SECTION V. SYNTHESIS OF PROJECT DATA PRESENTED AS NARRATIVES

Public history presentations must impart authoritative accounts of the past and they must also reach a general audience. This section combines information presented in Section III on other Chinatowns and Overseas Chinese archaeological sites in the West and the Sonoma County history in Section II, along with ethnographic data. The resulting narratives tell stories of Santa Rosa's former Chinatown. These are designed as classroom resources and will complement the curriculum guides in the following Section. The first story highlights the life of Song Wong Bourbeau. The second tale recalls the sights and sounds of Santa Rosa's Chinatown as they might have been in 1915 on Chinese New Year's Eve. Questions and an activity are provided after each narrative.

Having an array of stories that are succinct, entertaining, and animated holds the promise of connecting to people's emotions, the cornerstone of awareness and positive social change. Archaeologist James G. Gibb (2003:27) calls this approach "interpretive historical fiction." As he argues (Gibb 2003:38), "It can allow us to examine complex interactions where the data are too sparse or require imaginative organization." The value lies in the ability to combine archival data and archaeology that results in an effective story about multiple lived experiences of a people and a society.

A SONG IN TWO LANGUAGES—
A SHORT STORY OF A SECOND GENERATION CHINESE AMERICAN WOMAN

The teacher was eager to introduce a new girl named Song to the rest of the class. She felt that for school children, the more there were the merrier the learning. The child was delighted too, so ambitious was she. It was the first day of school. The teacher was very busy making sure every pupil had supplies and the correct textbook for each

assignment that she did not notice every little occurrence during the school day. Behind her back, there was misbehavior. FREMONT SCHOOL

Figure 69. Bird's Eye View of Santa Rosa, Sonoma County, California 1897--Fremont School below arrow; Song's neighborhood at Second & D streets

When the bell rang and all the kids began their dash out the door, Song moved gingerly. From the first grade at Fremont School, she walked swiftly past the group of boys and girls in the playground. Her head was down. She glanced sideways to look at them. Their voices got loud and they began to laugh, then they moved in her direction. She started to run. And run she did all the way home.

The little girl, sobbing, told her mother and father what had happened on her first day of school. "They took my long hair and they tied it to anything they could tie it to,

and they put my hair in an inkwell. I was scared. At recess I didn't go outside until the teacher was with me." Her parents hid their fears and tried to consol her. The little girl grew to believe that things might get better once her classmates got to know her. Much to her dismay, the teasing did not stop. There was no other school that she could attend to get away from the mean children. The Presbyterian Church's Chinese Mission School had closed just a few years earlier in 1911; no longer would kind Mr. Eby be teaching there as he had for 35 years. The little Chinese girl would have to endure Fremont School if she was going to get an education. Song's father had to take her to school and would meet her afterwards to bring her home everyday. She held his hand and said to him, "They always call me 'teacher's pet,' but they always beat me up; so, I never can get near any swings or anything at recess."

Every day before school Song visited the Chinese temple. They lived next door to this house of worship; and her father was the caretaker. It was Song's job to help her dad; she would light incense every day in honor of the deities that grant wishes and foretell the future. These gods depended on the temple worshipers for food, so Song had to put chickens and oranges before them. After the deities had the offerings the remaining food was shared with friends. The Chinese community would visit it and use it in traditional fashion, especially on the first of the month and the fifteenth of the month. It was customary for a person to go in and get down on their knees and pray. Today Song prayed for a chance to play outside. A beautiful silk cloth from China lay atop the altar. Song thought about holiday time when they would hang the fancy red cloth outside.

On her way back from school, Song and her father would go to his grocery store. She began to roll cigarettes of tobacco in rice paper for her father to sell. When Song

was done she would look for turtles in Santa Rosa Creek. She loved how two creeks came together just around the corner from her home and the feel of the water. Song had heard how the water wasn't always pure-- the city had to enact its first zoning regulation in 1900 to prevent Levin's Tannery from polluting the creek; a couple of years later the city created a septic system so the creek would no longer be used as its sewer. She felt brave today and ventured down Main Street past the big hotel and the Gas and Electric Light Works to the confluence of the creeks. Then she headed west toward the three-story brewery and all the way to the cannery at the big bend in the creek. After she had dawdled for a while, Song cut through the railroad yard and depot station and wandered the streets passing the tannery, Wagon and Carriage works, and the Pioneer Steam Laundry.

Figure 70. Bird's Eye View of Santa Rosa, Sonoma County, California 1897--Song's walk along Santa Rosa Creek and through city streets

On the way back home she went into the boarding house her father helped run. It was next to her grandfather's Jam Kee restaurant at 640 Second Street, nearby was her Uncle Charlie Quong Sing's Mercantile Company, several Chinese washhouses, a tobacco and opium bar, and a couple of backroom lottery operations.

When she left the boardinghouse, Song noticed a man drawing a map of the streets and the buildings; she stopped and asked him what he was doing. "I'm a mapmaker for the Sanborn Insurance Company," he said. She had seen the same man before, doing the same thing. Normally he walked quickly past the wooden buildings in Chinatown, but he always slowed down around a laundry. Song decided to pester him for a reason why. He said, "Ah, I got to make special notes about the boilers these laundries have, these places can burn down too easily, there use to be more of them." Then Song saw him color in one of the rectangles on the map green instead of yellow like all the rest, so she asked him why was that one different? "That green one is made of adobe, the rest are all out of wood; it makes a difference what these buildings use in construction."

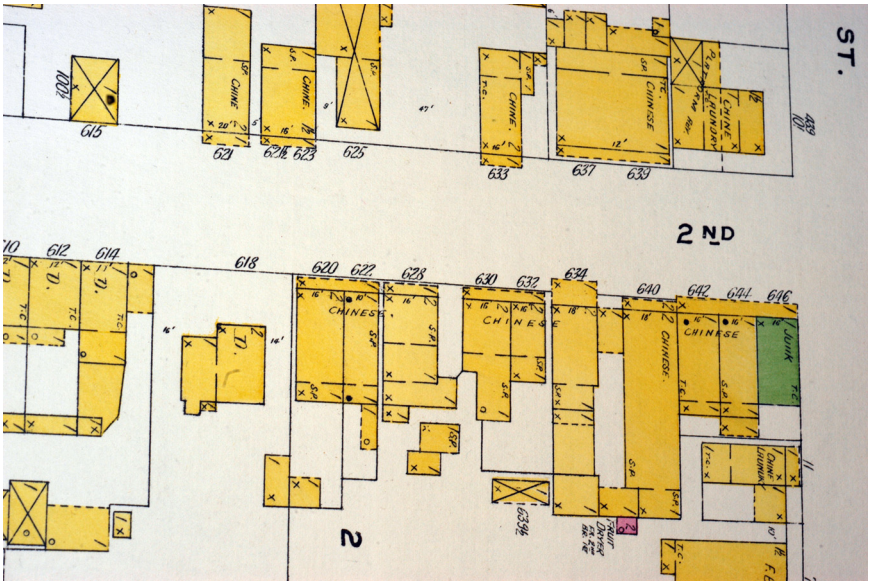

Figure 71. 1908 Sanborn Insurance Map depicting Chinatown on Second and D streets

Song said good-bye and headed home. It was harvest season and the rooms beneath the second-floor temple and above the stores housed up to 200 Chinese men. Over the decades Santa Rosa's Chinatown and scattered neighborhoods became ever

more confined within a certain number of blocks. She knew by listening to the men that adults could be treated badly too. Song heard conversations about how other businesses and government were competing with them and restricting the Chinese community's possibilities for work.

When Song arrived home she asked her grandfather to explain why some Chinese places were gone. Her grandfather told her stories about how, in 1883, Mark L. McDonald, bought a lot east of the Plaza with a house on it occupied by Chinese and destroyed it to build city hall and the fire station. Poy Jam protected Song from hearing too much of the bitter truth though. Like when, about a year later, someone tried to blow up a Chinese washhouse on Second Street. Or how, in the winter of 1885, an arsonist set fire to a Chinese washhouse near the depot. And a month later a paper titled "After the Chinese" circulated around town; it said people were determined to make the Chinese leave the city.

Yes, grandpa could remember the summer the Santa Rosa newspaper boasted that there were no gardens left in Chinatown, and how everybody from Chinatown was forced to scavenge weeds around the Plaza for food, and the arson fires at two Chinese laundries in 1887. But grandpa told better stories like how in 1891, Song's half brother was among those strong and courageous Chinese who refused to be deterred from the opportunities of their new adopted homeland—"Don't forget, your uncle opened up another Chinese grocery store on D Street near Second, some of us are staying put!"

The weekend came and Song helped her family with garden activities. They raised all their own food, chickens, rabbits, pigeons, and tobacco too. They also had an apple dryer, and she helped sulfur a crop to market. Song's mother was the only woman

in Chinatown then. Song helped her with the cooking for the boarders. She was so little she climbed on a stepstool to reach the sink so she could wash the rice. Her father was more than a grocer selling vegetables from his own garden; he was a labor contractor, property manager, lottery manager, lawyer for the Chinese community, caretaker of the temple, and seller of homemade rice whiskey and handmade cigarettes rolled in rice paper by his wife and daughter.

Today Song's father would ride his horse and buggy to all the farms and haul all the Chinese workers to their jobsites. If there were a need for people to pick apples or hops, he would supply the crew. At the end of the workday, the Chinese workers returned, and were ready to relax. They started gambling among themselves and, as often happened, some of them lost all their money, which meant they wouldn't have enough to buy food. These poor folks came over to her dad and asked him for an advance, "Oh, please Tom Wong," they begged, "give us our money today, we will work hard for you all next week." Her father said, "No, but I will give you a meal instead." This routine made it seem to Song and her mother as though they were forever cooking.

Eventually, Song's father had to quit bringing Chinese to the county. Tom Geary, a supposed friend of the Wongs, was the Congressman who wrote the bill extending the law to exclude Chinese from entering the country anymore. Soon there would be mostly old men in Chinatowns all over the West; and Santa Rosa was no different. As Song and her father sat eating together in a corner of her grandpa's restaurant, she saw three rather stately looking gentlemen approach them. "Who's that, father?" she asked. Tom Wing Wong, the "mayor" of Chinatown, her father, replied proudly, "Why that's none other than Frank P. Doyle, Luther Burbank, and Henry Ford, they want to come over and drink

some of my booze." Song bitterly recalled her father's relationship with Congressman Tom Geary and said suspiciously: "Tom Geary use to drink a lot of your whiskey too, and then he goes and puts that hateful law through. It's because of him that there aren't more Chinese people here."

Yes, the Chinatown community had dwindled; but anti-Chinese immigration laws would not mean the end of the neighborhood. Santa Rosa's Chinatown had two main grocery stores -- Quang Sing's, Song's Uncle Charlie's store, and her father's store; both sold Chinese and American groceries as well as firecrackers. They would sell a lot of fireworks for a multitude of Chinese holidays from the yearly Lunar New Year to the two holidays every month on the first and the fifteenth, as well as July Fourth. The white community would frequent Chinatown for fireworks and groceries. The Chinese grocery stores would have fresh milk available and the neighborhood families would bring their cans and buy the milk.

Song still faced hostilities at school though. Things didn't get much better at recess; she rarely ever went outside unless a teacher was with her. It was a gang against one innocent child. Song was afraid to even go down the street by herself. Her mother would tell her to go down to the store and get something. But, Song was too afraid to go because she figured the other children would beat her up; and at times they did.

There were a few Chinese adult gangs that would occasionally make their way from San Francisco to Santa Rosa's Chinatown. Because she lived next door to a Chinese temple, which also served as a boarding house and, consequently, a possible hideout, and because Song is actually a boy's name, it made the visitors less than discreet in their words and actions. Every once in a while Song would see a fight out in the alley

on her way to completing her task or find men all over the floor smoking opium in one of the big rooms.

Song Wong's father died when she was nine. She grew up quickly after that, helping her mother and grandfather in the restaurant and at the temple next door. She also had a two-year old little brother who required watching. Life was very demanding for the only two ladies in Chinatown. The years came and went and, with childlike resilience, Song managed to finish her education. She rose above her early experiences of racism in primary school and continued her education all the way to Stanford. Song wanted to become a doctor, but she had to cut short her college studies to return home to Santa Rosa and help care for a sick relative.

Song fell in love with a Euro-American gentleman, Charles Bourbeau. Charles's two uncles owned part of Chinatown. Charles and Song married secretly, since it was against the law for a white man to marry a Chinese woman. In the late 1920s, Chinatown was on the brink of being dismantled property by property. Through the 1930s and '40s, the Chinese establishments and residences disappeared and were replaced by white owned properties: Raz's welding; Proll's auto and bicycles sales and repairs; and a house on the corner of D and Second streets where her brother had a laundry. The Chinese community continued to decline until there was a movement back to the county around World War II. A lot of Chinese moved here and bought chicken ranches. In 1956, Song's grandfather died and left the Jam Kee restaurant to Song and Charles. A decade later they moved it from Third Street to Fifth Street.

Through the years everyone in town knew and respected Song. Her charity, business skills, and community service made her a role model for all citizens. Song's

sense of social justice and compassion extended to include work as an interpreter for lawyers with Chinese clients and as a tutor for Chinese preparing for U.S. citizenship. Song Wong Bourbeau is a woman of legend in her hometown and is a fine example of tenacity, aptitude, and compassion for all Americans.

Questions to answer after reading the short story--A Song in Two Languages

What was grade school like for Song?

What traditions are practiced in a Chinese temple?

What jobs did Chinese workers have?

What important distinction did Song's father hold in Chinatown?

What were some of the jobs Song's father had?

What chores did Song have to do to help her family?

How many women lived in Chinatown when Song was a little girl?

Where was Chinatown located?

What were some of the big businesses near Chinatown?

What hardships did the Chinese face that other people in the community didn't?

Activity

Have the students draw their own map of Chinatown and the area of Santa Rosa between Fremont School and Railroad Square Depot; make sure they name businesses and include natural landmarks like Santa Rosa Creek and orchards and vineyards.

A SHORT ONE ACT PLAY—CHINESE NEW YEAR'S EVE IN SANTA ROSA

Exterior—Santa Rosa's Second Street Chinatown—(1915)

People move swiftly along the wooden boardwalk toward Jam Kee restaurant, dropping off their laundry at the nearby Chinese washhouse, picking up provisions at the

local store, and entering the temple with an offering to place at the altar of ancestors. The streets are filled with mostly Chinese, but local Native Americans and a few European-Americans are among customers seeking services. Chinese New Year festivities are about to begin and people are busily cleaning their homes and businesses, making plans, and preparing food. The temple altar cloth that commemorates the dead with embroidered calligraphy that reads, "go to heaven for a new life," now hangs outside to mark the holiday. Festivities will last 14 days.

A pedestrian glances inside the grocery store and sees Tom Wing lifting his cleaver as he butchers a pig, when in walks a couple of ranchers. Bowing and smiling, Tom greets his friends. They arrive with finished cuts of meat, mostly beef and a few choice cuts of sheep. Tom walks past a row full of 50-pound sacks of rice that had just come from San Francisco out to an aisle where he keeps his liquor. "Thank you," he says, "Let me get you some schnapps." He reaches above the Budweiser Lager Beer, Grace Bros. Beer, and the Dr. J. Hostetter's Stomach Bitters to the top shelf for a couple of bottles of Udolpho Wolfe's Schiedan Schnapps. Then he slides between a couple other aisles where the firecrackers are stacked out of reach of the youngsters. He hands the goods to the gentlemen, thanks them, invites them to join in the New Year festivities, and bids them farewell.

A couple of white children run into the store jumping and pointing to the firecrackers. They beg for a handful for a cheap price. Tom Wing Wong agrees and asks if they would like to hear the legend of how firecrackers came to be. The boys eagerly nod their approval and he begins.

"There once was a ferocious monster named *Nian* who lived in mountains far away from a small town. He was known to terrorize people once every New Year's Eve. That's why his name is *Nian,* because it means--Year. The people tried many things to scare him away and finally discovered that the monster was afraid of noise, light, and the color red. They gathered together bringing bundles of bamboo and built a big fire. The people knew that when bamboo is placed in fire it makes loud pops and cracks, as the air inside it heats up causing the bamboo to expand and eventually shatter with a thunderous noise. The monster would be too scared to enter the town. This is how the first firecrackers were invented" (Liu 2002:190).

Interior—Chinese Restaurant—Dusk

Patrons sipping tea and eating stewed chicken with watercress and rice chat with Poy Jam, the restaurant owner. His family and employees practically make up the population of Chinese residents in the community. It is undoubtedly the central household for the local Chinese. Ah Moon, his brother, sits talking with a couple of members of the Elk's Club, where he works as a bartender. "It is the year of the Rabbit," he tells them.

Poy Jam's little granddaughter, Song Wing Wong, just six years old, carefully sets the family table in the separate room toward the back of the restaurant. Her father, Tom Wing Wong, is expected for dinner soon. Her mother, Lun Moon Wing, leans over the sink and fills used soy sauce bottles with vinegar and molasses when in walks Lun Moon's brother-in-law. "Please, set aside a few of the stoneware for me," he says. "I need to store the blue liquid I use to clean clothes at the laundry."

Song's mother finishes and tells Song that she will be right back after she brings a meal of rice, sardines, and assorted vegetables in a broth with soy bean curd to the boarders. As she leaves she sees a dozen or so men start returning to the Chinese boardinghouse, which is also operated by her husband. Ever since the boardinghouses near Santa Rosa Packing Company on Hinton and Third avenues and the Hunt's Brother's on Sixth and Jefferson streets were shut down, Tom Wing's is always full.

Charlie Quong Sing enters the restaurant and walks toward the back, lifts up Song and gives her a kiss, and sits down. He begins to enjoy some tea when his brother, Tom Wing, arrives. Song places the soy sauce and condiments on the table alongside the rice, yams, turnips, bok choy, and cuttlefish. Lun Moon returns and they quickly begin discussing the next day's activities. They decide on a 12-course meal—egg and seaweed soup, Golden Threadfin and Sea Bream fish from China, sugared plums, whole chickens with walnuts, stir fry rice with dried shrimp, beef with bok choy and carrots, pork with noodles and mushrooms, jai or root vegetables with fat choi seaweed, dried bean cake with onions and dry oysters, traditional jiaozi dumplings, and sweet rice pudding. Wine and champagne will be served between courses in tiny cups decorated with the Four Flowers pattern. The New Year's banquet, attended by family and a select few invited guests from the white community, will be served in their assorted Double Happiness pattern tableware inscribed with characters for brave beautiful, clever benevolence, and clever virtue.

At the family home, vases are filled with pussy willows and azaleas. The house has been thoroughly cleaned. Oranges and tangerines are put in bags to give as gifts. An assortment of candy is placed on a tray: red melon seed, lychee nut, candied melon. On

the right and left sides of the doorway and across the top of the door are placed red strips of paper with poetic calligraphy--celebratory greetings for a happy New Year. At the stroke of midnight fireworks will go off—and with the doors and windows open and the lights on, the family will say good-bye to the old year and welcome the New Year. Greetings of Gung Hei Fat Choy (Happy New Year) will fill the air. And early in the morning, Song will receive her hong bao (a little red envelope with money inside) from her parents.

Questions to answer after reading the play—Chinese New Year's Eve in Santa Rosa

How are people preparing for the New Years celebration?

What do the children visiting Song's father's store want?

Who is Nian? What does the name mean?

How were firecrackers invented?

Did Jam Kee restaurant recycle bottles and stoneware?

Why wasn't there a vacancy at Tom Wing's boardinghouse?

What are some of the traditional New Year customs Song's family follows?

What are some of the foods served at the New Year's banquet?

What happens at midnight on New Year's Eve?

What will Song receive from her parents early in the morning on New Year's Day?

Activity

Ask students why Chinese New Year isn't celebrated on the same day each year (it occurs sometime between January 30 and February 20). Have students research the Chinese calendar and how it is organized according to the twelve zodiac animals--rat, ox, tiger, rabbit, dragon, snake, horse, ram, monkey, rooster, dog, and boar.

SECTION VI. CURRICULUM GUIDES AND EDUCATIONAL MATERIALS FOR INTERACTIVE COMPUTER STATIONS AND THE WORLD WIDE WEB

The primary objective of this investigative project is to enhance public access to the Museum's collections through innovative learning experiences. Beyond the traditional means of viewing exhibitions on site, access to its art and artifacts is experienced through lectures, panel discussions, video presentations, oral histories, and hands-on activities. In order to expand on these educational services, learning content will include curriculum guides for teachers, families, and the general public. These will also be available through the Museum's website, which will incorporate Sonoma Stories material through web exhibitions, including online accessibility of video clips, written histories, and images of artifacts and photographs.

In this section, I will present information for middle and high school teachers about Chinese cultural heritage in Sonoma County, define material culture, explain the job of collection's management in museums, introduce the subjects of archaeology and cultural resources so as to foster an appreciation for heritage preservation, offer suggested readings and website links, and conclude with a glossary. I suggest that the SCM use this material to construct an interactive website that be accessed by schools or the public.

I begin by suggesting website structure and content, which will be elaborated on in this section. Questions for teachers to consider prior to students viewing the website are listed, as are questions for students. Answers will follow. Specific examples of artifact images to incorporate, available from Section III, will be left to the discretion of the SCM and their Web designers. Classroom activities are recommended. The text--"Understanding Artifacts as a Cultural Experience" introduces definitions and concepts.

INSTRUCTOR'S CORNER:

UNDERSTANDING ARTIFACTS AS A CULTURAL EXPERIENCE

INTRODUCTION

This investigative project documents "Chinese cultural heritage" of Sonoma County through text, photographs, planned exhibitions, audiovisuals, oral histories, curriculum guides, and suggested field trips, using the Song Wong Bourbeau Collection. The collection is a gift from a prominent Chinese American family that first settled in Santa Rosa in 1877, and opened the first Chinese restaurant in Santa Rosa's former Chinatown.

You can find out more information about the investigative project's report: *Sonoma Stories and the Song Wong Bourbeau Collection: A Model for an Exhibtion and a Public Outreach Program—An Innovative Approach to CRM*. This report is available from the Schulz Library at Sonoma State University and the Sonoma County Museum.

WEBSITE STRUCTURE AND CONTENT (The following section is taken from the example by Praetzellis and Waghorn 2004 for the City of Stockton [http://www.stocktongov.com/waterfront/waterfrontdetails.cfm] online in the section "City Beneath Your Feet.")

The *Understanding Artifacts as a Cultural Experience* website is divided into three areas:

Material Culture Expert for a Day: This introduces students to the processes of historical research and oral history interviews involved in public interpretation of museum and archaeological artifact collections.

Artifacts from the Sonoma County Museum's Collections and Other Repositories: Students are introduced to some of the artifacts in the Song Wong Bourbeau Collection and other artifacts complimentary to the telling of Chinese heritage in Sonoma County. *Understanding Artifacts as a Cultural Experience:* This contains two main pages. The *Looking Back to the Past* links the public interpretation of the collection to Santa Rosa's history (this is apparent in the display text for exhibit items discussed in Section III). The *Chinese in Sonoma County* page gives students a chance to see the link between historical research and the reconstruction of history.

Other pages in this website include the *Glossary, Web Link*s, *Challenge Your Knowledge Activities*, and *About the Project*. The *Challenge Your Knowledge Activities* page indexes the activities distributed throughout the *Understanding Artifacts as a Cultural Experience* website. Activities include: assembling and accessioning a pretend museum collection; classifying and interpreting the collection; collecting and transcribing oral histories;

SUGGESTED QUESTIONS BEFORE STUDENTS VIEW THE WEBSITE

1. What is material culture studies? (Hint: all the things that make up the material world of everyday life have form, uses, and meanings).
2. What do museums do? What is a museum collection?
3. What is archaeology?
4. How does studying history help those alive today?
5. Do you think there are important archaeological sites in Sonoma County?
6. An artifact is anything made or modified by humans. Help the students identify some artifacts that they may have at home or in the classroom.

7. What might we learn from the artifacts around us?

SUGGESTED QUESTIONS FOR STUDENTS AFTER THEY HAVE VIEWED THE WEBSITE

1. What do material culture experts and archaeologists study?
2. How do historical documents, maps, and photographs help material cultural experts and archaeologists?
3. What kinds of things might we learn from studying a vase from a Chinese temple?
4. What did you learn about Santa Rosa from working with this site?
5. What role did Chinese settlers play in Santa Rosa's history?

SUMMARY OF POINTS COVERED BY THE WEBSITE

The following points (and sections following this introductory model website) are intended to assist teachers in preparing curriculum guides, leading a discussion, or answering student's questions.

<u>Types of Material Culture Studies</u>

- Museum Collections Managers study artifacts for identification and exhibition.
- Archaeological Laboratory Managers and Field and Lab Technicians study artifacts from archaeological field surveys and excavations.
- Archaeologists and Cultural Resource Managers inventory and evaluate archaeological sites and their associated artifacts.
- Archaeologists have two areas of concern—historical and prehistoric sites—historical sites are associated with cultures having written records, while

prehistoric are associated with cultures without written records such as Native American shell mounds, village settlements, or burial grounds.

Historical Sources That Are Used by Material Culture Experts

Written Records and Images

- Maps, photographs, public records (city and county tax assessments, federal censuses, city directories), primary and secondary source material, newspapers, diaries, letters, manuscripts, and the grey literature of archaeology and related disciplines

Oral History

- Interviews with local people who have first-hand or significant proximity to information relating to artifact collections

Material Culture

- Material culture studies consist of investigating both the technological or utilitarian aspects of artifacts or the accoutrements of culture as well as the larger issues imbedded in the artifact: culture change, social change, class, ethnicity, gender, and race.
- Artifacts from museum collections require a lot of historical research to determine who might have made and used them and when and where.
- Because scientific methods are used in archaeological surveys, excavations, and analysis, archaeological collections generate data on the time and location of an artifact deposit; and sometimes how and why something was made or used.
- Artifacts are recovered by excavating archaeological sites.
- Artifacts are curated so that future archaeologists can study them.

Preserving Museum Collections and Archaeological Artifacts and Sites

- Museum collections and archaeological artifacts and sites are used as scientific tools to help us reconstitute the past.
- Museum collections are routinely cleaned, catalogued, accessioned, loaned, exhibited, conserved, and properly stored.
- Cultural resources are indicators and symbols of people who came before us.
- Federal and state laws exist to protect cultural resources.

Chinatowns in the West

- Written records often excluded Chinese settlers in the U. S. and offer assistance to the researcher.
- Artifacts from collections like Sonoma County Museum's Song Wong Bourbeau Collection in Santa Rosa tell us about the people who lived there.
- This collection and the field of archaeology show how Chinese settlers continued to use traditional foods and customs in the United States.
- This collection and the field of archaeology show how Chinese immigrants adapted to life in the United States.

SUGGESTED ACTIVITIES

Assemble Your Own Museum Collection

Concept

Students learn about the tasks of a museum collections manager by creating and pretending to bequeath an artifact assemblage to a museum, learning how to accession the collection, and deciding where the collection will be stored, i.e. will it be placed in a current, permanent, or temporary exhibit.

Activity

Students gather together a collection of objects from home and or school and use them as a collection to be given as a gift to a museum (this is only an exercise and is not intended to actually happen). The collection is then presented to the teacher who is acting as a museum collections manager and a gift agreement is filled out. Students act as museum collections managers themselves and inventory their collection by carefully assigning accession numbers to the objects, filling out catalogue cards, and compiling a list of the accessioned items; if possible, a photograph of the item and any distinguishing marks is produced and noted. Students later audit each other's collection. This includes checking the integrity of records, accession list, and accession number assignment to objects. If it is possible, use a Web site link to a museum that offers a look at digital catalogues that use a program such as Past Perfect.

Classifying and Interpreting Your Own Museum Collection

Concept

Students analyze the collections they acquired by first examining the museum's catalogue cards for each object to determine the museum's classification terminology and other important data. Students begin to develop ideas about what the objects tell us about history and what written records and oral histories would be useful for interpreting it.

Activity

Students work together to make a list of the items they have in their collections by listing similar objects and how each was classified during the accessioning process. With this information students can determine by consensus the most appropriate terminology for identifying the type of artifact. The teacher may assist with their definitions by

providing a few examples of some standard classification systems. For instances, the basic categories may relate to the objects composition: paper, wood, textiles, plastics, stone, photographs, paintings, metals, leather, glass, ceramics, and composites. More specific identification of the kind of objects may include: baskets, beads, bone, books, botanical specimens, buttons, clocks, coins, costumes, dolls, drawings, feathers, furniture, insects, ivories, jewelry, manuscripts, masks, musical instruments, stamps, tableware, and tools. Students should begin to develop an interpretation of the object by determining the context of their individual assemblage—the location, time period, cultural affiliation, and social and historical context.

Collecting and Transcribing Oral Histories

Concept

School curriculum guides for Sonoma Stories have the goal of teaching about the past as it relates to this region and to show how the history has been reconstructed; they will also impart awareness as to why we need to conserve cultural and natural resources. It is possible to demonstrate the interconnectedness of literature, folklore, oral traditions, and history by having the students participate in an oral history project.

Activity

` Students would interview and record individuals about some interesting event and then transcribe the account and present it in story form. Identify a local event and its effect on the county's citizens. Include the political, economic, and personal consequences.

UNDERSTANDING ARTIFACTS AS A CULTURAL EXPERIENCE.

Did you know that Santa Rosa had a vibrant Chinese American population with its own Chinatown for nearly one hundred years? When we walk the city streets of Santa Rosa today we see no trace of that history. Reminders are hidden in historical documents like maps, census records, marriage records, and newspapers. But, some visible evidence remains of this important community that helped to shape our county's history and society. There is evidence of Chinese labor in the quarry pits at Annadel State Park and the stone buildings at Jack London State Park, while other evidence can be seen in the stone buildings on private lands such as Buena Vista Winery. Santa Rosa's Odd Fellows Cemetery has gravestones carved with Chinese characters that remind us of our region's Chinese pioneers. These features on the landscape are artifacts just as much as a stone tool made by Native Americans, except they can't be moved without destroying them or diminishing their importance. An artifact is anything made or modified by humans. One enduring link to Chinese American heritage seen all across the United States is the Chinese restaurant; Santa Rosa's first Chinese restaurant, Jam Kee, operated for 120 years.

A young Chinese man from Canton, named Poy Jam, arrived in Santa Rosa in 1877 and opened this restaurant on Second Street, where a flourishing Chinatown was developing alongside Santa Rosa Creek. His daughter, Lun Wing, married a local Chinese merchant, Tom Wong, who was considered the "mayor" of Chinatown because he also took care of the Chinese temple, had a boarding house, and helped local farmers by supplying Chinese laborers. There were Chinese laundries and lotteries; and on the Chinese celebration of the Lunar New Year great fireworks, banquets, and festivities.

In 1909, Tom Wong and Lun Wing had a daughter they called Song. She would grow up helping her family in many ways, but mostly she acted as an apprentice in the family restaurant business. Song appreciated and lived by her cultural values of hard work, respect for family and faith, getting a good education, and giving back to her community. She graduated from college, married, inherited the restaurant, and became reknowned for her business smarts and charitable character. Song Wong was honored with awards from the City and the State.

Before Song died in 1996 at the age of 86, she gave the Sonoma County Museum her most cherished possessions. There are 238 objects in this collection of family heirlooms related to a household, a restaurant, and a Chinese temple. Collections are objects that are grouped together and recognized as having come from a certain individual (in this case the Song Wong Bourbeau Collection refers to both the owner and the donor), or may refer to the subject matter (Agricultural Tools Collection), or a regional or geographic location. This large assemblage, which is a collection of artifacts related to each other because they were recovered together at a particular time and place and are considered to be the product of one people from one period of time, includes photographs, documents, textiles, ceramics, religious artifacts, and carved ivory artwork. This extensive array of material culture serves as visible evidence of the presence of a community vital to Sonoma County's growth and development.

The Sonoma County Museum's collections manager catalogued or accessioned these artifacts. Cataloging is the process of describing and recording an artifact's many attributes—its composition, where it was made, and its size, shape, function, and decoration. Accession numbers were given to each object, which is how material culture

experts (museum collections managers, archaeologists, and cultural resource managers) keep track of artifacts in a collection. It identifies the year the object was acquired, the donor, and a unique number for the object given successively. For example, 95.58.3 means that the artifact was accessioned into the collection in 1995, that the donor was Song Wong Bourbeau (58), and the number assigned to it was 3. These numbers aid in identification purposes rather than providing descriptive information.

Museum collections like the Song Wong Bourbeau Collection demand the most thorough of investigative strategies to interpret how, when, why, and by whom the object was used. Unlike museum collections, archaeological collections generally generate data on the time and location of their deposit through excavation methods, surveys, and analysis. Material culture experts in museums and archaeological laboratories use written records, ethnographies (the description and study of human cultures), and oral histories to help connect the artifacts to the people who made use of them and the ideas that gave those lives meaning. An oral history is an oral recording of the past where participants are given the opportunity to engage their social memory and offer their own individual testimony to important local events, people, and places. Song herself left an oral history and studying that record, historical documents, and her collection in the Museum helps to increase our understanding of the important contributions made by Chinese Americans to the economic growth and social history of Santa Rosa and Sonoma County.

ARCHAEOLOGY AND CULTURAL RESOURCE MANAGEMENT—A PRIMER

(For those interested in knowing more about the subjects introduced briefly here and discussed in previous sections).

Archaeologists also use investigative strategies to interpret how, when, why, and by whom material remains were used. Archaeology has contributed much to our understanding of the history of particular places and its people. Archaeologists find and identify and sometimes collect the material culture of past societies exactly where they may have used or discarded them. The information recorded always considers artifacts in context on the landscape or in the soil matrix; that is, the physical setting, location, and cultural association of artifacts present at a site. When we say context we mean the arrangement or relationship of artifacts, animal or plant remains (ecofacts), and features to each other.

Before any big development gets built, like a mall, parking lot, and movie theater, an archaeological survey is usually done--to see if there are any important archaeological sites. If the City of Santa Rosa permitted a skyscraper to be built on Second Street and there were plans to bulldoze the existing pavement, archaeologists would expect to find remains from Chinatown. Historical archaeologists do prefield research by first investigating historical documents such as: maps, marriage records, census reports, property deeds, newspapers, and other written records, as well as ethnographies, to help them connect the artifacts they might find to the people who used them. There were enough Chinese living in the county that it was possible for them to maintain many of their customs and traditions, traces of which could surely be found.

Archaeologists would know by having looked at an 1885 map that the corner of Second and D streets is probably an archaeological site--a location containing physical evidence of human occupation or activity, in this case a Chinese laundry. This would be a cultural resource, which are features and objects of importance to a culture or

community. A cultural resource can be gravesites, cave art, middens (trash deposits), objects, the remains of settlements, buildings, structures, and landscapes, and concentrations of artifacts. The cultural use of natural resources is too, such as plant communities like sedge beds used by Native Americans in traditional basket making. It's all material culture because all are elements of the physical environment that people have modified through cultural behavior.

SUGGESTED READINGS AND WEBSITES (all the following websites were accessed September 24 2004).

The National Park Service has an online education program entitled--Teaching with Historic Places <http://www.cr.nps.gov/nr/twhp/>. There are 115 online lesson plans produced by the National Register of Historic Places, which follow the applicable National Council for Social Studies (NCSS) Curriculum Standards for Social Studies. These performance expectations go beyond the specifically target middle grades, to include lessons that meet the standards for early grades and/or high school. As explained at the NPS online site--the lessons are indexed so that teachers can easily see which lessons fit a particular theme relevant to history standards.

A lesson plan—the Asian American Experience in the United States: A Chronological History, is available online at http://askasia.org/for_educators/fe_frm2.htm. Also available is a curriculum on Chinese and Chinese American culture with links to California History Forum entitled: Chinese History and Cultural Project Golden Legacy Curriculum online at http://www.chcp.org/Pgolden.html.

For the subject of Asian American immigration and Angel Island, see the curriculum guide - Ask Asia Lesson Plans: Angel Island (Asia Society 1997), online at http://www.askasia.org/frclasrm/lessplan/l000077.htm. This lesson has plans for K-12 teachers. Materials include: readings from *Linking the Past to the Present*; handouts for historical background and poetry research; and a U.S. map. Optional material include: photos and pictures of early Chinese immigrants, and a copy of Island: Poetry and History of Chinese Immigrants on Angel Island. 1910-1940.

For a curriculum aid on immigration for young readers see Belle Yang's (2004) book *Hannah is My Name,* a contemporary story of immigration from Taiwan as a young Chinese girl. It speaks of missing old friends and teachers, but being full of appreciation for a new life in America with its unfamiliar yet glorious freedoms. The challenges of learning a new language, starting a new school, and becoming acquainted with a new way of life is described in privileged tones.

The Smithsonian Center for Materials Research (2004) at http://www.si.edu/scmre/educationoutreach/santowood.htm suggested the following question to facilitate a discussion on the subject of the need to study artifacts:
Why would anyone want to know what type of wood has been used in an object? Let's substitute ceramic type for wood.

1. General Curiosity (what ceramic ware is that?)
2. Academic Studies
    a. Authentication/Assigning Provenance (where it came from)
    b. Cultural Traditions of Use and Trade (where was it made/where did it end up & why)

c. Replacement of Broken/Damaged areas/parts (conservation/restoration)

d. Forensic knowledge for Crime Solving (where it came from & comparing it to crime scene trace evidence)

3. Monetary Gain (Fine Arts Dealers)

a. Authentication

b. Provenance relates to Value

The Museum of Chinese in the Americas [MoCA] started more than 20 years ago collecting artifacts, archival, and library materials related to Chinese life in America. It is located in downtown New York in the middle of Manhattan's Chinatown. It has opened its doors to the public as the preeminent curator, educator, and exhibitor and research center for all Chinese located in the Americas. Go to: http://www.moca-nyc.org/MoCA/content.asp.

Maxine Hong Kingston's website (http://falcon.jmu.edu/~ramseyil/kingston.htm (2004) offers a Teacher Resource Guide that includes a biography and lesson plans for her books on Chinese culture. One of her books *Woman Warrior* is an interesting read for older students. The author, a first generation Chinese American, writes of her parents' folk beliefs, traditions, and views of life and how they affected her.

City Beneath Your Feet is an interactive website introducing the subject of archaeology and an excavation of a Chinese laundry in Stockton. It is online at: http://www.stocktongov.com/DiscoverStockton/index.cfm. The interface offers students a look at what archaeologists found at the site and assorted games and activities; there is a curriculum guide for teachers, see the Teacher's Desk.

GLOSSARY

Accession Numbers are how material culture experts (museum collections managers, archaeologists, and cultural resource managers) keep track of artifacts in a collection. They specify the year the object was acquired, the donor, and a unique number for the object given successively. For example, 95.58.3 means that the artifact was accessioned into the collection in 1995, that the donor was Song Wong Bourbeau (58), and the number assigned to it was 3. These numbers aid in identification purposes rather than providing descriptive information.

Assemblage is a collection of artifacts related to each other because they were recovered together at a particular time and place and are considered to be the product of one people from one period of time.

Archaeological Site is a location containing physical evidence of past human activity. It has boundaries with concentrations of artifacts, which must be present to be considered archaeological. Examples include gravesites, cave art, middens, the remains of settlements, buildings, structures, and landscapes, and concentrations of artifacts, and the cultural use of natural resources like sedge beds used in Native American basket making.

Archaeological survey consists of various methods used to study an area to see if archaeological sites are present, including: examining historical documents and current records, visually inspecting the area, spot testing the below the surface, and using various ground penetrating technologies.

Artifact is any object made or modified by humans. Artifacts can range from prehistoric tools to large landscapes. Human activity is the component necessary for classification as an artifact.

Building is a construction designed for the shelter of human activity i.e., school, house.

Cataloguing is the process of describing and recording an artifact's many attributes.

Collections are objects that are grouped together and recognized as having come from a certain individual (the owner or donor, in this case the Song Wong Bourbeau Collection refers to both the owner and the donor), or may refer to the subject matter (Agricultural Tools Collection), or a regional or geographic location.

Cultural Landscape the National Park Service defines a cultural landscape as "a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values" (Birnbaum 1994:1).

Cultural Resources are features and objects of importance to a culture or community. A cultural resource can be gravesites, cave art, middens (trash deposits), objects, the remains of settlements, buildings, structures, and landscapes, and concentrations of artifacts. The cultural use of natural resources are too, such as plant communities like sedge beds used by Native Americans in traditional basket making, or intangible practices that use landscapes like massive geologic formations as sacred sites.

Cultural Resource Management [CRM] involves the treatment and management of cultural resources through historical research; inventory and documentation; site analysis and evaluation, and stewardship of them with the objective of understanding, preserving, and providing for their enjoyment.

Curation is the long-term, professional management and care of objects, associated records, and reports, or the creation of an exhibition and its intellectual framework.

Material Culture are elements of the physical environment that people have modified through cultural behavior such as the many objects in museum collections like photographs, paintings, documents, textiles, ceramics, furniture, sculptures, religious artifacts, and musical instruments; material culture also includes architecture.

Material Culture Experts in museums and archaeological laboratories use written records, ethnographies (the description and study of human cultures), and oral histories to help to connect the artifacts to the people who made use of them and the ideas that gave those lives meaning.

Oral History is a record of the past where participants remember the past and offer their own individual testimony to important local events, people, and places.

Prefield Research that looks at written records is necessary to determine if an area has already been archaeologically surveyed or needs current review. The review process looks at primary and secondary historical documents to determine the historical context of a site and its social significance to see if a cultural resource really is important.

Structure is a construction made for something other than sheltering human activity i.e., fence, road, bridge, dam, tunnel, or dock.