.00	1	1895.00	MILLER & SULLIVAN 1984;MUNSEY 1970	←														
9	1879-1895	1887.00	1	1887.00	TOULOUSE 1971:99, 1969:56	←														
10	1880-1920	1900.00	1	1900.00	LOCKHART 2006, HUNT 1959															
11	1880-1920	1900.00	1	1900.00	MILLER & SULLIVAN 1984; KENDRICK 1965															
12	1880-1920	1900.00	2	3800.00	MILLER & SULLIVAN 1984; MUNSEY 1970															
13	1880-1920	1900.00	1	1900.00	MILLER & SULLIVAN 1984, LOCKHART 2006															
14	1880-1920	1900.00	1	1900.00	LOCKHART 2006															
15	1891-1893	1892.00	1	1892.00	GODDEN 1964:237				-											
16	1893-1910	1901.50	1	1901.50	DEBOLT 1994:159															
17	1898-1920	1909.00	1	1909.00	MILLER & SULLIVAN 1984															
18	1900-1920	1910.00	1	1910.00	MILLER & SULLIVAN 1984															
19	1902-1926	1914.00	1	1914.00	TOULOUSE 1971:268, WHITTEN2007, LOCKHART ET AL 2005															
20	1903-1930	1916.50	1	1916.50	LIEF 1965															
21	1905-1917	1911.00	1	1911.00	LOCKHART 2004; LOCKHART ET AL. 2007															
22	1905-1919	1912.00	1	1912.00	LEHNER 1988:238-239(35)															
23	1905-1919	1912.00	1	1912.00	LEHNER 1988:238-239(35)															
24	1906-1920	1913.00	1	1913.00	MILLER & SULLIVAN 1984; LOCKHART 2006, HUNT 1959															
25	1906-1920	1913.00	1	1913.00	WHEATEN 2007; MILLER & SULLIVAN 1984															
26	1906-1920	1913.00	1	1913.00	MILLER & SULLIVAN 1984, LOCKHART 2006															
27	1906-1924	1915.00	1	1915.00	TOULOUSE 1971:416, WHITTEN 2007; MILLER & SULLIVAN 1984															
28	1906-1926	1916.00	2	3832.00	WHEATEN 2007, LOCKHART ET AL. 2005; MILLER & SULLIVAN 1984															
29	1906-1930	1918.00	4	7672.00	MILLER & SULLIVAN 1984															
30	1906-1930	1918.00	2	3836.00	MILLER & SULLIVAN 1984															
31	1906-1930	1918.00	4	7672.00	MILLER & SULLIVAN 1984															
32	1906-1930	1918.00	1	1918.00	MILLER & SULLIVAN 1984															
33	1906-1930	1918.00	1	1918.00	MILLER & SULLIVAN 1984, LIEF 1965															
34	1906-1930	1918.00	2	3836.00	MILLER & SULLIVAN 1984															
35	1906-1930	1918.00	1	1918.00	-															
36	1906-1930	1918.00	1	1918.00	FIKE 1987:170															
37	1906-1932	1919.00	23	44137.00	MILLER & SULLIVAN 1984															
38	1906-1932	1919.00	5	9595.00	MILLER & SULLIVAN 1984; MUNSEY 1970															
39	1907-1920	1913.50	1	1913.50	TOULOUSE 1971:59; WHITTEN 2007. LOCKHART 2006															
40	1907-1932	1919.50	2	3839.00	TOULOUSE 1971:58; WHITTEN 2007															
41	1907-1933	1920.00	1	1920.00	TOULOUSE 1971:59; WHITTEN 2007															

	I	J	K
42	32:BOWL, SMALL DEEP	1:UNDECORATED, HOTELWARE	EARTHENWARE
43	1:BOTTLE	3:CULINARY	ABM MILK BOTTLE - OWENS RING
44	1:BOTTLE	3:CULINARY	ABM THREADED LUG - GOLDY
45	1:BOTTLE	3:CULINARY	ABM CHAMPAGNE BEER
46	CANNING JAR	-	-
47	1:BOTTLE	2:LIQUOR	ABM
48	1:BOTTLE	7:TOILETRY	ABM - OWENS RING
49	1:BOTTLE	6 PATENT MEDICINE	ABM
50	1:BOTTLE	1:SOFT DRINK	HOBBLE-SKIRT / MAE WEST
51	1:BOTTLE	1:SOFT DRINK	HOBBLE-SKIRT / MAE WEST
52	1:BOTTLE	3:CULINARY	-
53	1:BOTTLE	3:CULINARY	ABM
54	1:BOTTLE	1:SOFT DRINK	HOBBLE-SKIRT / MAE WEST
55	1:BOTTLE	7:TOILETRY	ABM GLASS MOUTH JAR
56	1:BOTTLE	1:SOFT DRINK	ABM RIBBED COCA COLA FLAVOR BOTTLE
57	1:BOTTLE	3:CULINARY	ABM BLAKE HEART BOTTLE
58	1:BOTTLE	3:CULINARY	ABM MILK BOTTLE
59	1:BOTTLE	1:SOFT DRINK	ABM RIBBED COCA COLA FLAVOR BOTTLE
60	1:BOTTLE	3:CULINARY	ABM
61	CANNING JAR	-	ABM - OWENS RING
62			
63			
64			
65			

	L
42	"CHESTER / HOTEL / CHINA"; UNDERGLAZED DARK GREEN STAMP
43	PM DAIRY CO DAIRY PRODUCTS AROUND LARGE P IN CIRCLE. BASE: TMFG CO
44	DIAMOND ON BASE WITH NUMBERS IN DIAMOND
45	GLOBE OIL MILLS BRAND - AROUND GLOBE WITH "A 1" ON GLOBE. BASE: DIAMOND WITH NUMBERS (490) IN DIAMOND
46	BASE: KERR GLASS MFG. CO. SAND SPRINGS OK. PAT AUG 1,1915
47	BASE: I IN DIAMOND; CAPACITY ONE FIFTH GALLON
48	MADE IN USA NET CONTENTS 3 FL OZS BASE: I IN DIAMOND
49	SLOANS LINIMENT. BASE: I IN DIAMOND
50	Coca Cola (in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915(ASSUMED, NOT PRESENT). BASE: LOS ANGELES CALIF.
51	...BOTTLE PATD NOV 16 1915 (ASSUMED, NOT PRESENT)
52	BASE: PC IN PARALLELOGRAM
53	BASE: PACKED BY CALIF. PACK CORP. HEAL: PC IN PARALLELOGRAM
54	Coca Cola (in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915.
55	BASE: HA MONOGRAM
56	REGISTERED NET CONTENTS 61/2 OZS BASE: PAT NO 62785 S
57	ONE PINT CAMPBELLS CREAMERY INC. SAN DIEGO AROUND LARGE C. PAT. APPLIED FOR. "TRADE MARK" AND HEART AROUND MILK BOTTLE LOGO ON SIDE AT BASE
58	PM DAIRY CO DAIRY PRODUCTS AROUND LARGE P IN CIRCLE. BASE: LARGE P; IPG IN TRIANGLE ON SIDE AT BASE.
59	COCA COLA BOTTLING CO. CAN DIEGO (ASSUMED NOT PRESENT). REGISTERED NET CONTENTS 6 1/2 OZS. BASE: C / IPG(C)) IN TRIANGLE
60	BASE: PACKED BY CALIF. PACK CORP. HEAL: IPG(C)) IN TRIANGLE
61	MISSION. BASE: MFD BY W.J. LATCHFORD CO. LOS ANGELES CAL.
62	
63	
64	
65	

[illegible]

TABLE B-2
FEATURE 3 DATES

	A	B	C
1	ITEM	TYPE	TECHNOLOGY
2	BOTTLE	LIQUOR-Sake	PASTE MOLD - LIGHTING STOPPER*
3	BOTTLE	LIQUOR-Sake	PASTE MOLD
4	BOTTLE	LIQUOR-Wine	BLM PASTE MOLD
5	BOTTLE	UNIDENTIFIED	-
6	PLATE, UNKNOWN SIZE, OVAL	UNDECORATED, HOTELWARE	EARTHENWARE
7	PLATE, SMALL	UNDECORATED, HOTELWARE	EARTHENWARE
8	BOWL, SMALL OVAL	UNDECORATED, HOTELWARE	EARTHENWARE
9	BOTTLE	CULINARY	ABM
10	BOTTLE	PATENT MEDICINE	ABM LIGHTING CLOSURE
11	BOTTLE	PHARMACEUTICAL	ABM
12	BOTTLE	UNIDENTIFIED	ABM
13	BOTTLE	LIQUOR-beer	ABM
14	BOTTLE	PHARMACEUTICAL	ABM
15	PLATE, UNKNOWN SIZE	UNDECORATED, HOTELWARE	EARTHENWARE
16	BOTTLE	PATENT MEDICINE	ABM SUN COLORED PURPLE
17	BOTTLE	PHARMACEUTICAL	ABM-Hobble Skirt/ Mae West Coke
18	BOTTLE	SOFT DRINK	ABM-Hobble Skirt/ Mae West Coke
19	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
20	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
21	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
22	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
23	GLASS TABLEWARE	DRINKING TUMBLER	-
24	BOTTLE	UNIDENTIFIED	-
25	BOTTLE	CULINARY	ABM
26	BOTTLE	CULINARY	ABM
27	BOTTLE	CULINARY	ABM WIDE MOUTH CT
28	BOTTLE	CULINARY	ABM WIDE MOUTH BEADED SEAL CT
29	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
30	BOTTLE	LIQUOR	ABM
31	BOTTLE	SOFT DRINK	ABM
32	BOTTLE	SOFT DRINK	ABM-Hobble Skirt/ Mae West Coke
33	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
34	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
35	BOTTLE	CULINARY	ABM
36	BOTTLE	CULINARY	ABM

TABLE B-2
FEATURE 3 DATES

	D
1	ID
2	-
3	ABSTRACT CHINESE CHARACTER PRESSED INTO BOTTOM
4	-
5	BASE: IPGCO
6	"K.T.&K. / S-V / CHINA"; UNDERGLAZE TEAL STAMP
7	"K.T.&K. / S-V / CHINA. / R. C. F."; UNDERGLAZE DARK GREEN STAMP
8	"K.T.&K. / S-V / CHINA / 3210"; UNDERGLAZE DARK GREEN STAMP
9	BASE: IPGCO IN DIAMOND
10	CITRATE OF MAGNESIA IN SHIELD.
11	-
12	BASE: BOTTLE MADE IN USA
13	-
14	PURITY QUALITY. BASE: BLUE RIBBON
15	"... / CHINA / 25 3 1"; UNDERGLAZE DARK GREEN STAMP
16	CITRATE OF MAGNESIA IN SHIELD. BASE I IN DIAMOND
17	BASE: I IN DIAMOND - LYRIC
18	Coca Cola (in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD. NOV. 16 1915. BASE: LOS ANGELES CALIF.
19	...BOTTLE PATD NOV 16 1915
20	AROUND SIDE AT BASE: REGISTERED NET CONTENTS 61/2 FL OZS. BASE: SOLID EMBOSSED STAR.
21	AROUND SIDE AT BASE: REGISTERED NET CONTENTS 61/2 FL OZS. BASE: SOLID EMBOSSED STAR.
22	AROUND SIDE AT BASE: REGISTERED NET CONTENTS 61/2 FL OZS. BASE: SOLID EMBOSSED STAR.
23	BASE: CAPSTAN LOGO
24	BASE: O IN CIRCLE
25	BASE: PACKED BY CALIF. PACK CORP. HEEL: PC IN PARALLELOGRAM
26	ONE PINT, CAMPBELL'S CREAMERY INC., SAN DIEGO AROUND C. HEEL: PC IN PARALLELOGRAM
27	BASE:PC IN PARALLELOGRAM
28	HEEL: PC IN PARALLELOGRAM
29	BASE: S IN ELONGATED DIAMOND
30	BASE: LB
31	BASE McL
32	Coca Cola (in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915. BASE: SGCO IN PARALLELOGRAM
33	SGCO IN PARALLELOGRAM
34	BASE: COCA COLA BTLG CO SAN DIEGO, SGCO IN PARALLELOGRAM
35	ONE PINT, P.M. DAIRY CO. DAIRY PRODUCTS AROUND P. HEEL: IPG IN TRIANGLE. TOP OF LIP 8 / 5.
36	ONE PINT, CAMPBELL'S CREAMERY INC., SAN DIEGO AROUND C. HEEL: IPG IN TRIANGLE. TOP OF LIP 5 / 5.

TABLE B-2
FEATURE 3 DATES

	X
1	REFERENCE
2	ROSS 2009
3	ROSS 2009; BIB 2011
4	MILLER & SULLIVAN 1984; KENDRICK 1963
5	TOULOUSE 1971:268, WHITTEN2007, LOCKHART ET AL 2005
6	LEHNER 1998:238-239(35)
7	GATES & ORMEROD 1982:126(SIMILAR TO A)
8	DEBOLT 1994:74:
9	TOULOUSE 1971:268, WHITTEN 2007, LOCKHART ET AL. 2005, MILLER & SULLIVAN 1984
10	-
11	MILLER & SULLIVAN 1984, LIEF 1965
12	LIEF 1965
13	TOULOUSE 1971; WHITTEN 2007, LOCKHART ET AL. 2005
14	TOULOUSE 1971:485; WHITTEN 2007
15	DEBOLT 1994:74,75
16	TOULOUSE 1971:264; LOCKHART ET AL 2005;
17	TOULOUSE 1971:264, WHITTEN 2007, LOCKHART ET AL. 2005.
18	MUNSEY 1972
19	MUNSEY 1972
20	MUNSEY 1972:61 , TOULOUSE 1971:457
21	MUNSEY 1972:61 , TOULOUSE 1971:457
22	MUNSEY 1972:61 , TOULOUSE 1971:457
23	TOULOUSE 1971:548
24	TOULOUSE 1971:393; WHITTEN 2007; LOCKHART ET AL 2010
25	TOULOUSE 1971:414, WHITTEN 2007
26	TOULOUSE 1971:414, WHITTEN 2007
27	TOULOUSE 1971: 414; WHITTEN 2007
28	TOULOUSE 1971: 414; WHITTEN 2007
29	MUNSEY 1972:61, LOCKHART ET AL. 2009.
30	TOULOUSE 1971:318; WHITTEN 2007
31	WHITTEN 2007
32	WHEATON 2007, LOCKHART ET AL. 2009, LOCKHART & PORTER 2010, MUNSEY 1972
33	MUNSEY 1972:61, LOCKHART ET AL. 2009.
34	MUNSEY 1972:61, LOCKHART ET AL. 2009.
35	TOULOUSE 1971:268, WHITTEN 2007, LOCKHART ET AL. 2005.
36	TOULOUSE 1971:268, WHITTEN 2007, LOCKHART ET AL. 2005.

TABLE B-2
FEATURE 3 DATES

	A	B	C
1	ITEM	TYPE	TECHNOLOGY
37	BOTTLE	UNIDENTIFIED	ABM, CT
38	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
39	BOTTLE	SOFT DRINK	ABM
40	BOTTLE	LIQUOR	ABM
41	BOTTLE	CULINARY	ABM
42	BOTTLE	PHARMACEUTICAL	ABM-CT
43			
44			
45			
46			

TABLE B-2
FEATURE 3 DATES

	D
1	ID
37	BASE: O IN CIRCLE
38	COCA COLA BOTTLING CO. CAN DIEGO. REGISTERED NET CONTENTS 6 1/2 OZS. BASE: C / IPG(C)) IN TRIANGLE
39	EL GRANITO BRAND REGISTERED; BASE IPG(C)) IN TRIANGLE
40	BASE: IPG(C)) IN TRIANGLE
41	BASE: IPG(C)) IN TRIANGLE
42	BASE: GEOMETRIC C
43	
44	
45	
46	

7

[illegible]

TABLE B-2
FEATURE 3 DATES

	X
1	REFERENCE
37	TOULOUSE 1971:393; WHITTEN 2007; LOCKHART ET AL 2010; LIEF 1965
38	MUNSEY 1972:61, TOULOUSE 1971:268, WHITTEN 2001, LOCKHART ET AL. 2005.
39	TOULOUSE 1971:268; WHITTEN 2007; LOCKHART ET AL 2005.
40	TOULOUSE 1971; WHITTEN 2007, LOCKHART ET AL. 2005
41	TOULOUSE 1971:268, WHITTEN 2007, LOCKHART ET AL. 2005.
42	TOULOUSE 1971:100; LIEF 1965
43	
44	
45	
46	

TABLE B-2
FEATURE 3 DATES

	A	B	C
1	ITEM	TYPE	TECHNOLOGY
2	BOTTLE	LIQUOR-Sake	PASTE MOLD - LIGHTING STOPPER*
3	BOTTLE	LIQUOR-Sake	PASTE MOLD
4	BOTTLE	LIQUOR-Wine	BLM PASTE MOLD
5	BOTTLE	UNIDENTIFIED	-
6	PLATE, UNKNOWN SIZE, OVAL	UNDECORATED, HOTELWARE	EARTHENWARE
7	PLATE, SMALL	UNDECORATED, HOTELWARE	EARTHENWARE
8	BOWL, SMALL OVAL	UNDECORATED, HOTELWARE	EARTHENWARE
9	BOTTLE	CULINARY	ABM
10	BOTTLE	PATENT MEDICINE	ABM LIGHTING CLOSURE
11	BOTTLE	PHARMACEUTICAL	ABM
12	BOTTLE	UNIDENTIFIED	ABM
13	BOTTLE	LIQUOR-beer	ABM
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21	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
22	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
23	GLASS TABLEWARE	DRINKING TUMBLER	-
24	BOTTLE	UNIDENTIFIED	-
25	BOTTLE	CULINARY	ABM
26	BOTTLE	CULINARY	ABM
27	BOTTLE	CULINARY	ABM WIDE MOUTH CT
28	BOTTLE	CULINARY	ABM WIDE MOUTH BEADED SEAL CT
29	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
30	BOTTLE	LIQUOR	ABM
31	BOTTLE	SOFT DRINK	ABM
32	BOTTLE	SOFT DRINK	ABM-Hobble Skirt/ Mae West Coke
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36	BOTTLE	CULINARY	ABM

TABLE B-2
FEATURE 3 DATES

	D
1	ID
2	-
3	ABSTRACT CHINESE CHARACTER PRESSED INTO BOTTOM
4	-
5	BASE: IPGCO
6	"K.T.&K. / S-V / CHINA"; UNDERGLAZE TEAL STAMP
7	"K.T.&K. / S-V / CHINA. / R. C. F."; UNDERGLAZE DARK GREEN STAMP
8	"K.T.&K. / S-V / CHINA / 3210"; UNDERGLAZE DARK GREEN STAMP
9	BASE: IPGCO IN DIAMOND
10	CITRATE OF MAGNESIA IN SHIELD.
11	-
12	BASE: BOTTLE MADE IN USA
13	-
14	PURITY QUALITY. BASE: BLUE RIBBON
15	"... / CHINA / 25 3 1"; UNDERGLAZE DARK GREEN STAMP
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17	BASE: I IN DIAMOND - LYRIC
18	Coca Cola (in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD. NOV. 16 1915. BASE: LOS ANGELES CALIF.
19	...BOTTLE PATD NOV 16 1915
20	AROUND SIDE AT BASE: REGISTERED NET CONTENTS 61/2 FL OZS. BASE: SOLID EMBOSSED STAR.
21	AROUND SIDE AT BASE: REGISTERED NET CONTENTS 61/2 FL OZS. BASE: SOLID EMBOSSED STAR.
22	AROUND SIDE AT BASE: REGISTERED NET CONTENTS 61/2 FL OZS. BASE: SOLID EMBOSSED STAR.
23	BASE: CAPSTAN LOGO
24	BASE: O IN CIRCLE
25	BASE: PACKED BY CALIF. PACK CORP. HEEL: PC IN PARALLELOGRAM
26	ONE PINT, CAMPBELL'S CREAMERY INC., SAN DIEGO AROUND C. HEEL: PC IN PARALLELOGRAM
27	BASE:PC IN PARALLELOGRAM
28	HEEL: PC IN PARALLELOGRAM
29	BASE: S IN ELONGATED DIAMOND
30	BASE: LB
31	BASE McL
32	Coca Cola (in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915. BASE: SGCO IN PARALLELOGRAM
33	SGCO IN PARALLELOGRAM
34	BASE: COCA COLA BTLG CO SAN DIEGO, SGCO IN PARALLELOGRAM
35	ONE PINT, P.M. DAIRY CO. DAIRY PRODUCTS AROUND P. HEEL: IPG IN TRIANGLE. TOP OF LIP 8 / 5.
36	ONE PINT, CAMPBELL'S CREAMERY INC., SAN DIEGO AROUND C. HEEL: IPG IN TRIANGLE. TOP OF LIP 5 / 5.

TABLE B-2
FEATURE 3 DATES

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1	REFERENCE
2	ROSS 2009
3	ROSS 2009; BIB 2011
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6	LEHNER 1998:238-239(35)
7	GATES & ORMEROD 1982:126(SIMILAR TO A)
8	DEBOLT 1994:74:
9	TOULOUSE 1971:268, WHITTEN 2007, LOCKHART ET AL. 2005, MILLER & SULLIVAN 1984
10	-
11	MILLER & SULLIVAN 1984, LIEF 1965
12	LIEF 1965
13	TOULOUSE 1971; WHITTEN 2007, LOCKHART ET AL. 2005
14	TOULOUSE 1971:485; WHITTEN 2007
15	DEBOLT 1994:74,75
16	TOULOUSE 1971:264; LOCKHART ET AL 2005;
17	TOULOUSE 1971:264, WHITTEN 2007, LOCKHART ET AL. 2005.
18	MUNSEY 1972
19	MUNSEY 1972
20	MUNSEY 1972:61 , TOULOUSE 1971:457
21	MUNSEY 1972:61 , TOULOUSE 1971:457
22	MUNSEY 1972:61 , TOULOUSE 1971:457
23	TOULOUSE 1971:548
24	TOULOUSE 1971:393; WHITTEN 2007; LOCKHART ET AL 2010
25	TOULOUSE 1971:414, WHITTEN 2007
26	TOULOUSE 1971:414, WHITTEN 2007
27	TOULOUSE 1971: 414; WHITTEN 2007
28	TOULOUSE 1971: 414; WHITTEN 2007
29	MUNSEY 1972:61, LOCKHART ET AL. 2009.
30	TOULOUSE 1971:318; WHITTEN 2007
31	WHITTEN 2007
32	WHEATON 2007, LOCKHART ET AL. 2009, LOCKHART & PORTER 2010, MUNSEY 1972
33	MUNSEY 1972:61, LOCKHART ET AL. 2009.
34	MUNSEY 1972:61, LOCKHART ET AL. 2009.
35	TOULOUSE 1971:268, WHITTEN 2007, LOCKHART ET AL. 2005.
36	TOULOUSE 1971:268, WHITTEN 2007, LOCKHART ET AL. 2005.

TABLE B-2
FEATURE 3 DATES

	A	B	C
1	ITEM	TYPE	TECHNOLOGY
37	BOTTLE	UNIDENTIFIED	ABM, CT
38	BOTTLE	SOFT DRINK	ABM-Ribbed Coca-Cola Flavor Bottle
39	BOTTLE	SOFT DRINK	ABM
40	BOTTLE	LIQUOR	ABM
41	BOTTLE	CULINARY	ABM
42	BOTTLE	PHARMACEUTICAL	ABM-CT
43			
44			
45			
46			

TABLE B-2
FEATURE 3 DATES

	D
1	ID
37	BASE: O IN CIRCLE
38	COCA COLA BOTTLING CO. CAN DIEGO. REGISTERED NET CONTENTS 6 1/2 OZS. BASE: C / IPG(C)) IN TRIANGLE
39	EL GRANITO BRAND REGISTERED; BASE IPG(C)) IN TRIANGLE
40	BASE: IPG(C)) IN TRIANGLE
41	BASE: IPG(C)) IN TRIANGLE
42	BASE: GEOMETRIC C
43	
44	
45	
46	

7

[illegible]

TABLE B-2
FEATURE 3 DATES

	X
1	REFERENCE
37	TOULOUSE 1971:393; WHITTEN 2007; LOCKHART ET AL 2010; LIEF 1965
38	MUNSEY 1972:61, TOULOUSE 1971:268, WHITTEN 2001, LOCKHART ET AL. 2005.
39	TOULOUSE 1971:268; WHITTEN 2007; LOCKHART ET AL 2005.
40	TOULOUSE 1971; WHITTEN 2007, LOCKHART ET AL. 2005
41	TOULOUSE 1971:268, WHITTEN 2007, LOCKHART ET AL. 2005.
42	TOULOUSE 1971:100; LIEF 1965
43	
44	
45	
46	

ATTACHMENT 2
Artifact Catalog

	SITE	COMPANY	CAT	PROVENANCE	ACTIVITY	MATERIAL	ITEM	TYPE	PRODUCT	TECHNOLOGY	PATTERN	RIM	ORIGIN	ID	MNFG	DATE	REFERENCE	SIZE	QUANTITY	WEIGHT	COMMENTS	
RESTAURANT DEPOT	HJP-1	RECON	62	FEAT 3	2-KITCHEN	2-CERAMIC	42-SAUCER	1:UNDECORATED, HOTELWARE		EARTHENWARE									D=5 3/4"	1	244	MEDIUM WEIGHT HOTELWARE; @3/4 PRESENT. LIGHT WEIGHT HOTELWARE; "NONE OF THESE HOTELWARE CUPS SHOW ANY SIGNS OF HANDLES AND THOSE THAT ARE COMPLETE LACK THEM."
RESTAURANT DEPOT	HJP-1	RECON	63	FEAT 1	2-KITCHEN	2-CERAMIC	41-CUP	1:UNDECORATED, HOTELWARE		EARTHENWARE	SEE NOTES*								D=3 5/8";H=3 1/4"	3	270	HEAVY WEIGHT HOTELWARE; COMPLETE; "NONE OF THESE HOTELWARE CUPS SHOW ANY SIGNS OF HANDLES AND THOSE THAT ARE COMPLETE LACK THEM."
RESTAURANT DEPOT	HJP-1	RECON	64	FEAT 1	2-KITCHEN	2-CERAMIC	41-CUP, NO HANDLE	1:UNDECORATED, HOTELWARE		EARTHENWARE	SEE NOTES*								D=3 5/8";H=3 3/8"	1	414	HEAVY WEIGHT HOTELWARE; @ 2/3 PRESENT; "NONE OF THESE HOTELWARE CUPS SHOW ANY SIGNS OF HANDLES AND THOSE THAT ARE COMPLETE LACK THEM."
RESTAURANT DEPOT	HJP-1	RECON	65	FEAT 3	2-KITCHEN	2-CERAMIC	41-CUP	1:UNDECORATED, HOTELWARE		EARTHENWARE	SEE NOTES*								D=3 1/2";H=3 1/4"	1	276	COMPLETE LACK THEM.
RESTAURANT DEPOT	HJP-1	RECON	66	FEAT 1	2-KITCHEN	2-CERAMIC	41-CUPS	1:UNDECORATED, HOTELWARE		EARTHENWARE	SEE NOTES*								D=3 7/8";H=3 1/8"	2	405	HEAVY & MEDIUM WEIGHT HOTELWARE; HEAVY ONE @7/8 PRESENT; "NONE OF THESE HOTELWARE CUPS SHOW ANY SIGNS OF HANDLES AND THOSE THAT ARE COMPLETE LACK THEM." "MEASUREMENT IS FOR THE HEAVY ONE."
RESTAURANT DEPOT	HJP-1	RECON	67	FEAT 1	2-KITCHEN	2-CERAMIC	41-CUPS	1:UNDECORATED, HOTELWARE		EARTHENWARE	SEE NOTES*								D=3 3/8";H=3"	2	280	LIGHT WEIGHT HOTELWARE; "NONE OF THESE HOTELWARE CUPS SHOW ANY SIGNS OF HANDLES AND THOSE THAT ARE COMPLETE LACK THEM."
RESTAURANT DEPOT	HJP-1	RECON	68	FEAT 1	2-KITCHEN	2-CERAMIC	97-MISC CUPS FRAGS	1:UNDECORATED, HOTELWARE		EARTHENWARE	SEE NOTES*								FRAGS	0	46	THEM.
RESTAURANT DEPOT	HJP-1	RECON	69	FEAT 1	2-KITCHEN	2-CERAMIC	37-PLATE, UNKNOWN SIZE	3-GILT		EARTHENWARE			1-EAST LIVERPOOL, OHIO	EDWIN M. KNOWLES / CHINA CO. / 149"; UNDERGLAZE DARK GREEN STAMP	EDWIN M. KPWLES CHINA CO.	1914	DEBOLT 1994:68	FRAGS	1	46		
RESTAURANT DEPOT	HJP-1	RECON	70	FEAT 1	2-KITCHEN	2-CERAMIC	96-UNIDENT HOLLOW ITEM*	4-TRANSFER, BROWN		EARTHENWARE	SEFTON		3-BURSLEM, ENGLAND	#1="SEFTON / EMERY BURSLEM / ENGLAND"; UNDERGLAZE BROWN STAMP. #2-3"; UNDERGLAZE BROWN STAMP	FRANCIS J. EMERY	1891-1893	GODDEN 1964:237	BASE D=2 7/8"	1	54	"PROBABLY A PITCHER AS IT HAS A SMALL CENTRAL PIMPLE INSIDE BOTTOM. ITEM IS THE RISER FOR A WATER COOLER, IT HAS A SMALL DRAIN HOLE IN THE BOTTOM FOR CONDENSATION; "CAT#71, 72A & B ARE ALL THE SAME ITEM; POSSIBLY #73 IS PART OF IT ALSO; WATER COOLER/FILTERS WERE UP TO 6 SEPERATE PIECES."	
RESTAURANT DEPOT	HJP-1	RECON	71*	FEAT 3	2-KITCHEN	2-CERAMIC	50-WATER COOLER/FILTER BASE	52-FLINT		EARTHENWARE								VIEL 1987:17,68,128,129,141,260	LIP D=10 3/8";H=4"	1	2108	"ITEM IS THE INSERT MIDSECTION FOR A WATER COOLER. SEE#72A WHICH HAS A "PLUMBING" PIECE IN THE CENTER; CAT#71, 72A & B ARE ALL THE SAME ITEM; #73 IS POSSIBLY PART OF IT ALSO; WATER COOLER/FILTERS WERE UP TO 6 SEPERATE PARTS."
RESTAURANT DEPOT	HJP-1	RECON	72B*	FEAT 3	2-KITCHEN	22-CERAMIC, CUPROUS	50-WATER COOLER/FILTER INSERT	52-FLINT		EARTHENWARE								VIEL 1987:17,68,128,129,141,260	MIDSECTION D=@9"	0	371	"ENTIRE BASE PRESENT & MOST OF THE RIM. THIS MAY BE PART OF THE WATER COOLER/FILTER CATALOG #71 AND 72A & B; WATER COOLER/FILTERS WERE UP TO 6 SEPERATE PARTS."
RESTAURANT DEPOT	HJP-1	RECON	73*	FEAT 1	2-KITCHEN	2-CERAMIC	52-CROCK*	52-FLINT		EARTHENWARE				3"; IMPRESSED	UNIDENTIFIED			VIEL 1987:17,68,128,129,141,260	D=11"; 3 GALLONS	1	3423	
RESTAURANT DEPOT	HJP-1	RECON	74	FEAT 1	2-KITCHEN	2-CERAMIC	96-UNIDENT UTILITARIAN ITEM	50-BROWN GLAZE		EARTHENWARE									FRAG	0	10	
RESTAURANT DEPOT	HJP-1	RECON	75	FEAT 3	2-KITCHEN	2-CERAMIC	27-TEAPOT*	8-ROCKINGHAM (SOLID BROWN)		EARTHENWARE**									LARGEST D=6";H=@5 7/8"	1	800	1 BODY SHERD & HANDLE MISSING, OTHERWISE ALL PRESENT SPOUT PRESENT BUT BROKEN OFF; HAS FINGER MARKS INSIDE. HAND THROWN? "LID TO THIS ITEM IS CAT#76; "RED PASTE."
RESTAURANT DEPOT	HJP-1	RECON	76	FEAT 1	2-KITCHEN	2-CERAMIC	27-TEAPOT LID*	8-ROCKINGHAM (SOLID BROWN)		EARTHENWARE**									LARGEST D=3 1/2";H=2 1/8"	1	192	"COMPLETE EXCEPT FOR CHIPS; THIS IS THE LID TO CAT#77; "RED PASTE."
RESTAURANT DEPOT	HJP-1	RECON	77	FEAT 3	2-KITCHEN	2-CERAMIC	126-TEA POT	396-ALBANY SLIP LIKE		STONEWARE*	KYUSU TEAPOT**		300-JAPAN				***L BIBB 2011:PERSONAL COMMUNICATION	LARGEST D=3 1/8"	1	77	"@1/4 PRESENT; HANDLE WAS AT RIGHT ANGLES TO SPOUT; "GREY PASTE. "L BIBB ADDS THE "RIGHT HANDED VESRION LIKE THIS WAS PREFERRED AND THAT THE ALL OVER BROWN COLOUR. TO HIM, IS UNUSUAL."	
RESTAURANT DEPOT	HJP-1	RECON	78	FEAT 1	2-KITCHEN	2-CERAMIC	127-WINE JAR	300-BLUE TRANSFER & PINK STAMP		PORCELAIN	[SHOWS A TREE, LAKE, & BOATS IN BLUE & SUN IN PINK]		300-JAPAN	JAPANESE CHARACTERS ON BASE; "SEI [VIGOR/ENERGY] / "SHIZU" [QUIET/PEACE] / [FLOWER] / "YAMA" [MOUNTAIN AND WATER]; BLUE TRANSFER UNDERGLAZE	UNIDENTIFIED			LARGEST D=2 5/8";BROKEN H=6"	1	158	"MOSTLY PRESENT EXCEPT FOR TOP & 1 SHERD; "KIKU GARDENS TRANSLATION OF THIS ONE CHARACTER"	
RESTAURANT DEPOT	HJP-1	RECON	79	FEAT 1	2-KITCHEN	2-CERAMIC	127-WINE JAR	305-HANDPAINTED POLYCHROME		PORCELAIN	[BLUE PLUM BLOSSOMS; OTHER COLORS NOW GHOSTS]		300-JAPAN	JAPANESE CHOP MARK ON BASE "TRANSLATED AS; [MA-SA] "UPRIGHT" or [TADA] "VIRTUOUS" / ILLEGIBLE / "GARDEN"; COBALT UNDERGLAZE	UNIDENTIFIED			L & N BIBB-PERSONAL COMMUNICATION 2011	LARGEST D=2 1/5";BROKEN H=5 1/2"	1	172	"@3/4 PRESENT IN MANY PIECES; INTERIOR HAS FINGER MARKS."
RESTAURANT DEPOT	HJP-1	RECON	80	FEAT 3	2-KITCHEN	2-CERAMIC	126-TEA POT, DOBIN HANDLE	304-HANDPAINTED BLUE ON WHITE		PORCELAIN	[BAMBOO]		300-JAPAN				"L & N BIBB 2011:PERSONAL COMMUNICATION**"	LARGEST D=4 1/2";3 11/16"	1	206	"@1/2 PRESENT IN 2 PIECES; HAD HANDLE OF OTHER MATERIAL (PROBABLY WIRE & BAMBOO); "L BIBB SAYS BECAUSE IT IS GLAZED ON THE BASE BOTTOM IT IS NOT AN IZUHONGO TYPE TEAPOT."	
RESTAURANT DEPOT	HJP-1	RECON	81	FEAT 1	2-KITCHEN	2-CERAMIC	141-TEA CUP	305-HANDPAINTED POLYCHROME*		PORCELAIN	[PINK, BLACK, COBALT]		300-JAPAN	"AN"; UNDERGLAZE BLUE STAMP	UNIDENTIFIED			BIBB 2011:PERSONAL COMMUNICATION	LARGEST D=2 1/2"	1	29	"PART OF BASE PRESENT; "ALSO AIRBRUSH SPRAY DECORATION PRESENT."
RESTAURANT DEPOT	HJP-1	RECON	82	FEAT 3	2-KITCHEN	2-CERAMIC	141-TEA CUP	305-HANDPAINTED POLYCHROME		PORCELAIN	[MT. FUJI; PLUS MORE, WHICH NOW IS A GHOST]		300-JAPAN	"APAN"; OVERGLAZE BLACK STAMP	UNIDENTIFIED				D=2 7/16";H=2 3/4"	1	74	"@1/2 PRESENT; MORE OF THE DESIGN WAS PRESENT IS NOW AS A GHOST."
RESTAURANT DEPOT	HJP-1	RECON	83	FEAT 1	2-KITCHEN	2-CERAMIC	141-TEA CUP	304-HANDPAINTED BLUE ON WHITE"		PORCELAIN	[CLOUDS]		300-JAPAN					L & N BIBB 2011:PERSONAL COMMUNICATION	FRAG	1	101	"RIM SHERD; "PAINTING IS OVERGLAZE"
RESTAURANT DEPOT	HJP-1	RECON	84	FEAT 1	2-KITCHEN	2-CERAMIC	141-TEA CUP	396-AIRBRUSH, BLUE		PORCELAIN	[LEAVES]		300-JAPAN					BIBB 2011:PERSONAL COMMUNICATION	D=2 1/5";H=2 3/4"	1	129	"COMPLETE EXCEPT FOR CHIPS."
RESTAURANT DEPOT	HJP-1	RECON	85	FEAT 3	2-KITCHEN	2-CERAMIC	141-TEA CUP	396-AIRBRUSH, BLUE		PORCELAIN	[MT. FUJI]		300-JAPAN						D=2 5/8";H=2 1/2"	1	118	"@3/4 PRESENT."
RESTAURANT DEPOT	HJP-1	RECON	86	FEAT 1	2-KITCHEN	2-CERAMIC	141-TEA CUP	396-AIRBRUSH & BLUE		PORCELAIN	[WHITE SUN/MOON W PINK AIRBRUSH TRANSFER]		300-JAPAN					BIBB 2011:PERSONAL COMMUNICATION	D=2 1/2";H=2 7/8"	1	49	"@1/4 PRESENT."
RESTAURANT DEPOT	HJP-1	RECON	87	FEAT 1	2-KITCHEN	2-CERAMIC	141-MISC TEA CUP; STRT SIDED	395-UNDEC MISC FRAG		PORCELAIN			300-JAPAN					BIBB 2011:PERSONAL COMMUNICATION	FRAG	0	9	
RESTAURANT DEPOT	HJP-1	RECON	88	FEAT 1	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	396-4 MOLDED CONCENTRIC RINGS		PORCELAIN	"WHITE CELADON"		300-JAPAN					"L BIBB-PERSONAL COMMUNICATION 2011**"	D=@ 4 3/4";H=2"	1	73	"L BIBB ADDS THE SMALL DIAMETER BASE MADE IT UNSTABLE AND THE ITEM WAS HELD IN THE HAND WHILE EATING."
RESTAURANT DEPOT	HJP-1	RECON	89	FEAT 3	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	396-3 CONCENTRIC RINGS &*		PORCELAIN	[OVERGLAZE RED HANDPAINTED LINES**]		300-JAPAN					BIBB 2011:PERSONAL COMMUNICATION	D=4 3/4";H=2"	1	8	"@1/3 PRESENT IN 1 PIECE; MAY BE PART OF SAME SET AS CAT#89; CAT#90A & B ARE 1 ITEM AND CROSSMEND."
RESTAURANT DEPOT	HJP-1	RECON	90A*	FEAT 1	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	396-CONCENTRIC RINGS		PORCELAIN	[OVERGLAZE RED HANDPAINTED LINES]		300-JAPAN					L & N BIBB 2011:PERSONAL COMMUNICATION	D=4 3/4"	1	45	"@1/4 PRESENT IN 1 PIECE; MAY BE PART OF SAME SET AS CAT#89; CAT#90A & B ARE 1 ITEM AND CROSSMEND."
RESTAURANT DEPOT	HJP-1	RECON	90B*	FEAT 3	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	396-CONCENTRIC RINGS		PORCELAIN	[OVERGLAZE RED HANDPAINTED LINES]		300-JAPAN	"MADEIN / JAPAN"; OVERGLAZE RED STAMP - MOSTLY ILLEGIBLE	UNIDENTIFIED				D=4 3/4"	0	70	"@1/4 PRESENT IN 1 PIECE; MAY BE PART OF SAME SET AS CAT#89; CAT#90A & B ARE 1 ITEM AND CROSSMEND."
RESTAURANT DEPOT	HJP-1	RECON	91	FEAT 1	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	305-HANDPAINTED POLYCHROME		PORCELAIN	[OVERGLAZE FACE* MOSTLY AS A GHOST W BROWN AREA BELOW]		300-JAPAN					N BIBB 2011:PERSONAL COMMUNICATION; BAIRD 2001:172	FRAG	1	21	"1 BODY SHERD; FACE IS LIKE A MONSTER; FACE IDENTIFIED BY N. BIBB AS A DARUMA WHICH IS A GOOD LUCK BEING."
RESTAURANT DEPOT	HJP-1	RECON	92	FEAT 3	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	396-AIRBRUSH POLYCHROME		PORCELAIN	[GREEN ARROW ROOT LEAVES & WATER PRESENT]		300-JAPAN					L & N BIBB 2011:PERSONAL COMMUNICATION	FRAGS	1	62	"ENTIRE FOOTRINGS BROKEN OFF IN UNUSUAL MANNER; @1/3 PRESENT; CAT#92 & 93 MAY BE OF THE SAME SET."
RESTAURANT DEPOT	HJP-1	RECON	93	FEAT 1	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	396-AIRBRUSH		PORCELAIN	[GREEN PRESENT]		300-JAPAN					BIBB 2011:PERSONAL COMMUNICATION	D=@ 4 1/2"	1	20	"1 SHERD PRESENT; CAT#92 & 93 MAY BE OF THE SAME SET."
RESTAURANT DEPOT	HJP-1	RECON	94	FEAT 3	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	300-TRANSFER, BLUE		PORCELAIN	[STYLIZED CHRYSANTHEMUM, PAWLINIA LEAF & OTHER FLOWERS]		300-JAPAN	"TRADEMARK / MADE IN / JAPAN"; [NOTE: INCLUDES CHRYSANTHEMUM RISING OUT OF WATER SYMBOL]; UNDERGLAZE COBALT TRANSFER	UNIDENTIFIED			"L & N BIBB 2011:PERSONAL COMMUNICATION	D=4 3/4";H=2"	1	133	"OTHER FLOWER DEPICTED IN DESIGN IS A CHERRY BLOSSOM, MOSTLY PRESENT IN MANY PIECES; SAME MARK CAT#94, 257."
RESTAURANT DEPOT	HJP-1	RECON	95	FEAT 3	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	300-TRANSFER, BLUE		PORCELAIN			300-JAPAN						FRAG	1	41	"RIM SHERD."
RESTAURANT DEPOT	HJP-1	RECON	96	FEAT 3	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	300-TRANSFER, BLUE		PORCELAIN	[FLYING CRANE W WING TIP FOLDING INTO INTERIOR OF BOWL]		300-JAPAN					L & N BIBB 2011:PERSONAL COMMUNICATION	D=5"	1	59	"3 RIM SHERDS; THE BIBBS SAY THE FLYING CRANE REPRESENTS LONG LIFE."
RESTAURANT DEPOT	HJP-1	RECON	97	FEAT 3	2-KITCHEN	2-CERAMIC	131-BOWL RICE/SOUP	304-HANDPAINTED BLUE ON WHITE		PORCELAIN	[FLORAL RIM DESIGN]		300-JAPAN					BIBB 2011:PERSONAL COMMUNICATION	D=4 1/2"	1	27	"1 RIM SHERD."
RESTAURANT DEPOT	HJP-1	RECON	98	FEAT 3	2-KITCHEN	2-CERAMIC	122-CONDIMENT DISH*	300-TRANSFER, BLUE		PORCELAIN	[A BIRD W AUSPICIOUS SYMBOLS @ RIM**]		300-JAPAN					L & N BIBB 2011:PERSONAL COMMUNICATION	D=4 1/2"	1	23	"@1/4 PRESENT; BIRD MAY BE A PHOENIX OR "FLYING TURKEY"; IT'S LOOKING TOWARDS THE RIGHT; "THE BIBBS CALLED IT A MAMEZARI DISH, LITERALLY "BEAN" BUT THE WORD BEAN CONNOTES SOMETHING SMALL, NOT THE VEGETABLE. "ALL DESIGNS HERE SYMBOLIZE THE EMPRESS."

PROJECT	SITE	COMPANY	CAT	PROVENANCE	ACTIVITY	MATERIAL	ITEM	TYPE	PRODUCT	TECHNOLOGY	PATTERN	IRM	ORIGIN	ID	MNFG	DATE	REFERENCE	SIZE	QUANTITY	WEIGHT	COMMENTS
RESTAURANT DEPOT	HUP-1	RECON	1	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WHISKY	ABM, OWENS RING ON BASE				SHOULDER, ONE PINT; BASE: FULL PINT. THE LACK OF THE WORDS "FEDRAL LAW PROHIBITS ... SUGGESTS MANUFACTURER BEFORE 1932.		1906-1932	MILLER & SULLIVAN 1984	ONE FULL PINT	23		7 WHOLE, 15 NECKS, 15 BASES, AND 15 GLASS 5037/STOPPERS
RESTAURANT DEPOT	HUP-1	RECON	2	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WHISKY	ABM, OWENS RING ON BASE			1:PA, BROCKWAY	BASE: B WITH EXTENDED SERIFS	BROCKWAY MACHINE BOTTLE CO.	1907-1932	TOULOUSE 1971:58; WHITTEN 2007	ONE FULL PINT	2	466	1:WHOLE, 1: BROKEN
RESTAURANT DEPOT	HUP-1	RECON	3	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WHISKY	ABM, OWENS RING ON BASE				THE ABSENCE OF THE WORDS "FEDERAL LAW PROHIBITS ... SUGGESTS MANUFACTURER BEFORE 1932		1906-1932	MILLER & SULLIVAN 1984; MUNSEY 1970	ONE FULL PINT	5	480	3:NECKS, 5: BASES
RESTAURANT DEPOT	HUP-1	RECON	4	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WHISKY	SUN COLORED PURPLE				SHOULDER, FULL PINT		1906-1920	MILLER & SULLIVAN 1984; LOCKHEAT 2006; HUNT 1959	ONE FULL PINT	1	59	1:NECK
RESTAURANT DEPOT	HUP-1	RECON	5	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WHISKY	SUN COLORED PURPLE						1880-1920	LOCKHEAT 2006; HUNT 1959	ONE FULL PINT	1		85:BASE
RESTAURANT DEPOT	HUP-1	RECON	6	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WHISKY	ABM			1: ILL, ALTON	BASE: I IN DIAMOND; CAPACITY ONE FIFTH GALLON	ILL, GLASS CO.	1915-1929	LOCKHART ET AL. 2005	ONE FIFTH GALLON	1	558	WHOLE
RESTAURANT DEPOT	HUP-1	RECON	7	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WHISKY	ABM								ONE FIFTH GALLON	1	188	NECK & SHOULDER
RESTAURANT DEPOT	HUP-1	RECON	8	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WHISKY	ABM			1:PA, BROCKWAY	BASE: B WITH EXTENDED SERIFS	BROCKWAY MACHINE BOTTLE CO.	1907-1933	TOULOUSE 1971:59; WHITTEN 2007	ONE FIFTH GALLON	1	203	NECK & BASE
RESTAURANT DEPOT	HUP-1	RECON	9	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	GIN	BLM						PRE 1920	MILLER & SULLIVAN 1984	ONE FIFTH GALLON	1	578	WHOLE, LIP BROKEN
RESTAURANT DEPOT	HUP-1	RECON	10	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	UNIDENTIFIED	BLM - SNAP CASE						1850-1920	MILLER & SULLIVAN 1984; MUNSEY 1970	ONE FIFTH GALLON	1	702	WHOLE
RESTAURANT DEPOT	HUP-1	RECON	11	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	UNIDENTIFIED	BLM PASTE MOLD						1880-1920	MILLER & SULLIVAN 1984; KENDRICK 1965	ONE FIFTH GALLON	1	612	WHOLE
RESTAURANT DEPOT	HUP-1	RECON	12	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	BEER	BLM			1: ILL, CHICAGO	BASE: AB CONNECTED DIPHTHONG WITH "K" 10" UNDER MARK	AMERICAN BOTTLE COMPANY	1905-1817	LOCKHART 2004; LOCKHART ET AL. 2007	30 OZ	1	716	WHOLE SHOWS WEAR FROM REUSE
RESTAURANT DEPOT	HUP-1	RECON	13	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	BEER	ABM			1:CA, SAN FRANCISCO	ON SIDE AT BASE: PCGW 3	PACIFIC COAST GLASS WORKS	1906-1924	TOULOUSE 1971:416; WHITTEN 2007; MILLER & SULLIVAN 1984	30 OZ	1	616	WHOLE
RESTAURANT DEPOT	HUP-1	RECON	14	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	BEER	ABM						1906-1930	MILLER & SULLIVAN 1984	3, 30 OZ; 1, 12 OZ	4	1774	3:WHOLE (1 WITH BROKEN LIP)
RESTAURANT DEPOT	HUP-1	RECON	15	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	BEER	BLM - CROWN LIP						1900-1920	MILLER & SULLIVAN 1984	12 OZ	1	423	WHOLE
RESTAURANT DEPOT	HUP-1	RECON	16	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	BEER	BLM AMBER CHAPAIGN STYLE						1870-1920	MILLER & SULLIVAN 1984; MUNSEY 1970	30 OZ	1	143	BASE AND NECK
RESTAURANT DEPOT	HUP-1	RECON	17	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WINE	BLM PASTE MOLD						1880-1920	MILLER & SULLIVAN 1984; MUNSEY 1970	30 OZ	2	683	ONE WHOLE, 1:NECK
RESTAURANT DEPOT	HUP-1	RECON	18	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	KETCHUP	ABM THREADED LOGS			1: ILL, ALTON	DIAMOND ON BASE WITH NUMBERS IN DIAMOND	ILL GLASS CO.	1911-1929	LOCKHART ET AL. 2005	12 OZ	6	1075	3:WHOLE, 1 WITH NECK BROKEN
RESTAURANT DEPOT	HUP-1	RECON	19	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	COTTEN OIL	ABM CHAMPAGNE BEER			1: ILL, ALTON	GLOBE OIL MILLS BRAND - AROUND GLOBE WITH "A" 1" ON GLOBE. BASE: DIAMOND WITH NUMBERS (490) IN DIAMOND	GLOBE OIL MILLS - ILL GLASS CO.	1911-1929	LOCKHART ET AL. 2005	30 OZ	5	1919	3:WHOLE, 1 WITH NECK BROKEN, 1 NECK AND 1919:SIDEWALLS
RESTAURANT DEPOT	HUP-1	RECON	20	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK	ABM MILK BOTTLE - OWENS RING	RIBBED MILK BOTTLE		1: KANE PA	SAN DIEGO PMD ASSN. CALIF. BASE: TMFG CO	THATCHER MANUFACTURING CO.	1906-1920	WHEATEN 2007; MILLER & SULLIVAN 1984	ONE PINT	1	341	BROKEN
RESTAURANT DEPOT	HUP-1	RECON	21	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK	ABM MILK BOTTLE - OWENS RING	RIBBED MILK BOTTLE		1: KANE PA	PM DAIRY CO DAIRY PRODUCTS AROUND LARGE P IN CIRCLE. BASE: TMFG CO	THATCHER MANUFACTURING CO.	1910-1920	WHEATEN 2007	ONE PINT / ONE QUART	2	690	ONE WHOLE
RESTAURANT DEPOT	HUP-1	RECON	22	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK	ABM MILK BOTTLE	RIBBED MILK BOTTLE		1:CA, SAN FRANCISCO	PM DAIRY CO DAIRY PRODUCTS AROUND LARGE P IN CIRCLE. BASE: LARGE P, I.P.G.CO. ON SIDE AT BASE.	ILL, PACIFIC GLASS CO.	1906-1926	WHEATEN 2007; LOCKHART ET AL. 2005; MILLER & SULLIVAN 1984	ONE PINT / 1, ONE QUART	2	700	BROKEN
RESTAURANT DEPOT	HUP-1	RECON	23	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK	ABM MILK BOTTLE			1:CA, SAN FRANCISCO	PM DAIRY CO DAIRY PRODUCTS AROUND LARGE P IN CIRCLE. BASE: LARGE P, I.P.G. IN TRIANGLE ON SIDE AT BASE.	ILL, PACIFIC GLASS CO.	1925-1931	LOCKHART ET AL. 2005	ONE PINT	1	453	WHOLE
RESTAURANT DEPOT	HUP-1	RECON	24	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK	ABM MILK BOTTLE			1:CA, SAN FRANCISCO	ONE QUART SAN DIEGO PMD ASSN CALIF.	MILLER & SULLIVAN 1984	1906-1930	MUNSEY 1972	ONE PINT	2	570	1:WHOLE
RESTAURANT DEPOT	HUP-1	RECON	25	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	HOBBLE-SKIRT / MAE WEST		1:CA, VERNON	COCA COLA(in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915.	COCA COLA / SOUTHERN GLASS CO.	1923-1926	WHEATON 2007; LOCKHART ET AL. 2005; LOCKHART & PORTER 2010; MUNSEY 1972	6 OZ	3	1155	3:WHOLE
RESTAURANT DEPOT	HUP-1	RECON	26	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	HOBBLE-SKIRT / MAE WEST		1:CA, VERNON	COCA COLA(in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915. BASE: SGCO IN PARALLELOGRAM	COCA COLA / SOUTHERN GLASS CO.	1923-1926	WHEATON 2007; LOCKHART ET AL. 2009; LOCKHART & PORTER 2010; MUNSEY 1972	6 OZ	11	3661	7:WHOLE, 1 MISSING NECK
RESTAURANT DEPOT	HUP-1	RECON	27	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	HOBBLE-SKIRT / MAE WEST		1:CA, LOS ANGELES	COCA COLA(in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915(ASSUMED, NOT PRESENT). BASE: LOS ANGELES CALIF.	COCA COLA BOTTLING PLANT, LOS ANGELES CA	1916-1923	MUNSEY 1972	6 OZ	1	125	1:BASE
RESTAURANT DEPOT	HUP-1	RECON	28	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	HOBBLE-SKIRT / MAE WEST		1:CA, LOS ANGELES	COCA COLA(in script) TRADE MARK REGISTERED MIN CONTENTS 6 FL OZS BOTTLE PATD NOV. 16 1915. BASE: LOS ANGELES CALIF.	COCA COLA BOTTLING PLANT, LOS ANGELES CA	1916-1923	MUNSEY 1972	6 OZ	2	733	1:WHOLE
RESTAURANT DEPOT	HUP-1	RECON	29	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	HOBBLE-SKIRT / MAE WEST		1:CA, LOS ANGELES	BOTTLE PATD NOV 16 1915 (ASSUMED NOT PRESENT)	MUNSEY 1972	1916-1923	MUNSEY 1972	6 OZ	2	564	3:BASES, 1: CLEAR
RESTAURANT DEPOT	HUP-1	RECON	30	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	HOBBLE-SKIRT / MAE WEST		1:CA, LOS ANGELES	BOTTLE PATD NOV 16 1915	MUNSEY 1972	1916-1923	MUNSEY 1972	6 OZ	3	357	2:BASES, 2:NECKS, 1:NECK CLEAR
RESTAURANT DEPOT	HUP-1	RECON	31	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	RIBBED COCA COLA FLAVOR BOTTLE		1:CA, SAN FRANCISCO, SAN DIEGO	COCA COLA BOTTLING CO. CAN DIEGO (ASSUMED NOT PRESENT). REGISTERED NET CONTENTS 6 1/2 OZS. BASE: C / I.P.G(C) IN TRIANGLE	COCA COLA BOTTLING PLNT SAN DIEGO	1925-1932	MUNSEY 1972:61, TOULOUSE 1971:268, WHITTEN 2001, LOCKHART ET AL. 2005	6 1/2 OZ	1	257	BOTTOM HALF
RESTAURANT DEPOT	HUP-1	RECON	32	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	RIBBED COCA COLA FLAVOR BOTTLE		1:CA, SAN FRANCISCO, SAN DIEGO	COCA COLA BOTTLING CO. CAN DIEGO. REGISTERED NET CONTENTS 6 1/2 OZS. BASE: C / I.P.G(C) IN TRIANGLE	COCA COLA BOTTLING PLNT SAN DIEGO	1925-1932	MUNSEY 1972:61, TOULOUSE 1971:268, WHITTEN 2001, LOCKHART ET AL. 2005	6 1/2 OZ	3	792	WHOLE
RESTAURANT DEPOT	HUP-1	RECON	33	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	RIBBED COCA COLA FLAVOR BOTTLE		1:CA, VERNON	REGISTERED NET CONTENTS 6 1/2 OZSBASE: PAT NO 62785 S	SOUTHERN GLASS WORKS - COCA COLA BOTTLING PLANT SAN DIEGO, SOUTHERN GLASS WORKS - COCA COLA BOTTLING PLANT SAN DIEGO (ASSUMED)	1924-1926	MUNSEY 1972:61, LOCKHART ET AL. 2009, Marble 1923	6 1/2 OZ	1	405	1923.
RESTAURANT DEPOT	HUP-1	RECON	34	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	RIBBED COCA COLA FLAVOR BOTTLE		1:CA, VERNON	SGCO IN PARALLEOGRAM	SOUTHERN GLASS WORKS - COCA COLA BOTTLING PLANT SAN DIEGO (ASSUMED)	1923-1926	MUNSEY 1972:61, LOCKHART ET AL. 2009	6 1/2 OZ	2	444	2:BASES
RESTAURANT DEPOT	HUP-1	RECON	35	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	RIBBED COCA COLA FLAVOR BOTTLE		1:CA, VERNON	BASE: COCA COLA BTLG CO SAN DIEGO, SGCO IN PARALLEOGRAM	SOUTHERN GLASS WORKS - COCA COLA BOTTLING PLANT SAN DIEGO (ASSUMED)	1923-1926	MUNSEY 1972:61, LOCKHART ET AL. 2009	6 1/2 OZ	2	318	2:BASES
RESTURANT DEPOT	HUP-1	RECON	36	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	RIBBED COCA COLA FLAVOR BOTTLE		1:ALTON ILL	BASE: S IN ELONGATED DIAMOND	COCA COLA BOTTLING PLANT SAN DIEGO(ASSUMED)	1920-1925	MUNSEY 1972:61, LOCKHART ET AL. 2009	6 1/2 OZ	1	304	1:BASE & 1: NECK
RESTAURANT DEPOT	HUP-1	RECON	37	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	RIBBED COCA COLA FLAVOR BOTTLE			AROUND SIDE AT BASE: REGISTERED NET CONTENTS 6 1/2 FL OZS. BASE: SOLID EMBOSSED STAR.	SOUTHERN GALSS CO	1917-1931	MUNSEY 1972:61 , TOULOUSE 1971:457	6 1/2 OZ	1	286	WHOLE, NO BASE, LIP BROKEN
RESTURANT DEPOT	HUP-1	RECON	38	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	RIBBED COCA COLA FLAVOR BOTTLE		1:CA, VERNON	AROUND SIDE AT BASE: REGISTERED NET CONTENTS 6 1/2 FL OZS. BASE: SOLID EMBOSSED STAR.	SOUTHERN GALSS CO	1917-1931	MUNSEY 1972:61 , TOULOUSE 1971:457	6 1/2 OZ	1	112	BASE
RESTAURANT DEPOT	HUP-1	RECON	39	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM	RIBBED COCA COLA FLAVOR BOTTLE		1:CA, VERNON	AROUND SIDE AT BASE: REGISTERED NET CONTENTS 6 1/2 FL OZS. BASE: SOLID EMBOSSED STAR.	SOUTHERN GALSS CO	1917-1931	MUNSEY 1972:61 , TOULOUSE 1971:457	6 1/2 OZ	1	112	BASE
RESTAURANT DEPOT	HUP-1	RECON	39	FEAT 1	2:KITCHEN	2:CERAMIC	36:PLATE, LARGE	1:UNDECORATED,	HOTELWARE	EARTHENWARE			1:EAST LIVERPOOL, OHIO	"K.T.&... / S-... / CHIN...". UNDERGLAZE DARK GREEN STAMP	KNOWLES, TAYLOR & KNOWLES	1905-1919+	LEHNER 1988:238-239(35)	D=10"	1	273	MEDIUM WEIGHT HOTELWARE
RESTAURANT DEPOT	HUP-1	RECON	40	FEAT 3	2:KITCHEN	2:CERAMIC	36:PLATE, LARGE	1:UNDECORATED,	HOTELWARE	EARTHENWARE			WELTED					D=10"	1	242	MEDIUM WEIGHT HOTELWARE
RESTAURANT DEPOT	HUP-1	RECON	41	FEAT 3	2:KITCHEN	2:CERAMIC	37:PLATE, UNKNOWN SIZE	1:UNDECORATED,	HOTELWARE	EARTHENWARE			1:EAST LIVERPOOL, OHIO	... / CHINA / 25 3 1": UNDERGLAZE DARK GREEN STAMP	KNOWLES, TAYLOR & KNOWLES	1915+ , 1927+	DEBOLT 1994:74,75	FRAG	1	40	SEGMENT WITH NO FOOTRING
RESTAURANT DEPOT	HUP-1	RECON	42	FEAT 1	2:KITCHEN	2:CERAMIC	34:PLATE, SMALL	1:UNDECORATED,	HOTELWARE	EARTHENWARE								D=6 1/2"	1	122	MEDIUM WEIGHT HOTELWARE
RESTAURANT DEPOT	HUP-1	RECON	43	FEAT 1	2:KITCHEN	2:CERAMIC	34:PLATE, SMALL	1:UNDECORATED,	HOTELWARE	EARTHENWARE								D=6 1/2"	1	71	MEDIUM WEIGHT HOTELWARE
RESTAURANT DEPOT	HUP-1	RECON	44	FEAT 3	2:KITCHEN	2:CERAMIC	34:PLATE, SMALL	1:UNDECORATED,	HOTELWARE	EARTHENWARE			1:EAST LIVERPOOL, OHIO	"K.T. ...". UNDERGLAZE DARK GREEN STAMP	KNOWLES, TAYLOR & KNOWLES	1919+	LEHNER 1988:238-239	D=6 1/2"	1	142	MEDIUM & HEAVY WEIGHT HOTELWARE
RESTAURANT DEPOT	HUP-1	RECON	45	FEAT 1	2:KITCHEN	2:CERAMIC	31:BOWL, SMALL	1:UNDECORATED,	HOTELWARE	EARTHENWARE			WELTED	"K.T.&K / S-V / CHINA / 329"; UNDERGLAZE DARK GREEN STAMP	KNOWLES, TAYLOR & KNOWLES	1909	LEHNER 1988:238-239	OVAL L= 5 3/4"±3 7/8"H=1 1/4"	8	1003	ARE WHOLE
RESTAURANT DEPOT	HUP-1	RECON	46	FEAT 1	2:KITCHEN	2:CERAMIC	31:BOWL, SMALL	1:UNDECORATED,	HOTELWARE	EARTHENWARE			WELTED	"K.T.&K / S-... / ...". UNDERGLAZE DARK GREEN STAMP	KNOWLES, TAYLOR & KNOWLES	1905-1919+	LEHNER 1988:238-239(35)	OVAL L= 5 3/4"±3 7/8"H=1 1/4"	1	86	MEDIUM WEIGHT HOTELWARE
RESTAURANT DEPOT	HUP-1	RECON	47	FEAT 3	2:KITCHEN	2:CERAMIC	31:BOWL, SMALL	1:UNDECORATED,	HOTELWARE	EARTHENWARE			WELTED	"K.T.&K / S-V / CHINA / 3210"; UNDERGLAZE DARK GREEN STAMP	KNOWLES, TAYLOR & KNOWLES	1910	DEBOLT 1994:74	OVAL L= 5 3/4"±3 7/8"H=1 1/4"	2	217	MEDIUM & HEAVY WEIGHT HOTELWARE
RESTAURANT DEPOT	HUP-1	RECON	48	FEAT 1	2:KITCHEN	2:CERAMIC	31:BOWL, SMALL	1:UNDECORATED,	HOTELWARE	EARTHENWARE			WELTED	"K.T.&K / S-V / CHINA / 3210"; UNDERGLAZE DARK GREEN STAMP	KNOWLES, TAYLOR & KNOWLES	1910	DEBOLT 1994:74	OVAL L= 5 3/4"±3 7/8"H=1 1/4"	2	91	MEDIUM WEIGHT HOTELWARE
RESTAURANT DEPOT	HUP-1	RECON	49	FEAT 1	2:KITCHEN	2:CERAMIC	31:BOWL, SMALL	1:UNDECORATED,	HOTELWARE	EARTHENWARE			WELTED					OVAL FRAGS L= 5"-W=3 7/8"H=1 1/4"	0	71	MEDIUM WEIGHT HOTELWARE
RESTAURANT DEPOT	HUP-1	RECON	50	FEAT 1	2:KITCHEN	2:CERAMIC	31:BOWL, SMALL	1:UNDECORATED,	HOTELWARE	EARTHENWARE			ROLLED					FRAG	1	5	MEDIUM WEIGHT HOTELWARE
RESTAURANT DEPOT	HUP-1	RECON	52	FEAT 1	2:KITCHEN	2:CERAMIC	32:BOWL, SMALL	1:UNDECORATED,	HOTELWARE	EARTHENWARE				"S-... / CHINA / ...". UNDERGLAZED BLACK STAMP, VERY BLURRED	UNIDENTIFIED			OVAL L=6 1/8"W=3 13/16";H=1 1/4"	1	175	EXCEPT 1 CHIP
RESTAURANT DEPOT	HUP-1	RECON	53	FEAT 1	2:KITCHEN	2:CERAMIC	DEEP	1:UNDECORATED,	HOTELWARE	EARTHENWARE	OATMEAL		1:CHESTER, WEST VIRGINIA	"CHESTER / HOTEL / CHINA"; UNDERGLAZED DARK GREEN STAMP	TAYLOR, SMITH						

PROJECT	SITE	COMPANY	CAT	PROVENANCE	ACTIVITY	MATERIAL	ITEM	TYPE	PRODUCT	TECHNOLOGY	PATTERN	IRM	ORIGIN	ID	MNFG	DATE	REFERENCE	SIZE	QUANTITY	WEIGHT	COMMENTS		
RESTAURANT DEPOT	HUP-1	RECON	99	FEAT 1	9:HOUSEHOLD OR 12:PERSONAL	2:CEAMIC	COVERED BOX LID	UPPER TURTLE SHELL SHAPE		PORCELAIN	(TURTLE)		300 JAPAN				KIKU GARDENS 2011:PERSONAL COMMUNICATION"	FRAG L=2 3/4",FRAG W=2 3/4",H=8 1"	1			MOLDED SCALES, MINIMAL COLORING; APPENDAGES ARE ALL MISSING; "KIKU GARDENS INFORMANT SAYS THE TURTLE IS A SYMBOL OF LONG LIFE. MUCH WHITER THAN THE JAPANESE PORCELAINS	
RESTAURANT DEPOT	HUP-1	RECON	100	FEAT 3	2:KITCHEN	2:CEAMIC	34:PLATE, SMALL 37:PLATE, UNKNOWN SIZE, OVAL	12:PORCELAIN UNDECORATED, HOTELWARE		PORCELAIN			1:EAST LIVERPOOL, OHIO			"K.T.&K. / S-V/ CHINA"; UNDERGLAZE TEAL STAMP	KNOWLES, TAYLOR & KNOWLES	1905-1919+	1	106	1	LARGE SHERD.	
RESTAURANT DEPOT	HUP-1	RECON	101	FEAT 3	2:KITCHEN	2:CEAMIC											TOULOUSE 1971:268, WHITTEN 2007; LOCKHART ET AL		1				
RESTAURANT DEPOT	HUP-1	RECON	102	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM			1:CA, SAN FRANCISCO			EL GRANITO BRAND REGISTERED; BASE IPG(C) IN TRIANGLE	ILL PACIFIC GLASS (COAST) COMPANY	1925-1932	1	386	1	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	103	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM			1:CA, VERNON			BASE MCL	MCLAUGHLIN GLASS CO.	1920-1935	2	826	2	WHOLE, 1 WITH BROKEN NECK	
RESTAURANT DEPOT	HUP-1	RECON	104	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM - BUBBLES	DARK GREEN SODA BOTTLES					BASES: A-2, A-4, A-6 in owens ring	MILLER & SULLIVAN 1984	1906-1930	4	1597	4	BROKEN	
RESTAURANT DEPOT	HUP-1	RECON	105	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM - BUBBLES							MILLER & SULLIVAN 1984	1906-1930	1				
RESTAURANT DEPOT	HUP-1	RECON	106	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM							PRE 1930	1	429	2	BASES		
RESTAURANT DEPOT	HUP-1	RECON	107	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM							PRE 1930	1	260	1	NECK BROKEN, BASE SHOWS WEAR		
RESTAURANT DEPOT	HUP-1	RECON	108	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	1:SOFT DRINK	SODA	ABM							1906	1	74	1	NECK		
RESTAURANT DEPOT	HUP-1	RECON	109	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WINE	ABM							1906	10	479	1	WHOLE		
RESTAURANT DEPOT	HUP-1	RECON	110	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WINE	ABM							1880-1920	4	664	4	BASES		
RESTAURANT DEPOT	HUP-1	RECON	111	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	BEER	ABM			1:CA, SAN FRANCISCO			BASE: IPG(C) IN TRIANGLE	ILL PACIFIC GLASS (COAST) CO.	1925-1932	2	400	2	WHOLE, 1 BASE	
RESTAURANT DEPOT	HUP-1	RECON	112	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	BEER	ABM							1906-1932	2	1284	2	WHOLE		
RESTAURANT DEPOT	HUP-1	RECON	113	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WHISKY	ABM			1:CA, LONG BEACH			BASE: LB	LONG BEACH GLASS CO	1920-1933	1	131	1	BASE, NECK	
RESTAURANT DEPOT	HUP-1	RECON	114	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	GIN	ABM			2:ENGLAND			DRY GIN, BASE: BORES HEADED	GORDON'S DRY GIN	1906-1932	1	178	1	BASE, NECK, SIDEWALL	
RESTAURANT DEPOT	HUP-1	RECON	115	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	6:PATENT MEDICINE	5:CITRATE OF MAGNESIA	ABM			1:ILL, EAST ST. LOUIS			CITRATE OF MAGNESIA IN LARGE Z, BASE IN	OBER-NESTER GLASS COMPANY	1906+	2	362	2	WHOLE, 1 NECK, WITH 2 LIGHTING STOPPERS	
RESTAURANT DEPOT	HUP-1	RECON	116	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	6:PATENT MEDICINE	5:CITRATE OF MAGNESIA	ABM			1:ILL, EAST ST. LOUIS			CITRATE OF MAGNESIA IN Z		1906+	1	301	1	WHOLE NECK CHIPPED, 1 LIGHTING STOPPER	
RESTAURANT DEPOT	HUP-1	RECON	117	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	6:PATENT MEDICINE	5:CITRATE OF MAGNESIA	ABM - SUN COLORED								1915-1920	1	357	1	WHOLE, 1 LIGHTING STOPPER	
RESTAURANT DEPOT	HUP-1	RECON	118	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	6:PATENT MEDICINE	5:CITRATE OF MAGNESIA	ABM LIGHTING CLOSURE			1:ILL, ALTON			CITRATE OF MAGNESIA IN SHIELD, BASE I IN DIAMOND	ILL GLASS CO.	1906-1930	2	688	2	WHOLE, 2 LIGHTING STOPPERS	
RESTAURANT DEPOT	HUP-1	RECON	119	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK/CREAM	ABM BLAKE HEART BOTTLE			1:CA, SAN DIEGO			ONE PINT CAMPBELLS CREAMERY INC, SAN DIEGO AROUND LARGE C. PAT. APPLIED FOR, "TRADE MARK" AND HEART AROUND MILK BOTTLE LOGO, ON SIDE AT BASE	CAMPBELL DAIRY P UNDETERMINED	1925-1927	2	721	2	WHOLE (PINT) 1 BASE (GALLON NO "PAT APPLIED FOR"	
RESTAURANT DEPOT	HUP-1	RECON	120	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK/CREAM	ABM			1:CA, SAN FRANCISCO			BASE: PC IN PARALLELAGRAM	PACIFIC COAST GLASS WORKS (COMPANY)	1919-1930	1	97	1	BASE	
RESTAURANT DEPOT	HUP-1	RECON	121	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK/CREAM	ABM						ONE PINT / BOND IN CIRCLE		1906+	1	432	1	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	122	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	CATSUP	ABM			1:CA, SAN FRANCISCO			BASE: PACKED BY CALIF. PACK CORP. HEEL: PC IN PARALLELOGRAM	PACIFIC COAST GLASS CO.	1919-1930	1	411	1	WHOLE; "THE KIKU GARDENS INFORMANT SAID THIS BOTTLE WAS FOR KETCHUP, NOT FOR AN ASIAN CONDIMENT	
RESTAURANT DEPOT	HUP-1	RECON	123	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	CATSUP	ABM			1:CA, SAN FRANCISCO			BASE: PACKED BY CALIF. PACK CORP. HEAL: IPG(C) IN TRIANGLE	ILL PACIFIC GLASS (COAST) CO.	1925-1932	2005	1	393	1	WHOLE
RESTAURANT DEPOT	HUP-1	RECON	124	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	CATSUP	ABM			1:CA, SAN FRANCISCO			BASE: IPG(C) IN TRIANGLE	ILL PACIFIC GLASS (COAST) CO.	1925-1932	2005	1	409	1	WHOLE
RESTAURANT DEPOT	HUP-1	RECON	125	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	CATSUP	ABM			1:CA, SAN FRANCISCO			BASE: IPGGO IN DIAMOND	ILL PACIFIC GLASS CO.	1906-1926	1	424	1	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	126	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	CATSUP	ABM			1:CA, SAN FRANCISCO			BASE: PACKED BY CALIF. PACK CORP. HEEL: PC IN PARALLELOGRAM	PACIFIC COAST GLASS CO.	1919-1930	2	132	2	BASE, 1 NECK	
RESTAURANT DEPOT	HUP-1	RECON	127	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	CATSUP	ABM							1906+	1	382	1	WHOLE		
RESTAURANT DEPOT	HUP-1	RECON	128	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK/CREAM	ABM			1:CA, SAN FRANCISCO, SAN DIEGO			ONE PINT, CAMPBELL'S CREAMERY INC, SAN DIEGO AROUND C. HEEL: PC IN PARALLELOGRAM	PACIFIC COAST GLASS CO.	1919-1930	2	918	2	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	129	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK/CREAM	ABM			1:CA, SAN FRANCISCO, SAN DIEGO			ONE PINT, CAMPBELL'S CREAMERY INC, SAN DIEGO AROUND C. HEEL: PC IN TRIANGLE. TOP OF LIP 5 / 5.	ILL PACIFIC GLASS (COAST) CO: CAMPBELL'S CREAMERY	1925 (MAY) 2005	5	1906	5	BASE, 4 WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	130	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK/CREAM	ABM			1:CA, SAN FRANCISCO, SAN DIEGO			HEEL: IPG IN TRIANGLE. TOP OF LIP 8 / 5.	ILL PACIFIC GLASS CO: P.M. DAIRY	1925 (AUGUST) 2005	1	459	1	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	131	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK/CREAM	ABM			1:CA, SAN DIEGO			ONE PINT, P.M. DAIRY CO. DAIRY PRODUCTS AROUND P.	MILLER & SULLIVAN 1984	1906+	3	821	3	WHOLE, 1 NWCK, 2 BASES, SIDEWALLS	
RESTAURANT DEPOT	HUP-1	RECON	132	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	MILK/CREAM	ABM							1906+	1	102	1	BASE		
RESTAURANT DEPOT	HUP-1	RECON	133	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	CATSUP	ABM - GOLDY AND CROWN LIPS							1906+	3	193	3	NECKS		
RESTAURANT DEPOT	HUP-1	RECON	134	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	CATSUP	ABM - SEMI AUTOMATIC GOLDY							1898-1920	1	171	1	LIP		
RESTAURANT DEPOT	HUP-1	RECON	135	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	WHISKY	ABM - OWENS RING							1906 +	1	61	1	BASE		
RESTAURANT DEPOT	HUP-1	RECON	136	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	7:TOILETRY	HAIR TONIC	ABM - OWENS RING	SHAKER TOP		1:ILL, ALTON			MADE IN USA NET CONTENTS 3 FL OZS. BASE: I IN DIAMOND	ILL GLASS CO.	1915-1929	1	152	1	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	137	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	7:TOILETRY	COLD CREAM / COSMETIC	ABM - OWENS RING			1:WVA, WHEELING			BASE: HA MONOGRAM	HAZEL ATLAS GLASS COMPANY	1923-1924	1	128	1	BROKEN	
RESTAURANT DEPOT	HUP-1	RECON	138	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	6:PATENT MEDICINE	3:LINIMENT	ABM			1:ILL, ALTON			SLOANS LINIMENT, BASE: I IN DIAMOND	ILL GLASS CO.	1915-1929	2005	1	115	1	BROKEN
RESTAURANT DEPOT	HUP-1	RECON	139	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	4:PHARMACUTICAL	CHILIE POWDER / SPICE	ABM			1:ILL, ALTON			BASE: I IN DIAMOND - LYRIC	ILL GLASS CO.	1915-1929	1	52	1	BASE	
RESTAURANT DEPOT	HUP-1	RECON	140	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	WIDE MOUTH JAR	ABM			1:CA, SAN FRANCISCO			BASE: PC IN PRALLELOGRAM	PACIFIC COAST GLASS CO.	1919-1930	1	234	1	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	141	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	WIDE MOUTH JAR	ABM			1:CA, SAN FRANCISCO			HEEL: PC IN PRALLELOGRAM	PACIFIC COAST GLASS CO.	1919-1930	1	613	1	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	142	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	WIDE MOUTH JAR	ABM							1915+	1	72	1	RM		
RESTAURANT DEPOT	HUP-1	RECON	143	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	CHILIE POWDER / SPICE	ABM							1915+	1	95	1	NECK		
RESTAURANT DEPOT	HUP-1	RECON	144	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	3:CULINARY	PACKET	ABM							1906+	1	73	1	NECK		
RESTAURANT DEPOT	HUP-1	RECON	145	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	6:HOUSEHOLD	COLD CREAM / COSMETIC	ABM							1900+	1	122	1	WHOLE		
RESTAURANT DEPOT	HUP-1	RECON	146	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	6:HOUSEHOLD	SHOE POLISH	ABM							1906+	1	118	1	WHOLE		
RESTAURANT DEPOT	HUP-1	RECON	147	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	4:PHARMACUTICAL		ABM - SUN COLORED			1:CA, SAN DIEGO			FERRIS & FERRIS PHARMACISTS N.E. COR. 5TH & H STS. HOME 1381, MAIN 381.	FERRIS & FERRIS	1880-1920	2	39	2	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	148	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	4:PHARMACUTICAL		ABM - SUN COLORED								1906-1920	1	109	1	BROKEN	
RESTAURANT DEPOT	HUP-1	RECON	149	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	4:PHARMACUTICAL		ABM			1:ILL, EAST ST LOUIS			BASE: N	OBER-NESTER	1906-1930	1	145	1	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	150	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	4:PHARMACUTICAL		ABM								1906-1930	1	85	1	BROKEN	
RESTAURANT DEPOT	HUP-1	RECON	151	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	4:PHARMACUTICAL		ABM			1:IND, MARION			PURITY QUALITY, BASE: BLUE RIBBON	STANDARD GLASS COMAPNY	1908-1930	4	2	4	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	152	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	4:PHARMACUTICAL		ABM						BASE: ARISTOCRAT		1906-1930	2	459	2	WHOLE, 1 BASE	
RESTAURANT DEPOT	HUP-1	RECON	153	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	SAKI	ABM, LIP INDENTED FOR LT STOPR			300 JAPAN					1906+	1	621	1	WHOLE	
RESTAURANT DEPOT	HUP-1	RECON	154	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	SAKI	PASTE MOLD - LIGHTING STOPPER			300 JAPAN					1880+	1	576	1	WHOLE NECK BROKEN, 1 NECKAND SHOLDERS.	
RESTAURANT DEPOT	HUP-1	RECON	155	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	SAKI	PASTE MOLD			300 JAPAN			ABSTRACT CHINESE CHARACTER PRESSED INTO BOTTOM		1880+	1	163	1	BASES	
RESTAURANT DEPOT	HUP-1	RECON	156	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	7:TOILETRY	HAIR DYE	BLM			300 JAPAN			JAPANESE CHARACTERS (NICE [NAISU] CHANGING FROM GREY TO BLACK). BASE: T.M.						WHOLE; "NA" / "T" / "SU" = NICE / (FROM) WHITE or GRAY HAIR TO RED HAIR DYE. "THE KIKU GARDENS INFORMANTS SAID NEITHER MEN NOR WOMEN OF THE TIME WOULD EVER ADMIT TO DYING THEIR HAIR.	
RESTAURANT DEPOT	HUP-1	RECON	157	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	7:TOILETRY	HAIR DYE	BLM			300 JAPAN			JAPANESE CHARACTERS (NICE[NAISU] CHANGING FROM GREY TO BLACK). BASE: T.M.						WHOLE; "TRANSLATED TO "NICE, CHANGES WHITE OR GRAY HAIR TO RED HAIR"; "KIKU GARDENS INFORMANTS STATED NEITHER MEN NOR WOMEN OF THE TIME WOULD EVER ADMIT TO DYING THEIR HAIR.	
RESTAURANT DEPOT	HUP-1	RECON	158	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	6:MEDICINE	EYE MEDICINE	BLM			300 JAPAN			JAPANESE CHARACTERS (dai gaku me kusuri [COLLEGE -big school= EYE MEDICINE).						WHOLE; HAS TEXTURE FOR A POISON BOTTLE: "FRONT="DAI GAKU" [UNIVERSITY / "ME" [EYE] / "KUSURI" [MEDICINE]; BACK="SAN MON" [NAME OF PHARMACY] / "DO YAKU BO" [HALL MEDICINE ROOM]; "KIKU GARDENS INFORMANTS SAID IT WAS PROBABLY FOR PINKEYE	
RESTAURANT DEPOT	HUP-1	RECON	159	FEAT 3	1:CONSUMER	1:GLASS	1:BOTTLE	6:MEDICINE	UNKNOWN	ABM			300 JAPAN or 200:CHINA*			TRIANGLE WITH STAR IN CENTER. THE ENDS OF THE FIVE POINTED STAR ARE SPLIT.		1906+	1	149	1	WHOLE; "NONE OF THE KIKU GARDENS INFORMANT RECOGNIZED THIS AS JAPANESE AND SOME SUGGESTED IT MAY BE CHINESE.	
RESTAURANT DEPOT	HUP-1	RECON	160	FEAT 1	1:CONSUMER	1:GLASS	1:BOTTLE	2:LIQUOR	SAKI	ABM - NECK DIMPLED FOR LT STPR			300 JAPAN					1906+	1	257	1	SHOULDER AND NECK	
RESTAURANT DEPOT	HUP-1																						

PROJECT	SITE	COMPANY	CAT	PROVENANCE	ACTIVITY	MATERIAL	ITEM	TYPE	PRODUCT	TECHNOLOGY	PATTERN	RIM	ORIGIN	ID	MMFG	DATE	REFERENCE	SIZE	QUANTITY	WEIGHT	COMMENTS
RESTAURANT DEPOT	HJP-1	RECON	169	FEAT 3	1-CONSUMER	1-GLASS	1-BOTTLE	97-UNIDENTIFIED		ABM CT			LOH, TOLEDO	BASE: O IN CIRCLE	OWENS BOTTLE CO	1925-1929	TOULOUSE 1971:383; WHITTEN 2007; LOCKHART ET AL	3 OZ	1	78	WHOLE
RESTAURANT DEPOT	HJP-1	RECON	170	FEAT 3	1-CONSUMER	1-GLASS	1-BOTTLE	4-PHARMACUTICAL		ABM CT				BASE: GOMETRIC C	UNIDENTIFIED	1925-1935	2010; LIEF 1965	3 OZ	1	120	WHOLE
RESTAURANT DEPOT	HJP-1	RECON	171	FEAT 3	1-CONSUMER	1-GLASS	1-BOTTLE	97-UNIDENTIFIED		ABM				BASE: BOTTLE MADE IN USA	UNIDENTIFIED	1906-1930	TOULOUSE 1971:100; LIEF 1965	8 OZ	1	334	WHOLE
RESTAURANT DEPOT	HJP-1	RECON	172	FEAT 3	1-CONSUMER	1-GLASS	1-BOTTLE	8-MEDICINE	HOMEOPATHIC	ABM - HOMEOPATHIC VIAL							2 OZ	1	18	WHOLE	
RESTAURANT DEPOT	HJP-1	RECON	173	FEAT 3	1-CONSUMER	1-GLASS	1-BOTTLE	7-TOILETRY	COSMETIC	WIDE CT						1906+		2 OZ	1	136	WHOLE
RESTAURANT DEPOT	HJP-1	RECON	174	FEAT 3	1-CONSUMER	1-GLASS	1-BOTTLE	8-MEDICINE		BLM - CHINESE VIAL			200 CHINA				BIBB & BIBB 2011	1 OZ	1	136	WHOLE
RESTAURANT DEPOT	HJP-1	RECON	175	FEAT 1	2-KITCHEN	1-GLASS	7-PRESSED GLASS TABLEWARE	SALT SHAKERS										3 OZ	3	299	WHOLE
RESTAURANT DEPOT	HJP-1	RECON	176	FEAT 1	2-KITCHEN	1-GLASS	7-PRESSED GLASS TABLEWARE	GLASS DRINKING TUMBLERS											5	572	BASES
RESTAURANT DEPOT	HJP-1	RECON	177	FEAT 1	2-KITCHEN	1-GLASS	7-PRESSED GLASS TABLEWARE	SHOT GLASS											1	35	BASE
RESTAURANT DEPOT	HJP-1	RECON	178	FEAT 1	2-KITCHEN	1-GLASS	7-PRESSED GLASS TABLEWARE	DISHE LIDS											2	400	BROKEN
RESTAURANT DEPOT	HJP-1	RECON	179	FEAT 1	2-KITCHEN	1-GLASS	7-PRESSED GLASS TABLEWARE	KRUET											1	330	BROKEN INCLUDES GLASS STOPPER
RESTAURANT DEPOT	HJP-1	RECON	180	FEAT 1	9-HOUSEHOLD	1-GLASS	VASE			PRESSED GLASS									1	640	BROKEN
RESTAURANT DEPOT	HJP-1	RECON	181	FEAT 1	9-HOUSEHOLD	1-GLASS	STORAGE - DISPLAY JAR	GROCERY STORE		BLM WIDE MOUTH									1	334	BROKEN
RESTAURANT DEPOT	HJP-1	RECON	182	FEAT 1	9-HOUSEHOLD	1-GLASS	LAMP CHIMÉNY	APOTHOCARY KEROSENE LAMP		GROUND	GROUND FOR GLASS STOPPER								1	18	BROKEN
RESTAURANT DEPOT	HJP-1	RECON	183	FEAT 3	2-KITCHEN	1-GLASS	7-GLASS TABLEWARE	DRINKING TUMBLER											1	56	BASE
RESTAURANT DEPOT	HJP-1	RECON	184	FEAT 3	2-KITCHEN	1-GLASS	7-GLASS TABLEWARE	DRINKING TUMBLER				1-PA, CONNELLSVILLE		BASE: CAPSTAN LOGO	CAPSTAN GLASS CO.	1918-1938	TOULOUSE 1971:548		1	37	BASE
RESTAURANT DEPOT	HJP-1	RECON	185	FEAT 3	2-KITCHEN	1-GLASS	7-GLASS TABLEWARE	SHOT GLASS											1	84	WHOLE
RESTAURANT DEPOT	HJP-1	RECON	186	FEAT 1	2-KITCHEN	1-GLASS	CANNING JAR			PRESSED GLASS ABM - OWENS RING BEADED SEAL						1915 +	TOULOUSE 1969	OUART	2	244	BROKEN
RESTAURANT DEPOT	HJP-1	RECON	187	FEAT 1	2-KITCHEN	1-GLASS	CANNING JAR			SUN COLORED PURPLE						1880-1920	LOCKHART 2006	HALF GALLON	1	271	BASE
RESTAURANT DEPOT	HJP-1	RECON	188	FEAT 1	2-KITCHEN	1-GLASS	CANNING JAR			ABM - OWENS RING			1-CA, LOS ANGELES	MISSION BASE MFD BY W.J. LATCHFORD CO. LOSANGELES CALIF.	W. J. LATCHFORD	1925-1938	TOULOUSE 1971:314	HALF GALLON	1	328	BASE
RESTAURANT DEPOT	HJP-1	RECON	189	FEAT 1	2-KITCHEN	1-GLASS	CANNING JAR			ABM - OWENS RING			1-INJ, SALEM	BASE: C	GRAVEN BROTHERS GLASS CO.	1879-1895	TOULOUSE 1971:99, 1969:56	QUART	1	121	BASE
RESTAURANT DEPOT	HJP-1	RECON	190	FEAT 1	2-KITCHEN	1-GLASS	CANNING JAR						1-OK, SAND SPRINGS	1,1915 BASE: R WITH FOUR DOTS FROMING SQUARE ON RIGHT SIDE OF R	KERR GLASS MFG. CO.	1915-1919	TOULOUSE 1969:169	QUART	1	102	BASE
RESTAURANT DEPOT	HJP-1	RECON	191	FEAT 3	2-KITCHEN	1-GLASS	CANNING JAR											QUART	1	122	BASE
RESTAURANT DEPOT	HJP-1	RECON	192	FEAT 3	2-KITCHEN	1-GLASS	CANNING JAR			ABM - OWENS RING						1906+		QUART	1	44	BASE
RESTAURANT DEPOT	HJP-1	RECON	193	FEAT 3	2-KITCHEN	1-GLASS	CANNING JAR LID												1	32	WHOLE
RESTAURANT DEPOT	HJP-1	RECON	194	FEAT 1	2-KITCHEN	1-GLASS	CANNING JAR LID			MILK GLASS				BOYD'S GENUINE PORCELAIN LINED CAP	BOYD'S						
RESTAURANT DEPOT	HJP-1	RECON	195	FEAT 1	1-CONSUMER	1-GLASS	CANNING JAR LID			MILK GLASS				BOYD'S GENUINE PORCELAIN LINED CAP	BOYD'S						
RESTAURANT DEPOT	HJP-1	RECON	196	FEAT 1	1-CONSUMER	1-GLASS	CANNING JAR LID			ABM - OWENS RING			1-PA, BROCKWAYVILLE	BASE: B WITH SERIFS	BROCKWAY MACHINE BOTTLE CO.	1907-1920	TOULOUSE 1971:99; WHITTEN 2007; LOCKHART 2006	12 OZS	2	44	WHOLE
RESTAURANT DEPOT	HJP-1	RECON	197	FEAT 1	1-CONSUMER	1-GLASS	CANNING JAR LID			ABM - OWENS RING											
RESTAURANT DEPOT	HJP-1	RECON	198	FEAT 1	1-CONSUMER	1-GLASS	CANNING JAR LID			ABM - OWENS RING											
RESTAURANT DEPOT	HJP-1	RECON	199	FEAT 1	15-ONYX	10-WORKED ONYX	SPHERES & KNOBS	UNFINISHED ROUGHS													
RESTAURANT DEPOT	HJP-1	RECON	200	FEAT 1	15-ONYX	10-WORKED ONYX	SPHERES & KNOBS	UNFINISHED ROUGHS													
RESTAURANT DEPOT	HJP-1	RECON	201	FEAT 1	2-KITCHEN	3-METAL	ENAMELED PAN	POSSIBLY DOUBLE BOILER													
RESTAURANT DEPOT	HJP-1	RECON	202	FEAT 1	2-KITCHEN	3-METAL	ENAMELED PAN														
RESTAURANT DEPOT	HJP-1	RECON	203	FEAT 1	2-KITCHEN	3-METAL	LADLE/DIPPER														
RESTAURANT DEPOT	HJP-1	RECON	204	FEAT 1	2-KITCHEN	3-METAL	LADLE/DIPPER														
RESTAURANT DEPOT	HJP-1	RECON	205	FEAT 1	2-KITCHEN	3-METAL	LADLE/DIPPER														
RESTAURANT DEPOT	HJP-1	RECON	206	FEAT 1	2-KITCHEN	3-METAL	LADLE/DIPPER														
RESTAURANT DEPOT	HJP-1	RECON	207	FEAT 1	8-HARDWARE	3-FERROUS	PITCHER	WHITE													
RESTAURANT DEPOT	HJP-1	RECON	208	FEAT 1	8-HARDWARE	3-FERROUS	ENAMELED COFFEE POT	WHITE													
RESTAURANT DEPOT	HJP-1	RECON	209	FEAT 1	2-KITCHEN	3-METAL	ENAMELED PAN	GRAY													
RESTAURANT DEPOT	HJP-1	RECON	210	FEAT 3	2-KITCHEN	3-METAL	ENAMELED PAN	GRAY													
RESTAURANT DEPOT	HJP-1	RECON	211	FEAT 1	9-HOUSEHOLD	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	212	FEAT 1	9-HOUSEHOLD	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	213	FEAT 1	9-HOUSEHOLD	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	214	FEAT 1	16-TOOL	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	215	FEAT 1	14-PERSONAL	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	216	FEAT 1	7-GARMENT	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	217	FEAT 1	1-CONSUMER	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	218	FEAT 3	1-CONSUMER	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	219	FEAT 3	1-CONSUMER	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	220	FEAT 1	1-CONSUMER	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	221	FEAT 1	8-HARDWARE	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	222	FEAT 1	8-HARDWARE	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	223	FEAT 1	11-LIVERY	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	224	FEAT 1	9-HOUSEHOLD	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	225	FEAT 1	6-FURNITURE	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	226	FEAT 1	97-UNIDENTIFIED	22-FERROUS	BRACE														
RESTAURANT DEPOT	HJP-1	RECON	227	FEAT 1	9-HOUSEHOLD	2-CERAMIC	BUSHINGS							ITEM#1="C3 - 44", EMBOSSED; ITEM#2="C3 - 14", EMBOSSED	UNIDENTIFIED	WWW.INFRAREDHEATER.COM/INSULATOR	D=11/16",H=5/16"	2	2	41	COMPLETE
RESTAURANT DEPOT	HJP-1	RECON	228	FEAT 1	9-HOUSEHOLD	2-CERAMIC	BUSHINGS							ITEM#1="C2 - 15", EMBOSSED; ITEM#2="52", EMBOSSED	UNIDENTIFIED	WWW.INFRAREDHEATER.COM/INSULATOR	D=11/16",H=3/8"	2	2	41	COMPLETE
RESTAURANT DEPOT	HJP-1	RECON	229	FEAT 1	97-UNIDENTIFIED	2-CERAMIC	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	230	FEAT 1	2-KITCHEN	2-CERAMIC	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	231	FEAT 3	9-HOUSEHOLD	3-BUILDING	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	232	FEAT 3	MATERIAL	1-GLASS	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	233	FEAT 3	8-HARDWARE	3-FERROUS	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	234	FEAT 1	2-KITCHEN	5-BONE	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	235	FEAT 3	2-KITCHEN	5-BONE	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	236	FEAT 3	2-KITCHEN	5-BONE	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	237	FEAT 3	2-KITCHEN	5-BONE	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	238	FEAT 1	2-KITCHEN	5-BONE	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	239	FEAT 3	2-KITCHEN	5-BONE	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	240	FEAT 1	2-KITCHEN	17-SHELL	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	241	FEAT 1	2-KITCHEN	17-SHELL	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	242	FEAT 1	2-KITCHEN	17-SHELL	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	243	FEAT 1	2-KITCHEN	17-SHELL	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	244	FEAT 1	2-KITCHEN	17-SHELL	BUSHINGS														
RESTAURANT DEPOT	HJP-1	RECON	245	FEAT 3	2-KITCHEN	17-SHELL	BUSHINGS														

PROJECT	SITE	COMPANY	CAT	PROVENANCE	ACTIVITY	MATERIAL	ITEM	TYPE	PRODUCT	TECHNOLOGY	PATTERN	RIM	ORIGIN	ID	MNFG	DATE	REFERENCE	SIZE	QUANTITY	WEIGHT	COMMENTS
RESTAURANT DEPOT	HJP-1	RECON	246	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	CLAM, CHIONE										VARIOUS	7		317 7 SHELLS TOTAL; 1 IS FRAGMENTARY.
RESTAURANT DEPOT	HJP-1	RECON	247	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	OYSTER										VARIOUS	0		138 SEVERAL SHELLS CEMENTED TOGETHER; FRAGILE & FLAKING; 1 COMPLETE SHELL W/ MASSIVE EXTERIOR COATING OF MARINE GROWTH; THE OTHER IS JUST A FRAG.
RESTAURANT DEPOT	HJP-1	RECON	248	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	ABALONE, PINK			H, CORRUGATA						MYERS & HETZ 2011 PERSONAL COMMUNICATION	L=5 3/4"; W=4 1/2"; H=@2"	2		291 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	249	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	CLAM, PISMO										L=5 3/8"; W=@4 1/4"; H=@2"	2		544 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	250	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	CLAM, PISMO										L=5 1/4"; W=4"	2		328 1 COMPLETE & 1 HINGE PART.
RESTAURANT DEPOT	HJP-1	RECON	251	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	ABALONE, BLACK			H, CRACHERODII						MYERS & HERTZ PERSONAL COMMUNICATION 2011; LOH, VIRGINIA JAHSSD FOOTPRINTS, FALL 2004.12"	L=5 3/8"; W=4 1/4"; H=@2"	8		859 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	252	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	ABALONE, GREEN			H, FULGENS						MYERS & HERTZ 2011 PERSONAL COMMUNICATION	L=@7"	4		861 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	253	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	ABALONE, GREEN			H, FULGENS						MYERS & HERTZ 2011 PERSONAL COMMUNICATION	L=6 1/2"; W=5"	3		604 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	254	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	ABALONE, UNIDENTIFIED*			UNIDENTIFIED TYPE**						MYERS & HERTZ PERSONAL COMMUNICATION**		1		310 SPECIES.
RESTAURANT DEPOT	HJP-1	RECON	255	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	ABALONE, GREEN			H, FULGENS						MYERS & HERTZ 2011 PERSONAL COMMUNICATION	FRAG	1		177 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	256	FEAT 3	2 KITCHEN	17-SHELL	4-SHELL MISC	ABALONE, GREEN & PINK			H, FULGENS & H, CORRUGATA						MYERS & HERTZ 2011 PERSONAL COMMUNICATION	FRAGS	3		464 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	257	FEAT 3	2 KITCHEN	2 CERAMIC	131 BOWL	RICE/SOUP	300 BLUE TRANSFER	PORCELAIN			300 JAPAN				"MADE / IN / JAPAN"; UNDERGLAZE STAMP	D=5"; H=2 1/4"	1		53 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	258	FEAT 3	2 KITCHEN	2 CERAMIC	131 BOWL	RICE/SOUP	302 DASHED LINE	IRONSTONE			300 JAPAN				KIKU GARDENS 2011 PERSONAL COMMUNICATION**	D=5 1/2"; H=2 1/5"	1		122 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	259	FEAT 3	2 KITCHEN	2 CERAMIC	34 PLATE, SMALL	1 UNDECORATED, HOTELWARE		EARTHENWARE			1 EAST LIVERPOOL OHIO				"K.T.&K. / S-V / CHINA / R. C. F."; UNDERGLAZE DARK GREEN STAMP	D=6 1/2"	1		132 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	260	FEAT 3	2 KITCHEN	2 CERAMIC	42 SAUCER	1 UNDECORATED, HOTELWARE		EARTHENWARE								D=5 7/8"	1		265 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	261	FEAT 3	2 KITCHEN	2 CERAMIC	42 SAUCER	11 LINEAR EDGE		PORCELAIN	2 DK GREEN LINES 1/8" APART, 3/4" FROM RIM	SEE NOTES	300 JAPAN				"MADE / IN / JAPAN"; UNDERGLAZE DARK GREEN STAMP	D=6 1/8"	1		245 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	262	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE, JAR	7 TOILETRY	COSMETIC - INGRAMS MILK WEED	ABM MILK GLASS WIDE MOUTH CT			300 JAPAN				INGRAMS MILK WEED, BASE: BOTTLE PATD NO 481953 (BOTTLE PATD SEPT 6 1892).	3 OZ	1		88 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	263	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	6 PATENT MEDICINE	BLM TONIC - MEAT JUICE	BLM			1 VA RICHMOND				VALENTINE'S MEAT JUICE	3 OZ	1		62 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	264	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	7 TOILETRY	ABM MILK GLASS JAR CT								BASE: PONDS	2 OZ	1		91 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	265	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	2 SOFT DRINK	SODA	ABM CROWN			1 CA SAN DIEGO - SAN FRANCISCO				EL GRANITO BRAND REGISTERED. BASE: IPG(C) IN TRIANGLE	6 1/2 OZS	1		377 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	266	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	3 CULINARY	OLIVES	ABM WIDE MOUTH CT JAR			1 CA SAN FRANCISCO				BASE: IPG(C) IN TRIANGLE	6 OZS	1		241 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	267	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	3 CULINARY	OLIVES	ABM WIDE MOUTH CT JAR			1 WVA WHEELING				BASE: HA MONOGRAM	6 OZS	1		186 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	268	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	3 CULINARY	MILK CREAM	ABM			1 CA SAN FRANCISCO				ONE PINT PM DAIRY CO. DAIRY PRODUCTS AROUND P	12 OZ	1		457 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	269	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	3 CULINARY	CATSUP	ABM LUG CROWN			1 CA SAN FRANCISCO				PACKED BY CAL PACK CORP	12 OZ	2		624 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	270	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	2 LIQUOR	BEER	BLM CROWN			1 IL CHICAGO				BASE: AB CONNECTED DIPHTHONG WITH "K13" UNDER MARK	12 OZ	1		421 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	271	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	3 CULINARY	VINIGAR - SAUCE	ABM LUG CROWN			1 CA SAN FRANCISCO				BASE: "CALIFORNIA CONSERVING CO." AROUND "SF"	12 OZ	1		407 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	272	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	3 CULINARY	CATSUP	ABM LUG CROWN							BASE: HA MONOGRAM	12 OZ	1		392 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	273	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	8 HOUSEHOLD	SHOE POLISH	ABM			1 WVA WHEELING				HAZEL ATLAS GLASS COMPANY	6 OZ	1		133 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	274	SURFACE	1 CONSUMER	1 GLASS	1 BOTTLE	3 CULINARY	JAPANESE PACKER	ABM	LIGHT MOSS GREEN		200 JAPAN				HAZEL ATLAS GLASS COMPANY	6 OZ	1		347 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	275	SURFACE	2 KITCHEN	1 GLASS	7 GLASS TABLEWARE	DRINKING TUMBLER			BARREL SHAPED FACETED BASE								1		191 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	276	FEAT 1	15 FISHING	3 BRASS	BOAT HOOK												1		819 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	277	FEAT 1	2 KITCHEN	17-SHELL	4-SHELL MISC	ABALONE, GREEN			H, FULGENS						MYERS & HERTZ 2011 PERSONAL COMMUNICATION	FRAGS	2		30 1 COMPLETE & MATCHING PAIR.
RESTAURANT DEPOT	HJP-1	RECON	72A*	FEAT 1	2 KITCHEN	22 CERAMIC, CUPROUS	50 WATER COOLER/FILTER INSERT	52 FLINT		EARTHENWARE							VIEL 1987:17,68,128,129,141,260	"BASE" D=@6"	1		1027 1 COMPLETE & MATCHING PAIR.

ATTACHMENT 3

Japanese American Historical Society of San Diego Accession Agreement

II. Terms of this Agreement

A. Costs Associated with this Agreement.

The curation fees shall be \$500 for each cubic foot of artifacts for a total of \$ 7,000, provided the Collection meets or exceeds the Collection condition as stated above.

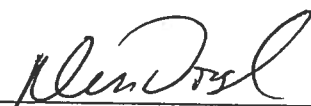
B. Transportation of Collection


The Collection Owner or agent shall transport the Collection to the Japanese American Historical Society of San Diego for curation upon implementation of this Agreement.

NOTICE OF ACCESSION AGREEMENT

By execution of this Accession Agreement, the Collection Owner certifies that the Collection meets or exceeds the Collection Condition as specified above. The Collection Owner acknowledges that the Collection becomes irrevocably the property of the Japanese American Historical Society of San Diego and may be displayed, stored, maintained and disposed of as deemed appropriate by the JAHSSD. Per the City of San Diego's Mitigation requirement, the JAHSSD acknowledges that the collection shall be transferred to a secondary curation facility, such as the San Diego Archaeological Center, should the current lease not be renewed. The JAHSSD shall notify the:

City of San Diego, Development Services Department
Mitigation Monitoring Coordination
9601 Ridgehaven Court, Suite 220 (MS 1102B)
San Diego, CA 92123


Signature for Collection Owner, Title 8-15-11 Date


Signature for Japanese American Historical Society, Title 8/25/11 Date

Please complete the following information for our records

Collection Owner (Person, Agency or Company): JMDH Real Estate of San Diego, LLC
Contact Person: Ruben Vogel
Address: 1265 N. Kraemer Blvd., Anaheim, CA 92801
Phone/Fax: 714-224-5401 ; FAX: 714-666-8212

CRM Firm: RECON Environmental
Contact Person for this Collection: Carmen Zepeda-Herman
Address: 1927 Fifth Avenue, San Diego, CA 92101
Phone/Fax: 619-308-9333 / 619-308-9334

Japanese American Historical Society of San Diego

ACCESSION AGREEMENT Transfer of Title of Archaeological Collections to the Japanese American Historical Society of San Diego

This Agreement outlines the specifications for the transfer of title of archaeological collections to the Japanese American Historical Society of San Diego (JAHSD) by RUBEN VOGEL
(Collection Owner).

I. Collection

A. Collection Identification

The following collection is presented to JAHSSD:

Project Name: *Results of the Archaeological Monitoring Program for the
Restaurant Depot Project, Project No. 180219/I.O. No. 23432387/SCH No. n/a*

Artifacts recovered from site: *CA-SDI-20,232*

Excavated by: *RECON Environmental*

Excavated on: *November and December 2010*

Consisting of: 14 Boxes of artifacts and their associated documentation

1. A Box is defined as a 15" x 12" x 10" archival-quality box with a lid and with an upper weight limit of 30 pounds.

B. Collection Ownership

1. The Collection Owner affirms that it is the legal owner of the Collection.
2. The Collection Owner hereby unconditionally and irrevocably gives the Collection with all associated rights of the donor to the Japanese American Historical Society of San Diego, which may be used in any manner deemed appropriate to the JAHSSD.

C. Collection Condition

1. Hazards – To the best of its knowledge, the CRM Firm affirms that the Collection contains no hazardous materials, including, but not limited to radioactive matter, flammable liquids, explosives, live or dead insects or animals or other biological hazards.
2. Packaging - The CRM Firm affirms that the Collection is packaged using archival-quality packaging materials.
3. Associated Records - The CRM Firm affirms that the Collection is accompanied by all relevant documentation, including, but not limited to inventory, catalogues, field notes, photographs, maps, contracts, correspondence and other documentation relating to the Collection.

RECEIPT OF COLLECTION

On (date) 7/8/11, the following collection/object(s) were delivered to the **Japanese American Historical Society** for curation by: Carmen Zepeda-Herman

CRM Firm: RECON Environmental, Inc.

Contact Person for this Collection: Carmen Zepeda-Herman

Address: 1927 Fifth Ave. San Diego, CA 92101

Phone/Fax: (619) 308-9333

Project Name: *(List title of Report)*

Price, Harry and Carmen Zepeda-Herman

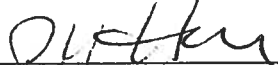
2011 Results of the Archaeological Monitoring Program for the Restaurant Depot
Project, Project No. 180219/I.O. No. 23432387/SCH No. n/a

Artifacts recovered from sites: *(List all sites that artifacts were recovered from)*

CA-SDI-20.232

Listing of artifacts, associated documents, unboxed artifacts, conveyance documents and
curation fees (if applicable):

Artifacts and ecofaunal material including bone, glass, metal, and ceramics *(14 boxes)*
RECON Environmental
BY: I. Zepeda-Herman


Signature for CRM Firm

7-8-11

Date

JAPANESE AMERICAN HISTORICAL
SOCIETY OF SAN DIEGO
BY: Linda A. Canada
Signature for JAHS, Title

7/8/11

Date

LINDA A. CANADA
PRESIDENT

ATTACHMENT 4

Native American Concurrence Letter

Red Tail Monitoring & Research, Inc.

Memorandum to Record

12-16-11

Re: Restaurant Depot Monitoring Project

To Whom It May Concern,

Red Tail Monitoring & Research, Inc. (Red Tail) provided Native American Monitoring Services for the above referenced project. All monitoring was consistent with proper techniques for Archaeological and Native American Monitoring.

Findings:

No prehistoric cultural materials were impacted as a result of this project. All soils were observed by the Native American Monitor on site and found to be negative for cultural material.

Recommendations:

Due to the lack of Cultural Material and with the absence of Traditional Cultural Properties within the project area, there are no further tribal cultural concerns related to this project.

Please feel free to contact me directly with any questions or concerns.

Thank you,

Sincerely,

Clint Linton