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## Archeota, Spring/Summer 2020

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# ARCHEOTA

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## UNFILTERED HISTORY: PRIDE AND PREJUDICE AT GODMAN FIELD, JUNE 1945

By Kelli Roisman

When I joined the team of [Smithsonian Digital Volunteers](#), the first project I worked on was the [Benjamin O. Davis Jr. Collection](#) at the [National Air and Space Museum Archives](#). Benjamin O. Davis Jr. (1912-2002) was one of the first black men to graduate from the [United States Military Academy at West Point](#). During World War II, he commanded the fighter pilots we know as the [Tuskegee Airmen](#) in the [332nd Fighter Group](#) on air combat missions in Europe. After the end of the war, Davis continued breaking racial barriers in a military career that spanned over sixty years. He was inducted into the [International Air & Space Hall of Fame](#) in 1996, and became a four-star general in 1998. At the time of the Second World War, Davis' later accomplishments would have seemed unattainable.

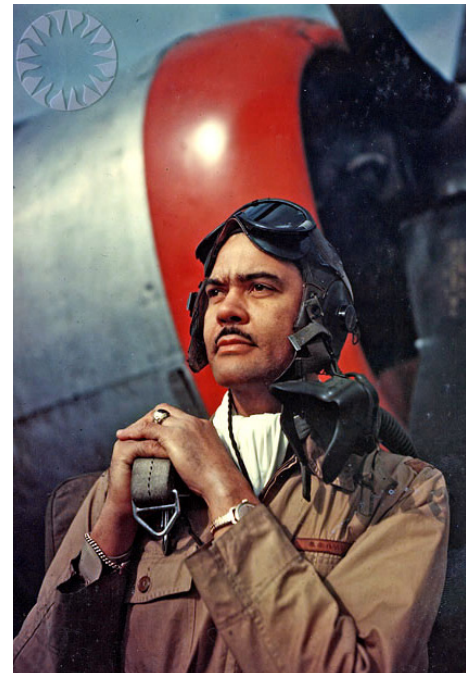


Capt. Benjamin O. Davis, Jr., US Army Air Corps 99th Pursuit Squadron.  
Public Domain on Flickr.

Officially, the War Department prohibited racial discrimination in the Armed Forces, but in reality, discriminatory practices were widespread. Not until 1948, three years after the end of the war, did President Truman sign [Executive Order 9981](#) prohibiting discrimination

on the basis of race, color, religion, or national origin. As the historian Stephen Ambrose observed, “The world’s greatest democracy fought the world’s greatest racist with a segregated army” (Ambrose, [Citizen Soldiers](#), 1997).

When I began my volunteer work, I started with newspaper clippings in Box 6, Folder 7, a tiny portion of the collection’s 72 linear feet. Many of the clippings are from the [Journal and Guide](#), one of the oldest black weekly newspapers, which has been in circulation since 1900.



Lt. Col. Benjamin Davis, Jr., 99th Fighter Squadron.  
Image courtesy of Air University/HO,  
Maxwell Air Force Base Collection.

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## UNFILTERED HISTORY (CONTINUED)

The June 23, 1945, issue leads with the headline “NEW DEAL AT GODMAN FIELD” in large block letters. The “impressive” occasion, described as a “house cleaning”, was the change of command at [Godman Field](#) in Fort Knox, Kentucky, when Davis replaced the white commanding officer [Colonel Robert Selway](#), commander of the [477th Bombardment Group](#). This was a triumph for blacks serving in the Army Air Force, but it was also a solution based on the ideology of segregation. In preparation for the change, all white officers were removed so they would not be subordinate to a black commanding officer.

War correspondent Lem Graves Jr. described the “intense pride” and “uninhibited happiness” of the 4,000 air personnel in attendance: “Emotionalism,” he

wrote, “was thick enough to eat.” The men’s morale was instantly transformed when Davis re-

placed Selway, who had been “the storm center of a bitter controversy” over the treatment of black personnel.

The War Department viewed Davis’ appointment as a means of quelling the racial tensions that were undermining the war effort. The German surrender had ended the war in Europe on May 9, but the war with Japan raged on.



Image courtesy of the Smithsonian Institution.

There was an urgent need for troops, especially trained pilots, in the push towards the Japanese mainland after catastrophic losses in the [Battle of Okinawa](#). The war with Japan would end a few weeks later when atomic bombs destroyed the cities of Nagasaki and Hiroshima. At the

time, however, all present anticipated a prolonged, bloody battle.

[General Ira C. Eaker](#), who presided over the change

of command, told the black officers that they would soon join the war in the Pacific: “The only people who know how to fight this war... are the people who have had actual combat experience with the enemy... [Your] officers have the respect of the men they have fought with and against.” While respect was not the prevail-

Continued...



Image courtesy of the Smithsonian Institution.

# ARCHEOTA

## UNFILTERED HISTORY (CONTINUED)

ing attitude toward black officers and personnel, no one could deny Davis' record of outstanding leadership in active battle. As Graves writes, Colonel Davis "knows the Air Forces has handed him a tough nut. But he has proven his talents for cracking those tough nuts and is going about this one as if he knows what he's doing."

I learned more about the racial tensions that preceded Davis' appointment when I transcribed another front-page article, "To Try Arrested Officers At Once" in the June 30 issue of the *Journal and Guide*. Nearly three months prior, black officers in the 477th Fighter Group had challenged the status quo at [Freeman Field](#)

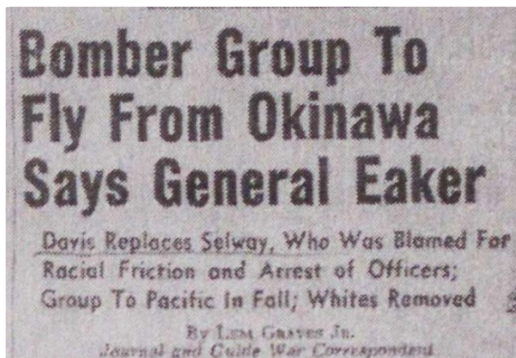
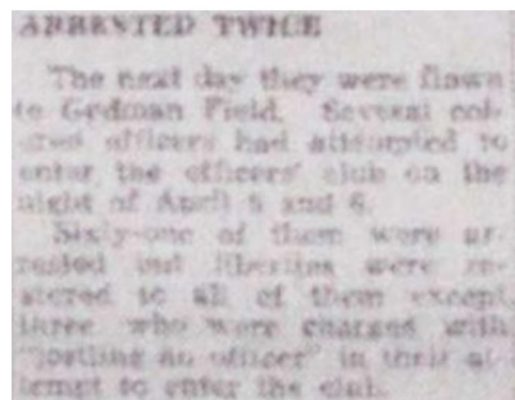


Image courtesy of the Smithsonian Institution.

in Indiana with repeated attempts to enter a club reserved for white officers. The so-called mutiny led to over one hundred arrests of black officers. Most of the men were released with reprimands, but three still remained in custody, charged with "jostling" a white military police officer. Confined to barracks at Godman Field, the men were subjected to public humiliation on a daily basis. Armed guards escorted them whenever they left their quarters, even though



Image courtesy of Smithsonian Institution.



### ARRESTED TWICE

The next day they were flown to Godman Field. Several colored officers had attempted to enter the officers' club on the night of April 5th and 6th. Sixty-one of them were arrested and liberties were restored to all of them except three who were charged with "jostling an officer" in their attempt to enter the club.

Image courtesy of Smithsonian Institution.

Continued...

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## UNFILTERED HISTORY (CONTINUED)



General Earle E. Partridge pinning general's star on Benjamin O. Davis Jr.  
Public Domain on Wikimedia Commons.

German prisoners of war were allowed to move freely about the base. On his first day in command, Colonel Davis moved to set an immediate date for the court martial, and promised that the trial would proceed in an “atmosphere of complete fairness”. I was curious about what kind of fair judgment these men would receive for the crime of “jostling”. As it

turned out, two of the officers were acquitted, while the third, a bomber pilot named Roger Terry, was found guilty and expelled from the army with a dishonorable discharge. Fifty years later, in 1995, Lieutenant Terry received a full pardon.

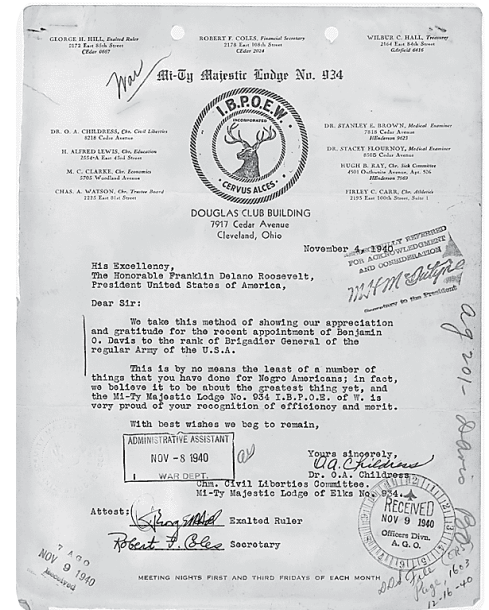
Box 6/Folder 7 contains another newspaper clipping from Air Force Day, August 14, 1945. The photograph shows Colonel Davis shaking the hand of Mrs. Mattie L. Kantlehner, whose husband

had gone missing in action. As noted in the caption, the occasion was the first time that a black Army officer had pinned a medal on a white person. There were numerous “firsts” in Davis’ distinguished career, but this particular one is a

blunt reminder of our country’s long history of systemic racism. Today we are facing an overdue reckoning with the racial prejudice and inequities that persist in our society. The Benjamin O. Davis Jr. Collection and other archival materials help us understand how racism is embedded throughout the course of our nation’s history. Only by acknowledging the injustices of the past can we hold ourselves accountable in the present and advocate change for a better future. The Smithsonian’s crowd-sourced transcription program has a vital role to play in this enterprise. ♦



Image courtesy of the Smithsonian Institution.



Letter commending Franklin D. Roosevelt on appointment of Benjamin O. Davis, Jr. to Brigadier General. Image courtesy of National Archives and Records Administration of the United States.

## UNTOLD STORIES GET TOLD: THE IMPORTANCE OF ARCHIVISTS IN DIVERSIFYING HISTORY

By Alyssa Key

This past February, [Katherine Goble Johnson](#) passed away at the age of 101. Johnson was a brilliant mathematician and, as a black woman working for NASA in the mid-20th century, a trailblazer. She played a crucial role in our country's early exploration of space, including the Apollo 11 moon landing in 1969. Her obituary in the *New York Times* lauds her achievements, including the honor of receiving the Presidential Medal of Freedom. Yet almost no one knew her name during the 33 years she worked for NASA. That changed in 2016 when Margot Lee Shetterly published [Hidden Figures: The American Dream and the Untold Story of the Black Women Mathematicians Who Helped Win the Space Race](#), followed by the release of the Oscar-nominated film based on Shetterly's book.



Katherine Johnson at Work, 1962. Photo courtesy of NASA Langley Research Center.

Decades after their work at NASA, Johnson and her colleagues were finally recognized for their contributions.

Only a select few people receive most, if not all, of the attention in the narratives that shape our understanding of historical events. There are many other hidden figures who, like Johnson and her colleagues, are absent from our collective memory. But, Shetterly could not have written a biography of these women if she had not had primary sources to mine for information. This is why archivists are important: Without their professional stewardship, much of our collective history would be lost to mismanagement, disorganization, or irreparable damage, leading to the misrepresentation of the true and full diversity of our collective history and experiences.



Katherine G. Johnson Computational Research Facility.  
Photo courtesy of David C. Bowman/NASA Langley Research Center.

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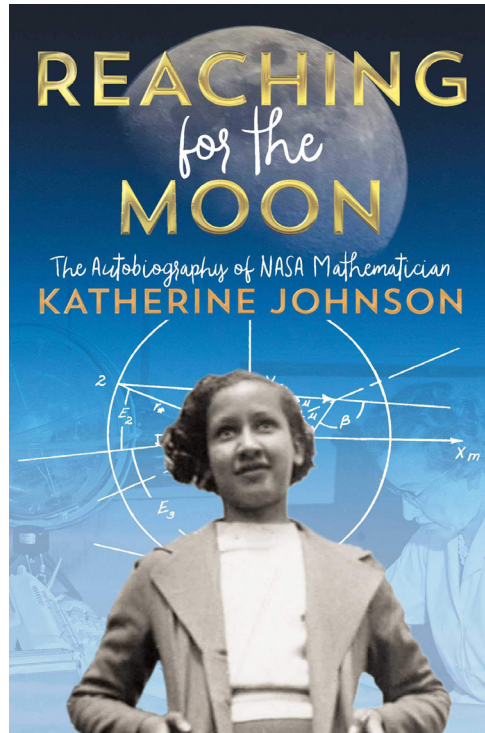


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## UNTOLD STORIES GET TOLD (CONTINUED)

Archivists are the custodians of the historical record, responsible for the preservation and management of the collections entrusted to their care. Thus, this important work ensures that others can learn from and incorporate collections' materials into their own lives, as the materials in inclusive archival collections can be used to close the gaps in our collective memory.

Over the years, many writers have resurrected untold stories and expanded how we understand our collective history. But, biographers and other writers cannot rely solely on anecdotal evidence when creating an informed piece of literature or art. Instead, these stories can only be told if source materials are available, and this would not be possible without inclusive archival collections. So, archivists play an important role in helping others bring untold



Cover design by Greg Stadnyk. Image courtesy of Amazon.



Designed by Joy O'Meara. Image courtesy of Amazon.

stories to light.

I have often reflected on these issues while reading the works of writers who provide new and diverse perspectives to our understanding of the past. For example, Liza Mundy's 2017 book, *Code Girls: The Untold Story of the American Women Code Breakers of World War II*, profiles the American women who worked as code breakers in the United States Army and Navy during World War II, while Claire L. Evans' 2018 book, *Broad Band: The Untold Story of the Women Who Made the Internet*, profiles the women who have contributed to the history of science and technology in the United States and abroad. Thus, in recent years, there have been many hidden figures throughout history who are finally receiving the recognition they rightfully deserve via well-researched works published by writers who have identified the need for diverse perspectives on our collective history.

However, the archival profes-

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## UNTOLD STORIES GET TOLD (CONTINUED)

sion cannot diversify history before diversifying the profession itself, an issue that has been a subject of conversation within the archival field for years. There will always be new ways in which the profession and archival institutions can embrace diversity and become more inclusive. Going forward, the field will continuously need to adapt, shift, and grow to add more voices to those that have already been heard. In this day and age, we cannot afford to neglect our social responsibility. Everyone deserves to be represented accurately and authentically. So, we have to be open to cultivating and accepting a new perspectives on history that may be different from what we may have been taught.

One way in which we can accomplish this is to start small. For example, the *New York Times* publishes obituaries each year for those people it deems significant enough to merit the honor; this year that small number included Katherine



Mary Jackson at NASA Langley. Photo courtesy of NASA Langley Research Center.



Dorothy Vaughan's Retirement Party, 1971. Photo courtesy of NASA Langley Research Center.

ine Goble Johnson. Her life and the role she played in our nation's history and the early years of space exploration deserve recognition. But what about the other black women who were her colleagues? Had they lived to see the publication of Shetterly's book, perhaps the public would have taken notice of them as well. Fortunately, the *New York Times* introduced a new feature to the paper's obituary section in 2018. [\*Overlooked\*](#) contains posthumous obituaries honoring the hidden figures in our nation's past. This is encouraging, even though it is nowhere near sufficient in addressing all of the gaps in our collective history. The world needs to learn about more Katherine Goble Johnsons; it is up to professional archivists to help give them the recognition they deserve. ♦

## REINVENTING THE WHEEL: AN ARCHEOLOGIST DIGS FOR METADATA

By Erin Estrup

**D**ue to my background in archaeology and my natural inclination for all things historical, I started on the path to earning my master's degree in library and information science with an eye towards archives. The more I learn, the more I wish I'd had this education before I started my first career as an artifact registrar for archeological digs. At the same time, I am ridiculously proud of what I accomplished without knowing a thing about metadata, vocabulary design, or having any other foundational knowledge in archives. On my own, in a windswept desert with less than reliable Internet, I managed to reinvent most of these things in one form or another.

On most excavations, the registration of archaeological finds is delegated to any archaeologist available, no previous experience required.



View of the Forum, Jerash, Jordan. Photo courtesy of Erin Estrup.

That described me when, in 2005, I was taken on as registrar for a Danish team excavating in an ancient Roman town in Jordan. [Jerash](#) is an amazing site, so I jumped at the chance.

The University of Copenhagen field school had been at Jerash for years, during which time the project's FileMaker Pro database had been edited, expanded, and basically mistreated. Thankfully, I had a good background using FileMaker Pro. I spent that first season learning how to catalog finds. The second season I started fixing problems.

Did you know the Danish word for “bead” is “pearl”? Do you know how many pearls have actually been found at Jerash? So few. Do you know how many beads were miscataloged as “pearls” in the database? So many! To be fair, it's really hot in Jordan in August. On most days, the temperature reaches into the triple digits.



Author as a baby finds registrar, Jerash, Jordan.  
Photo courtesy of Erin Estrup.

Continued...

# ARCHEOTA

## REINVENTING THE WHEEL (CONTINUED)

The Danish students are required to record data in English, and for the most part, they do smashingly well. But on those particularly hot days when one Danish word is the same as another English word, and the meaning of those two is fairly close . . . accidents happen.

Thanks to my ability to sort out the database and reorganize the finds, while keeping up with the influx of objects, I impressed the dig director. He later hired me for his multinational team for an excavation at [Al Zubarah](#), an 18th-19th century pearl fishing village that was once the largest settlement in Qatar. A paid position! This is how I found myself with a box of finds and a blank Access database in the middle of the desert in the winter of 2009.

The funny thing about building your own database for an archaeological project is that,



Carnelian bead and Roman coins, Jerash, Jordan. Photo courtesy of Erin Estrup.

until you dig it up, you don't know what, or how much of it, you are going to find. Also, given enough time and precious little else to occupy your mind, you can learn enough about



The most spectacular find at Saruq al Hadid was a small, embossed plaque showing a running hare. Photo courtesy of Erin Estrup.

Access in a week to build a rudimentary database. That database continued to evolve over the years to include images, excavation sheets, conservation reports, and a catalog of artifacts. After a couple of years on the dig, I took some time off. When I returned in 2013, I discovered that a great deal had changed. The finds team had expanded to two registrars, a finds manager, and a data manager. There had been a proliferation of terms in the database. We spent an entire day trying to define the term “ring”, and ended up deciding that we needed to specify earring, finger-ring, or other ring. Cataloging had fallen behind. Conservators were frustrated that there was no system to identify which objects needed conservation. The photography unit spent a week painstakingly photographing a stone anchor, only to discover that it was just an unworked piece of rock. Specialists were receiving incomplete or inaccurate data. On top of that, we had a whole host of personality conflicts.

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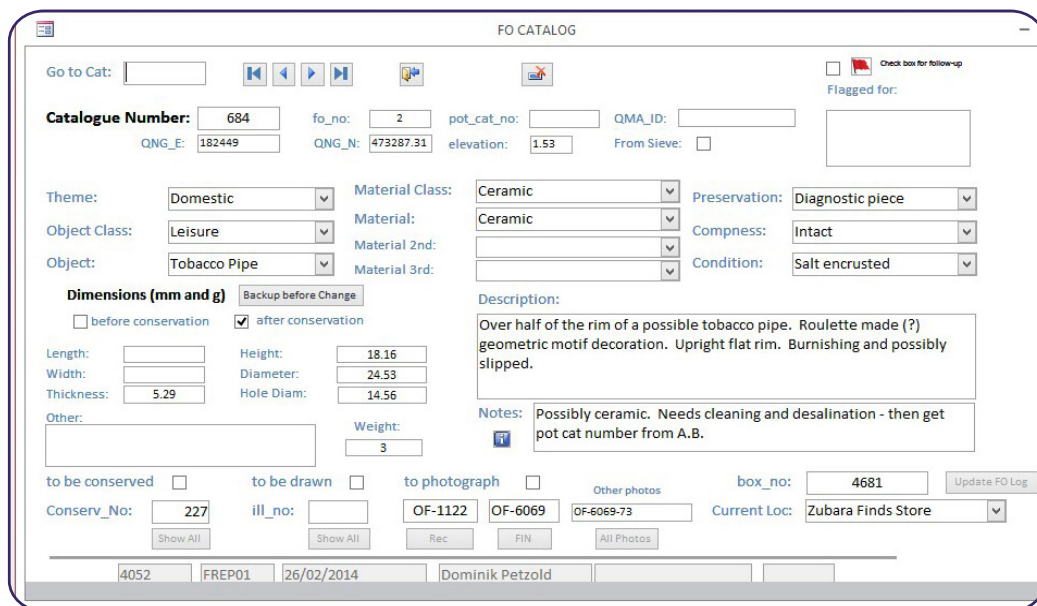
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## REINVENTING THE WHEEL (CONTINUED)

A radical departmental reorganization put me back in charge. I was determined to fix it all, including the broken workflow. I placed artifacts in need of conservation on designated shelves. This made it convenient for the conservation team to drop into the office and choose what to work on. They could also identify what objects needed restoration work, and inform us if something could be put away. We avoided unnecessary photo shoots by having the conservation team review the artifacts first.



Student sorting finds. Photo courtesy of Erin Estrup.



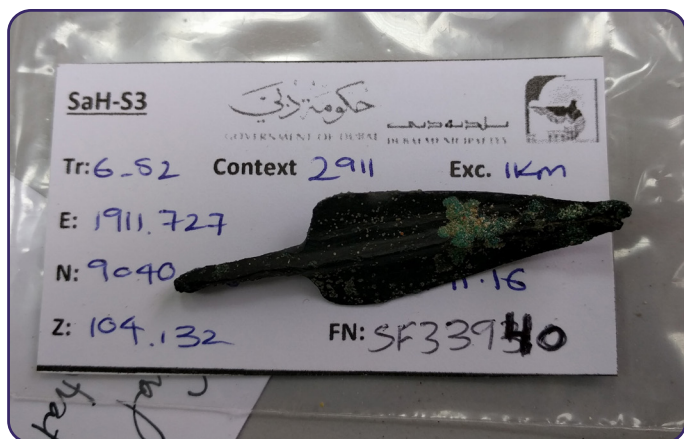
Zubarah 2014 Database – Screenshot of the Zubarah database. Photo and database by Erin Estrup.

The biggest change, however, was the database. It occurred to me that we could sort all of the finds into themes, like “architecture”, “maritime”, “domestic”, etc. From there, these themes could be further narrowed. “Maritime” had sub-topics like “pearling” and “ship building.” One morning I cleared a space on a table and took the largest sheet of paper I could find. I started sketching out a network of our finds, linking every object to a theme or subtheme. I got input from my fellow registrar, archaeologists, conservators, and anyone else who wandered into the office. Eventually we had every object listed and linked. I created a three-level taxonomy: theme, class (subtheme), and object. I got the data manager on board immediately, and she figured out how to link and lock the dropdown lists in the catalog. If you chose “domestic” as your theme, you could only choose from a certain set of classes, and from there a

Continued...

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## REINVENTING THE WHEEL (CONTINUED)



Copper alloy arrowhead, Saruq al Hadid, UAE. Photo courtesy of Erin Estrup.

specific set of object names. This made it easy to find objects related to certain topics, which in turn, greatly reduced the amount of time I spent helping researchers and archaeologists find the data they wanted. It took less than a week to update nearly 5,000 records. After so many years of excavation, it was rare to have completely new objects turn up, but when they did, it was easy to sort them into the new system.

By the end of 2014, cataloging had become a breeze. Instead of agonizing over terminology, we had a predetermined vocabulary. I proudly posted the “finds map” on the wall behind my desk along with all the other documentation that was needed to understand the database. I should have taken a photo



Author (far left). Saruq al Hadid, UAE. Photo courtesy of Erin Estrup.

because a week or two later, we went home for Christmas break and never returned. The government abruptly ended the project with no warning in spring 2015.

I moved on and got other jobs, including an archeological

excavation at [Saruq al Hadid](#) in Dubai, United Arab Emirates. Eventually, the jobs became spaced too far apart to be sustainable. By this point, I was also getting older and wanted benefits like healthcare and retirement – two things not covered when working sporadically on contract throughout the Middle East. I looked at my



Hélène David-Cluny (left) and Charlotte Marie Cable gently brush sand from an incense burner, Saruq al Hadid, UAE. Photo courtesy of Erin Estrup.

skill set, made a list of the things I loved doing, and began hunting for a new career. In 2018, when I started in the MLIS program at the San Jose State University iSchool, I was unaware that I’d already been an archivist and a taxonomist for half of my working life! ♦

## INTRODUCING MELISSA WARD: DIGITAL ARCHIVIST AT BLIZZARD ENTERTAINMENT

By Danielle Dantema

Archivists now work in a wide range of industries so it shouldn't come as a surprise to find one of our alumni thriving in the niche environment of video game development. [Melissa Ward](#) is the Associate Digital Archivist for the [library and archives](#) of Blizzard Entertainment, a gaming company that has developed popular video games such as World of Warcraft, Overwatch, and Hearthstone. In her position, she works with a variety of analog and digital formats including digital artwork, documents, 3D objects and textures, photos, sound files, video



Melissa Ward, Associate Digital Archivist, Blizzard Entertainment. Photo courtesy of Melissa Ward.

files, and more. She also works at the onsite corporate library processing and organizing DVDs, books, and games that employees can check out for personal use.

Melissa is currently working on two major projects. One is preparing all of the department's existing files and catalogs for migration into the new digital asset management software

program. The other is working on the migration of their in-house library system to the Polaris ILS. She enjoys organizing digital files, and one of her favorite things is getting lost in the flow of contextualizing and moving



Danielle Dantema (far right), ALASC tour of Blizzard Entertainment, 2019. Photo courtesy of Danielle Dantema.

Continued...

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## INTRODUCING MELISSA WARD (CONTINUED)



Blizzard Headquarters, Irvine Library, decorated for Halloween 2019. Image courtesy of Melissa Ward/Blizzard Entertainment.

files around so they are more findable and the metadata is clean and accurate. She told me that it's a great feeling to know that in the future, if anyone ever needs a file from the digital archive, it can be found easily and quickly.

Archiving for Blizzard is a complex endeavor because video games are a multi-faceted media with many unique components. Primary digital assets such as screenshots, game files, development documentation, are easy to archive. Archiving the ex-



Statue of Grom Hellscream, Warsong Clan Chieftain from World of Warcraft. Image courtesy of Melissa Ward/Blizzard Entertainment.

perience of playing a game, which is a huge part of properly describing its context and “aboutness”, is still one of the biggest challenges. She hopes to achieve this one day, and would like to collaborate with other archivists in the field. For now it's hard to find

other gaming companies that are engaged in similar work. The industry is still in its infancy compared to the library and archives field as a whole.

The path to Melissa's current position at Blizzard has been a little unconventional, but rewarding. When she was a child, she wanted to be a historian or archaeologist because she really loved (and still



The Crown of Eternal Dedication, Blizzard's 20-Year Service Award, designed by Blizzard Entertainment and Weta Workshop LTD. Image courtesy of Melissa Ward/Blizzard Entertainment.

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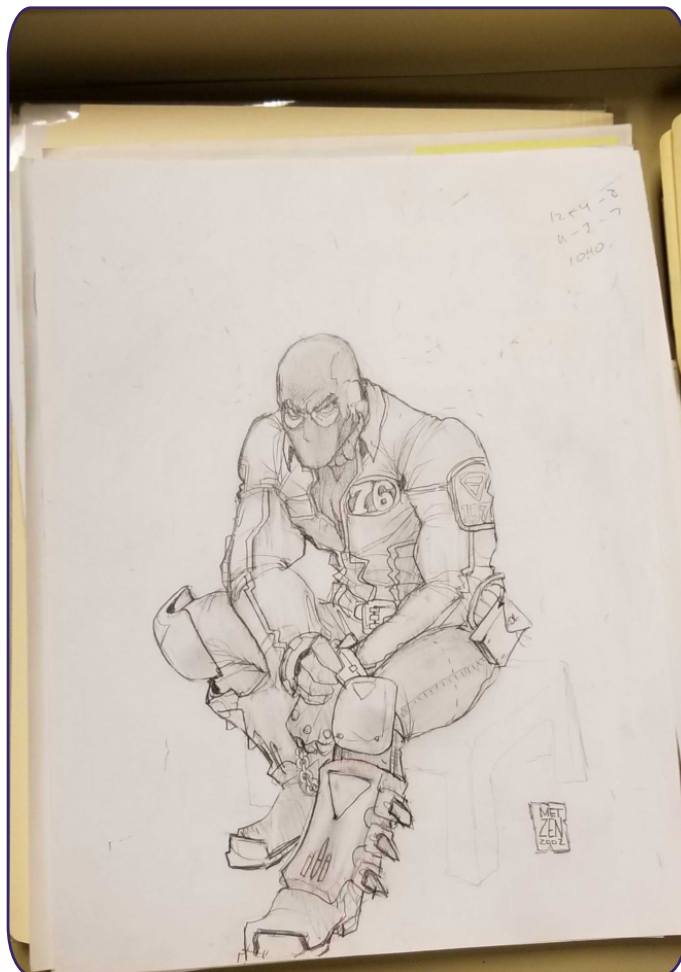
## INTRODUCING MELISSA WARD (CONTINUED)

does) world history and ancient civilizations. Then, as a teen, she became interested in web design and programming. She pursued this interest in college and earned a Bachelor of Arts degree in Digital Media: Internet & Interactive Systems from the University of Central Florida in Orlando.

Playing video games has always been a part of Melissa's life, starting with *The Sims* by EA Games and various strategy games. She was particularly drawn to Blizzard's *World of Warcraft* and continues to play to this day. This



Mounted Costumes: Protoss from *Starcraft* (c. 1998) and Orc from *Warcraft II* (c. 1995), created by Total Fabrication. Image courtesy of Melissa Ward/Blizzard Entertainment.



Concept for *Overwatch* character Soldier: 76, by Chris Metzen, 2002. Image courtesy of Melissa Ward/Blizzard Entertainment.

interest led her to working for Blizzard as a Web Front End Engineer in 2013. A couple of years later, she left to join a web startup. After keeping in touch with past coworkers, she applied for a Digital Asset Coordinator position at Blizzard while she was still an iSchool student. The company was happy to have her back in a brand new role. Since graduating with her MLIS degree in 2018, Melissa has received the title of Associate Digital Archivist. The most helpful classes for succeeding in her new position were Digital Curation, Metadata, Vocabulary Design, and Managing Photographic Collections.

Continued...

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## INTRODUCING MELISSA WARD (CONTINUED)

When I asked Melissa if she had any final advice for iSchool students, she emphasized the importance of optimism and persistence. Working for Blizzard had seemed like a far-off dream when she first applied for a position at the company after earning her undergraduate degree. “I had never even dreamed of applying until one day I thought, why not try? This proved to be one of the best decisions I ever made and something I always advise job-seekers to do: Just apply for whatever you dream of, even if the odds seem small, and KEEP APPLYING – you never know what will eventually happen!”

Melissa, a proud iSchool alumna, is an asset to Blizzard’s artists and developers who look to



Lilith Statue, created by Onyx Forge for BlizzCon 2019.  
Image courtesy of Melissa Ward/Blizzard Entertainment.



Embracing your inner geek: Librarian & Archivist Jessica Taylor creating new banners for an upcoming Library makeover. Image courtesy of Melissa Ward/Blizzard Entertainment.

her for help in finding inspiration from the archives. Her career only continues to grow with each new game that the company creates for the enjoyment of players around the globe. ◆

IN MAY, THE STUDENT CHAPTER OF THE SOCIETY OF AMERICAN ARCHIVISTS HOSTED A VIRTUAL EVENT WITH MELISSA WARD AND HER COLLEAGUES ON THE BLIZZARD VAULT TEAM. CHECK OUT THE RECORDING ON OUR [YOUTUBE CHANNEL.](#)

## SO, YOU DIGITIZED THAT - NOW WHAT? THE SUBTLE CRAFT OF DIGITAL PRESERVATION

By Terry Schiavone

When institutions embark on digitization projects, the result is improved access to rare and unique collections. Yet, however apparent the improvements to access and visibility on the Web, digitization carries a set of responsibilities. The creation of born-analog digital content or the acquisition of born-digital content sets the stage for policy and standards still in their infancy. This concept is known as digital preservation. Much like book and paper conservation, digital materials require preservation policies and disaster plans.

For the past four years, I have worked as a Digital Processing Specialist in the [Preservation, Conservation, and Digitization Department at Penn State University Libraries](#).

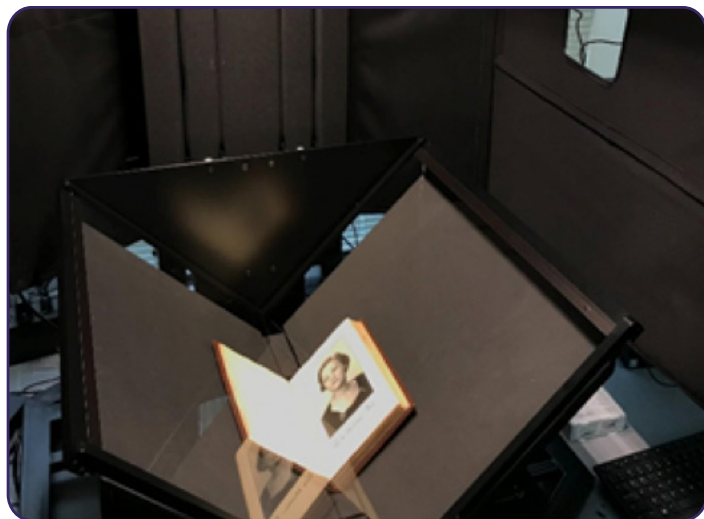


Patee Library, Penn State University Park campus. Photo courtesy of Terry Schiavone.

During this time, I have developed a deep appreciation for the department's focus on digital access to archival collections. Digital preservation is truly collaborative in nature, and requires participation from various stakeholders outside the department. In my work, I have seen how digitization and digital preservation have gradually intertwined into a tightly woven relationship.

### Preservation is Preservation, Right?

The goal of digital preservation is to mitigate data loss through such methods as data redundancy, proper file management, and storing master copies on remote servers. Ideally, a digital preservation program creates a com-

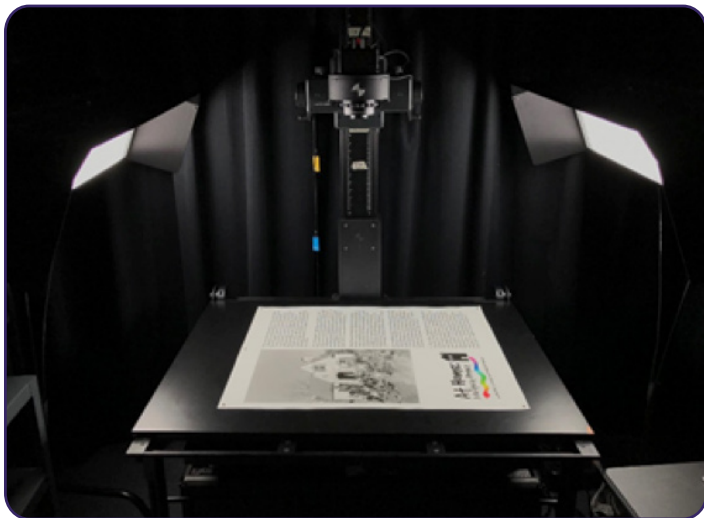


ATIZ Mark II book scanner. Photo courtesy of Terry Schiavone.

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# ARCHEOTA

## SO, YOU DIGITIZED THAT COLLECTION—NOW WHAT? (CONTINUED)



Medium format camera system by Digital Transitions. Photo courtesy of Terry Schiavone.

munity of practice to ensure access to digitized and born-digital materials in perpetuity. Organizations establish rationales detailing the whys for a digital preservation program, the scope of what those policies include, and the roles and responsibilities of the department and other stakeholders. As technology advances and critical strengths and weaknesses in media are identified, digital preservation remains an open dialogue between professionals.

### Plan, Document, Implement, and Repeat

The Federal Agencies Digital Guidelines Initiative ([FADGI](#)) is a collaborative effort to develop and maintain guidelines for digitized and born-digital content. These guidelines help digitization labs calibrate specialized equipment to meet preservation standards at point of capture. When creating born-analog

digital content, a number of factors need to be considered: the nature of the object (loose document, negative, bound volume, magnetic media, etc.), the data being captured, and the goal of the project. Storage capacity and reliability are integral components in this process and require clear documentation and planning. Institutions need to manage risks by evaluating and documenting a disaster plan for events such as a flood or fire. Checksum programs can be used to ensure data integrity and fixity so that digital files remains unchanged in



Gee! I wish I were a man: I'd join the Navy, Naval Reserve or Coast Guard, 1918, poster. Image courtesy of Penn State University Libraries.

Continued...

# ARCHEOTA

## SO, YOU DIGITIZED THAT COLLECTION—NOW WHAT? (CONTINUED)



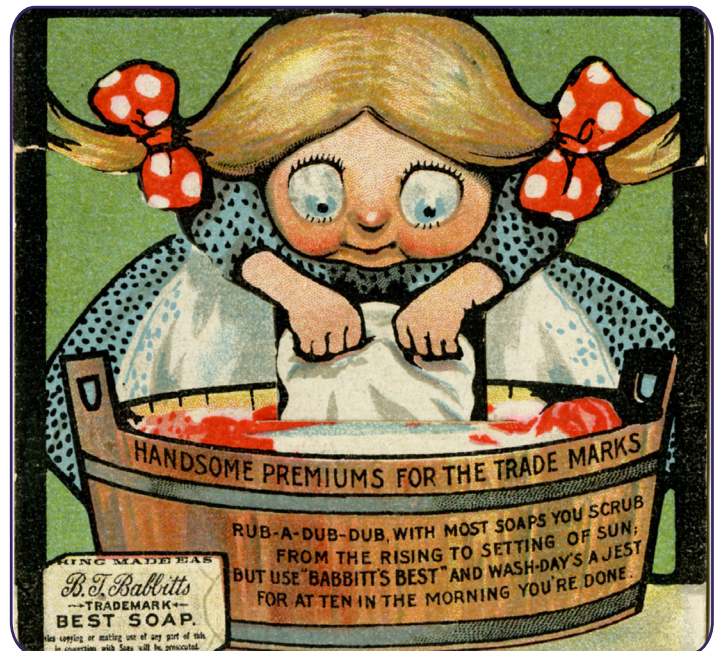
Richard Nixon as bird of prey tearing the heart out of Indochina, 1971, poster.  
Image courtesy of Penn State University Libraries.

storage environments.

Digitization requires a massive allocation of storage space. Flatbed scanners, such as the Epson Expression 12000XL, or other specialized digitization equipment, capture images in RAW or file derivatives such as TIF (tagged image file). Uncompressed upon capture, the massive file size results from digitization standards for pixel depth and bits per channel. File formats for preservation, such as uncompressed TIFs, maintain all the information representative of the file. Oth-

er file formats, which are created for access copies in a web environment, support the JPEG 2000 standard for lossless encoding to prevent information loss.

Some institutions can afford remote server storage and enterprise cloud solutions, but smaller institutions may need to purchase external hard drives. In this case, a master list should be maintained of hard drives, noting files and collections, age of the drive, and physical location. Hard drives are prone to failure over time, and each type, whether magnetic or solid state, has its own unique mode of failure. Therefore, all hard drives should be replaced every three to five years. Carefully managed redundancy can mitigate accidental



B. T. Babbitt, Best Soap, trade cards, 1907. Alice Marshall Collection.  
Image courtesy of Penn State University Libraries.

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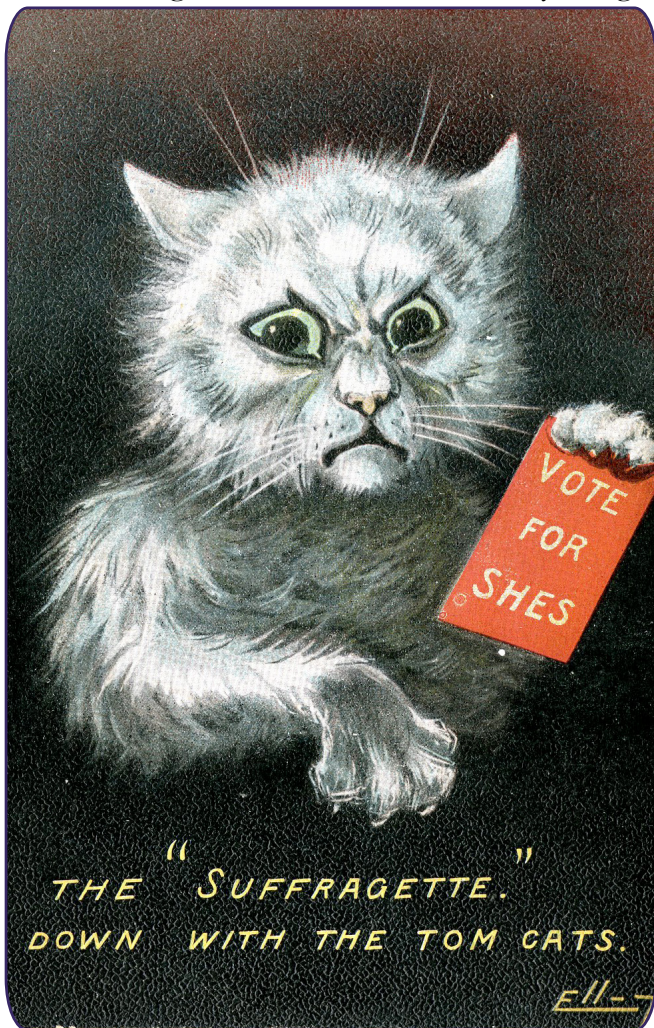
# ARCHEOTA

## SO, YOU DIGITIZED THAT COLLECTION—NOW WHAT? (CONTINUED)

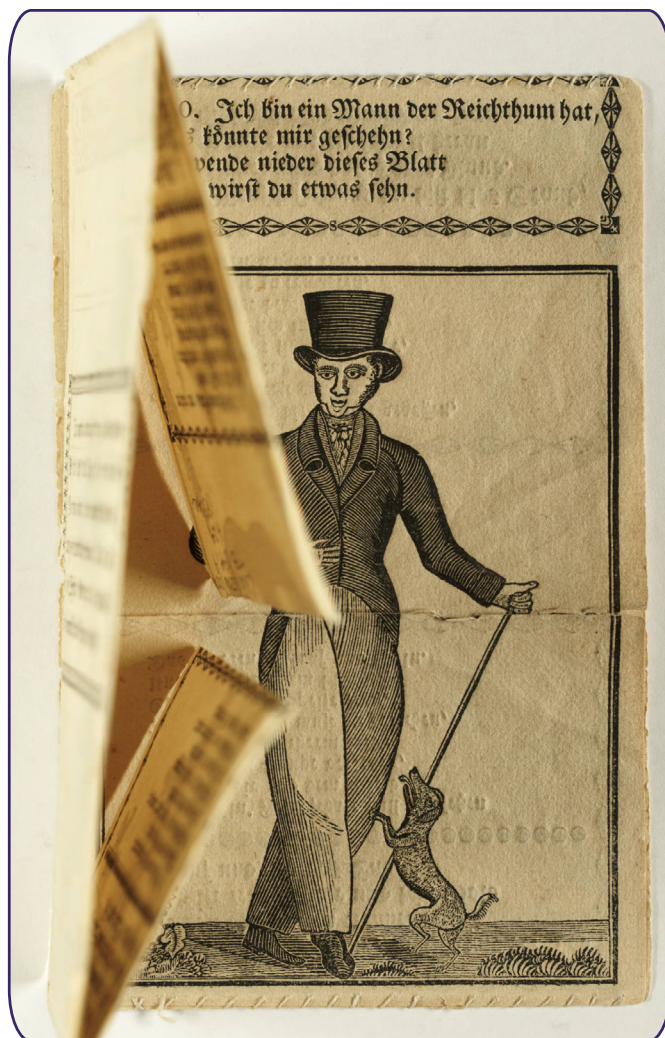
data loss that may occur through file replication. Organizations also need to develop strategies for future collection migration, file maintenance, and metadata exports in an easily accessible manner.

### The Penn State Libraries Experience

Our department has grown over the last four years with the creation of two professional roles and two part-time support staff. Having a dedicated digital preservation librarian to helm the long-term care of the library's dig-



Down with the Tom Cats, postcard. Alice Marshall Collection. Image courtesy of Penn State University Libraries.



1833 German metamorphosis, movable book. Image courtesy of Penn State University Libraries.

ital collections has boosted the integrity and sustainability of digitization initiatives. In addition, the creation of the digital production supervisor position has strengthened ties with stakeholders, stabilized production workflows, and managed tasks completed by stakeholders and vendors.

The acquisition of technology to support digitization initiatives, and even digital forensics to retrieve data from damaged or

Continued...

# ARCHEOTA

## SO, YOU DIGITIZED THAT COLLECTION--NOW WHAT? (CONTINUED)

obsolete technology, has expanded our team's ability to complete in-house projects. These technologies greatly improved the precision and versatility of the unit.

Equipment such as the Atiz book scanner with adjustable cradle with v-platen minimizes stress on bindings and expedites the digitization process through auto capture. The addition of a large format scanner greatly increased our color accuracy and minimized post-production stitching. The Metis DRS 1500 DCS has become the department workhorse for its ease of use due in part to automation, a 3 x 5 foot scanning table, and its ability to show fine details, such as paint strokes.

### Looking to the Future

My work at Penn State has revolutionized my career direction and reaffirmed

my commitment to preserving the past. Over the past four years, opportunity has abounded with professional enrichment in the library's

digitization program. I have always wanted to contribute to the preservation of the historical record. When the library hired me as a part-time technician, I was completely and wholly taken in by the department's prodigious work. The combination of my interests in photography, dedication to digital access, and fascination with handling rare items, launched me into the Master's in

Library and Information

Science program at San Jose State University. Having just graduated from the iSchool in May, I am excited for the next phase of my career and continued advocacy for digital preservation. ♦



The Hammertmill bond, Vol. 14, 1933, newsletter.  
Image courtesy of Penn State University Libraries.

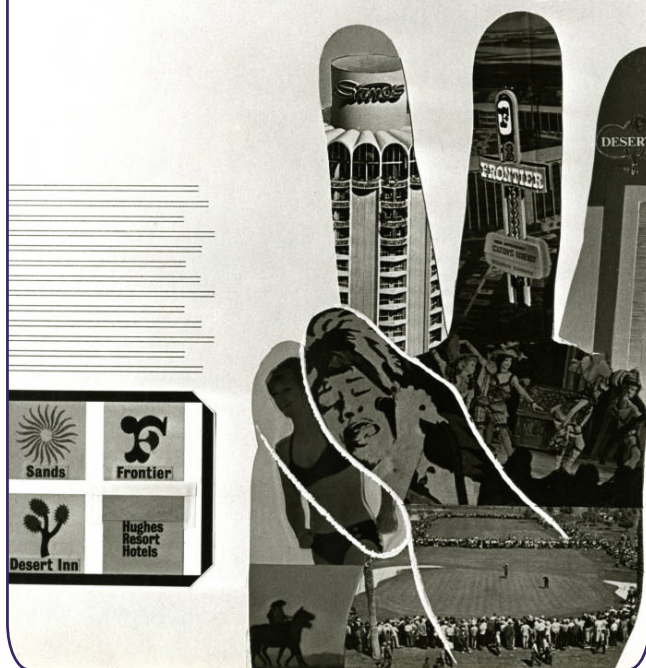


Steel Workers Organizing Committee scrapbook.  
Image courtesy of Penn State University Libraries.

## CONQUERING THE BACKLOG: SPECIAL COLLECTIONS AND ARCHIVES' BACKLOG ELIMINATION PROJECT AT UNLV

By Angela Moor

**There isn't just one  
good reason to come  
to Las Vegas.**



Advertisement for The Sands Hotel, The Desert Inn, and The Frontier in Las Vegas, Nevada. Courtesy of UNLV University Libraries.

I have been working on the Backlog Elimination Project at the University of Nevada, Las Vegas (UNLV) since October 2017.

Like many repositories, [UNLV Special Collections and Archives](#) had accumulated a backlog of collections that were undescribed and undiscoverable. These collections had no finding aids

and were not listed in the division database or in the library catalog. In 2015, Special Collections and Archives undertook a survey of all archival holdings. The survey team documented collection locations, the existing level of description, and the physical state and research value of the materials. The team collected data using Google Forms and compiled the information into a Google Sheet, allowing the data to be sorted and tracked.

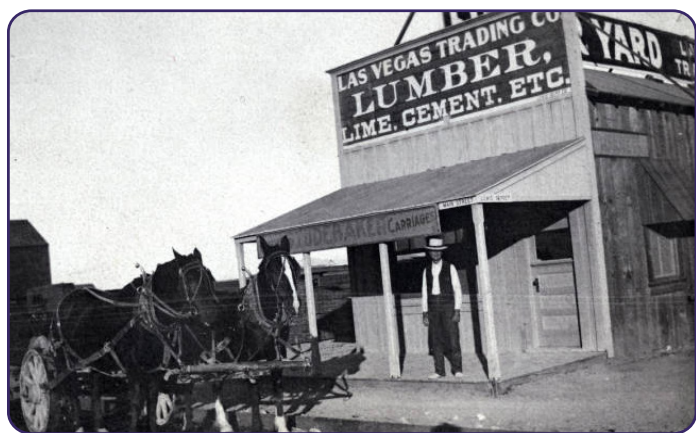
Following the survey, the administration of the UNLV Libraries generously allocated funding for a three-year project to eliminate the backlog. The project falls under the purview of the Technical Services Department, which is responsible for collection management and performs such tasks as processing and conservation of collection materials, description of collections, and tracking collection locations. Cyndi Shein, the director of Technical Services, oversees the Backlog Elimination Project. We have a team of one full-time staff, six half-time staff, and one graduate student to process and describe the collections.

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# ARCHEOTA

## CONQUERING THE BACKLOG (CONTINUED)

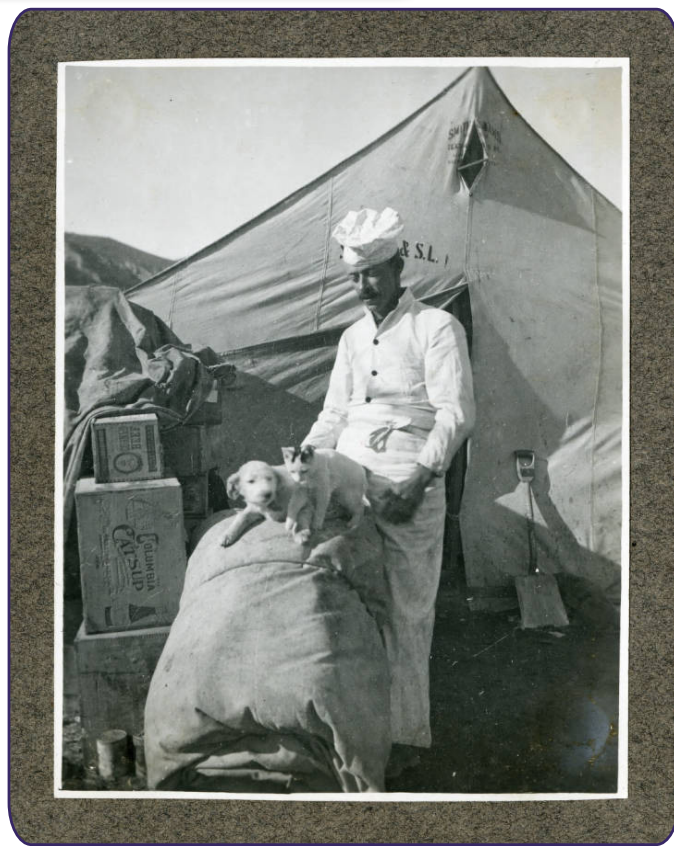


Photograph of a man and wagon outside the Las Vegas Trading Company, Las Vegas (Nev.), 1905. Courtesy of UNLV University Libraries.

We began by working on the collections with the most pressing preservation issues first, and then prioritized collections that had a high research value. To manage the workflow, we use a Trello board that lists collections to be processed and links to the survey information for each collection. The manager assigns the collection to one of the team members, or for larger collections, teams of two or three people. Once a collection is assigned, staff then physically



Photograph of the interior of the Las Vegas Hotel, Las Vegas (Nev.), 1905. Courtesy of UNLV University Libraries.



Photograph of a man and wagon outside the Las Vegas Trading Company, Las Vegas (Nev.), 1905. Courtesy of UNLV University Libraries.

pulls the collection and reviews the survey data. While it would be a dream to be able to process everything at a detailed level, it would take us decades to accomplish. Instead, we use the tools of MPLP – More Product, Less Process – to decide what level of processing is most appropriate for each collection based on the research value assigned during the survey and our own judgment. We can process at the collection, series, file, folder, or item level.

Our underlying mission is to ensure that every collection has a description and can be searched and located by users. We work hard to honor

Continued...

# ARCHEOTA

## CONQUERING THE BACKLOG (CONTINUED)

that mission by processing materials at the best level and avoiding highly intensive, time-consuming processing and description. Once staff reviews the collection, a processing plan is submitted for approval. We focus our efforts on making sure collections are housed properly by reboxing as needed. This has also helped us save a significant amount of shelf space. Our team uses ArchivesSpace to create finding aids, then the library's cataloging staff use information from the finding aids to create MARC records for the collections.



Photograph of Lionel Hampton with members of the Moulin Rouge show group, 1955. Courtesy of UNLV University Libraries.



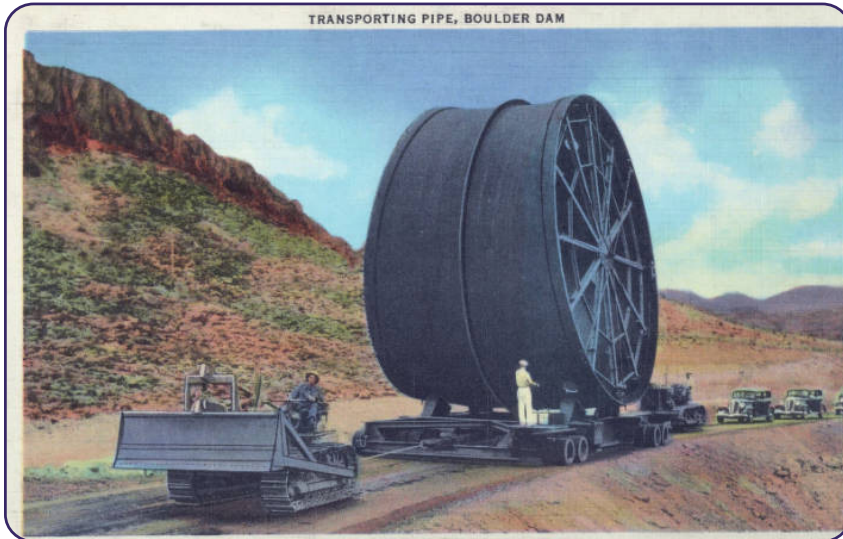
Photograph of three men and U.S. Airmail bi-wing airplane, Las Vegas (Nev.), April 17, 1926. Courtesy of UNLV University Libraries.

The three-year long Backlog Elimination Project will wrap up on June 30. Later this year, Special Collections and Archives will move to a new digital asset management system. The work we have done to create records for all of our collections will ensure that they will be discoverable in the new DAMS. We have also been able to go back and revise legacy descriptions to bring them up-to-date or make them more complete. At the beginning of this year, we completed all manuscript collections in the backlog and have since been devoting our time to the photograph collections. We have also been able to identify and process a number of “mystery” collections that weren't labeled. Since transitioning to remote work in March, we have continued to create resource records for photograph collections. The Backlog Elimination Project has been remarkably successful due to several factors. The

Continued...

# ARCHEOTA

## CONQUERING THE BACKLOG (CONTINUED)



Postcard showing the transportation of a pipe, Hoover Dam, circa 1930s.  
Courtesy of UNLV University Libraries.

most important factor is the administration's generous financial support in providing funds for a team to work on the project for three years. We were also given a large processing space with six computer workstations. We are incredibly grateful for that support. Another factor for our success is having a collaborative work environment where people are willing to help each other in myriad ways, including moving collections and proofreading finding aids. Finally, the survey gave us a great starting place. Using that data, we've been able to easily identify which collections need work and how to prioritize them. Once our work on a collection is complete, we update the survey form so we can use the survey documentation

to see what is left to be processed.

My work on the Backlog Elimination Project has strengthened my judgment in assessing what level of processing is most appropriate, and has helped me get more comfortable with minimal processing, knowing that a collection can always be described in more detail in the future. I know that our work has made a difference, because collections we have described are requested soon after being listed online. It's all too

easy for collections to lie forgotten in the stacks due to staff turnover and inadequate resources. While it may not be possible to hire a full team, evaluating and identifying priorities is an excellent starting place for repositories that have an interest in conquering their own backlogs. ♦

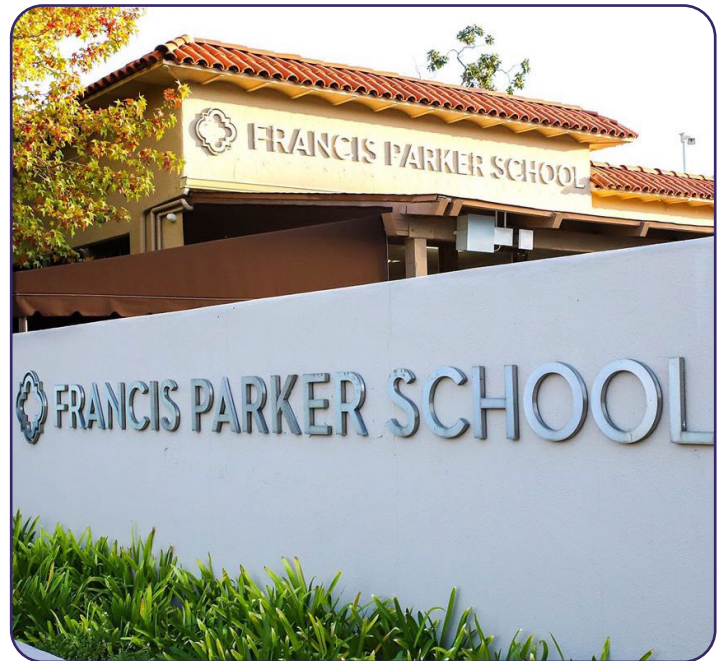


Slide of a Native American woman at a demonstration near the Nevada Test Site, 1989.  
Courtesy of UNLV University Libraries.

## THE FRANCIS PARKER SCHOOL ARCHIVE: 100 YEARS OF HISTORY AND PRIDE

By Dakota Greenwich

The [Francis Parker School](#), located in San Diego, California, was founded in 1912 by Clara Sturges Johnson and her husband William Templeton Johnson. Starting with just a handful of students, the school grew over the decades to become one of San Diego's best independent schools. Located in the Linda Vista neighborhood, the Upper School sits at the top of a gorgeous hill overlooking a canyon and Highway 5. The original school and its pedagogy were heavily influenced in both name and philosophy by the work of Colonel Francis Wayland Parker, a pioneer of progressive education in the United States.



Francis Parker School campus, San Diego. Photo courtesy of Francis Parker School (Facebook, March 13, 2020).



Sculpture, Francis Parker School. Photo courtesy of Francis Parker School (Facebook, June 2, 2020).

From 1912 to the early 1960s, Parker School steadily grew and thrived as a K-9 school. In the late sixties, the school expanded its enrollment to include grades 10 through 12, and the student body increased to around 500 students. Too large for the Mission Hills campus alone, the school purchased its current 43-acre Linda Vista campus from the San Miguel School for Boys, and in 1971, established this campus as the home for the Upper School, which includes the middle and high school grades.

With 108 years of teaching, learning, and growing, not to mention trophies won, yearbooks

Continued...

# ARCHEOTA

## THE FRANCIS PARKER SCHOOL ARCHIVE (CONTINUED)



Lower school playground, 1936. Photo courtesy of Francis Parker School (Facebook, May 22, 2014).

published, and letterman jackets worn, Francis Parker School has saved up quite a number of rare and valuable materials, all of which showcase the school's deep history and its dedication to developing students into civically engaged, courteous, intelligent adults. The archive itself is a small 3-by-10-foot glass-enclosed room on the first floor of the main library. With four bookcases lining the back wall, the shelves are lined with books, binders, framed photographs, sports patches, trophies, and even the odd monogrammed lamp. As I stepped inside the archive for the first time, I was enthralled with the opportunity to work with such a wide variety of materials having so much meaning for an institution. After all, the collection includes published books from alumni on all kinds of subjects. You can feel the pride this school has

in the accomplishments of its students.

To be clear, no amount of work experience in archives and special collections, of which I have plenty, could prepare me for the work I was about to embark on. The archive, a conglomeration of donated materials from alumni and stacks of books from faculty offices, served more as an exhibition of Francis Parker School history than as a small institution aimed at preserving these materials. And while the archive was bare bones, with no environmental controls

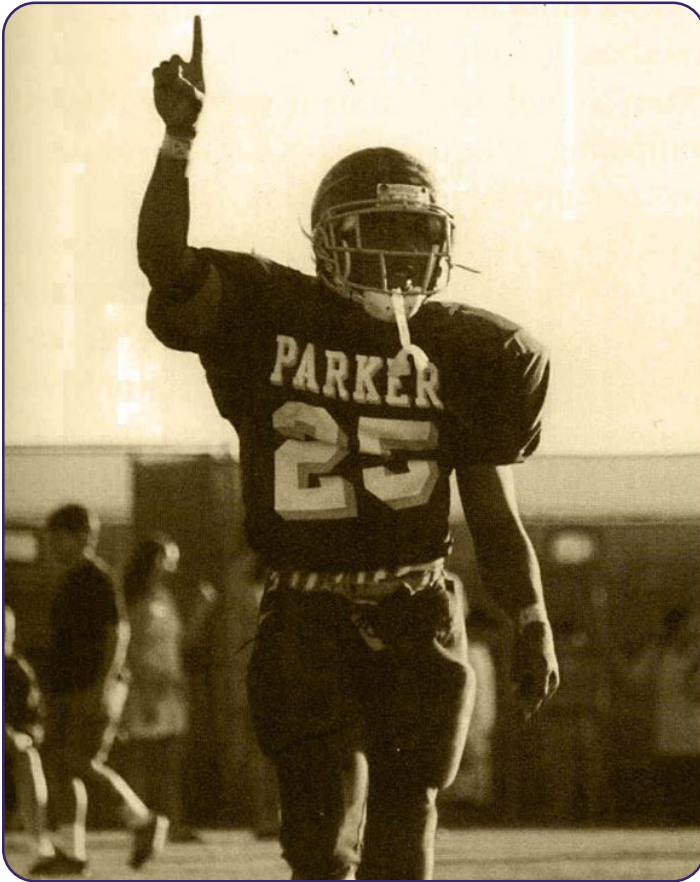


Tony Girion, teacher. Photo courtesy of Francis Parker School (Facebook, September 5, 2013).

Continued...

# ARCHEOTA

## THE FRANCIS PARKER SCHOOL ARCHIVE (CONTINUED)



Football player, Parker Lancers. Photo courtesy of Francis Parker School (Facebook, September 5, 2013).

and a small silverfish problem, processing this collection has been one of the most rewarding experiences I could have asked for as an archivist. Working on an uninventoried, unprocessed collection left me curious as to how I would even begin the monumental project of processing, and where I would begin to describe the collection. However, after setting aside an afternoon to poke through all the binders and boxes, I settled on beginning with a processing plan and total inventory of the archive holdings. Don't fix the process if it ain't broke, right? I was even more curious as to how I would create

a finding aid for the collection without an information management system. (Oh, how spoiled I've been to have ArchiveSpace and Archivist Toolkit to help!) What all this came down to was this: I'm going old school with a Google Doc, and new school with MPLP description – More Product, Less Process. Less is more, right?

About the time I was knee-deep in my inventory, I began to realize that the collection, while already expansive and encompassing the school's mission, values, and culture, could be so much more. The Parker archive gives us the opportunity to describe the current culture, demographics, and scholarship of the school through the acquisition of current photographs and files, school projects, and even student publications. The archive also allows us to save and exhibit what is currently creating history through student organizations, school events,



Students and school bus. Photo courtesy of Francis Parker School (Facebook, December 31, 2018).

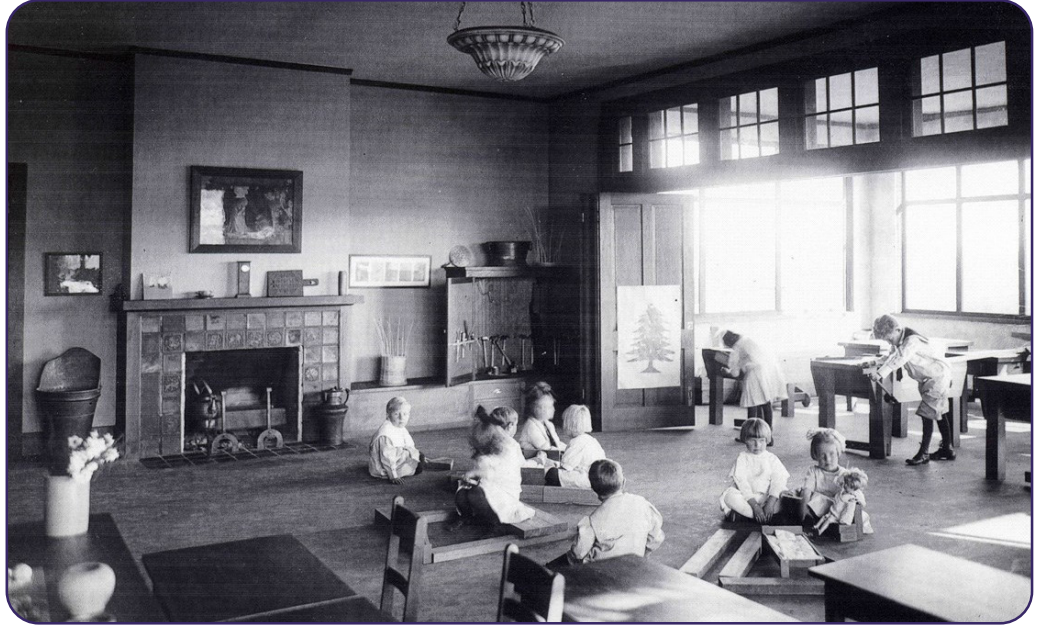
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# ARCHEOTA

## THE FRANCIS PARKER SCHOOL ARCHIVE (CONTINUED)

and organizational associations. Sure, space is limited, but support certainly is not, and with that we are certainly lucky. There are opportunities to work with student publications more regularly, with faculty and students more often, and with leadership in order to market this sub-organization as a learning opportunity and a space to donate exemplar projects and students' work that would otherwise collect dust in some corner.

Now, as we're in the midst of dealing with COVID-19, I have the opportunity to document history as we make it. Francis Parker



Interior of Francis Parker School in Mission Hills. Photo courtesy of Historic Mission Hills (Facebook, May 27, 2017).

School moved to an all online learning environment in March this year and began transitioning students from a traditional learning experience to a completely new one. Instruction is online, assignments are online, research is online, and it hasn't been easy. How could I, as a purveyor and preserver of history, pass up this opportunity to collect and preserve the experiences and materials created in this unprecedented time? Before this, I was so focused on the past, and materials already created and decades old. Now, I see myself in a more active, collaborative role, one that allows me to work closely with the content creators to exhibit and collect materials that most accurately portray this time in history. I'm proud to be involved with such an institution and am excited to see what this archive will grow into with a little TLC and time. ♦



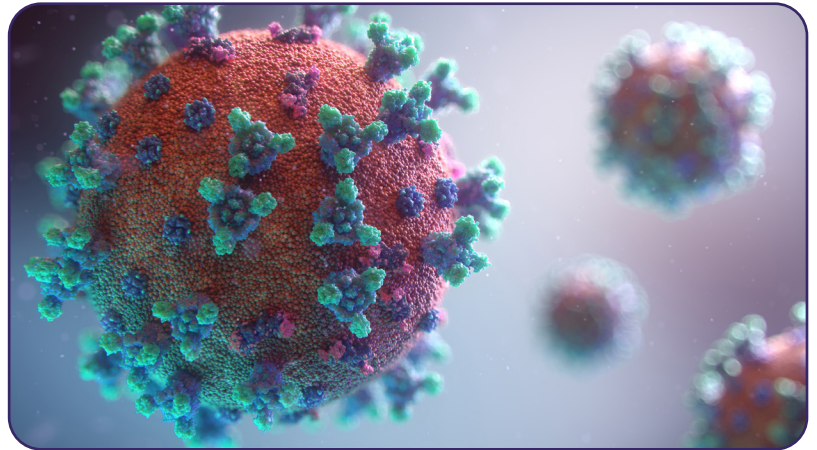
Students in classroom. Photo courtesy of Francis Parker School (Facebook, December 31, 2019).

## ARCHIVING IN TIMES OF CRISIS: ARCHIVISTS RESPOND TO COVID-19

By Marissa Friedman

We are living in an extraordinary historical moment. With millions of confirmed cases worldwide and thousands of deaths, the Covid-19 pandemic has spread tragedy across the globe. Archival professionals have responded by addressing financial insecurity among archival workers, changing the way archival work is done, and engaging in projects to archive the pandemic.

Like other American workers, many contingent (grant-funded, contract-based) and non-contingent (permanent) archival staff are facing immediate financial insecurity caused by the economic shutdown, closures, and waves of public-sector budget austerity measures, that threaten continued furloughs or layoffs in the immediate future. Financial insecurity has long been a threat for



Coronavirus visualization. Image courtesy of Fusion Medical Animation on Unsplash.

archival organizations, particularly among smaller, under-resourced, community-based archives that often serve and represent already vulnerable populations. In April, archivist Bergis Jules foresaw that the disruption brought by the outbreak would disproportionately affect community archives, especially those created by people of color ([Jules](#)).

In March, a group of archivists created the [Archival Workers Emergency Fund](#), which provides financial assistance of up to one thousand dollars per recipient to archivists adversely impacted by layoffs or furloughs. Funding support has come from the SAA Foundation, hundreds of individual donors, and several regional archival organizations. As of June, #AWEfund has raised over eighty thousand dollars and provided financial support to over one hundred archival workers impacted by the pandemic. In addition,



ICU nurse on hospital ship USNS Comfort. Photo courtesy of Sara Eshleman on Wikimedia Commons.

Continued...



## ARCHIVING IN TIMES OF CRISIS (CONTINUED)

the Society of American Archivists (SAA) has compiled a list of resources for archival workers covering everything from housing and eviction activism to student loan information, mutual aid resources, labor and employment standards and organizing strategies, and free professional development opportunities.

As David S. Ferrerio, Archivist of the United States, wrote in an open letter to his colleagues earlier this year, “sometimes history happens around us and forces us to change the way we approach our work” ([Ferrerio, 2020](#)). Libraries and repositories have had to shut their doors to the public, replacing in-person assistance with a remote, work-from-home model during the shelter-in-place and state-mandated closures. That does not mean archivists have been idle. Information professionals are coming up with creative and useful ways to accomplish digital projects, create new projects, pause and reflect on institutional goals and projects, and adjust limited reference services to focus on email, chat, and phone reference.

The Society for American Archivists provides a variety of resources and ideas for archivists working remotely, including activities related to



COVID-19 Mobile Testing Center, New York. Photo courtesy of the National Guard on Wikimedia Commons.

administration, collection development, description, reference/outreach, managing student workers, web maintenance, volunteer management, self-care, and personal/professional development. As archives and libraries move to reopen, decisions are being made about how to modify archival activities to support the

health and safety of staff and the public alike.

Archivists have mobilized to carry out their central service mission to document and make available for future generations the cultural and historical records of the global health crisis. There is an emphasis on collecting digital content, from news sites to scientific data, to social media posts by journalists and governmental leaders.



Women wearing masks, New York. Photo courtesy of Shanluan on Wikimedia Commons.

Continued...

# ARCHEOTA

## ARCHIVING IN TIMES OF CRISIS (CONTINUED)

Efforts to capture the personal experiences of constituent communities are another significant area of collecting. These projects typically adopt crowdsourcing methods to solicit materials from community members, including photographs, recordings, letters, documents, social media posts, and anything that speaks to the financial, physical, emotional, social, or cultural impact of COVID-19.

Here at San Jose State University, our Special Collections and Archives staff quickly sprang into action to document the impact of the pandemic on our academic community, implementing the [Spartan Speaks on Covid-19](#) digital archival project coordinated by [University Archivist Carli Lowe](#).

Through the co-creation of COVID-19 collections, archivists hope to document a diverse and representative array of experiences. Archivists interested in creating collections at their own institutions



Statue of Liberty graffiti. Photo courtesy of Jon Tyson on Unsplash.



Roadside social distancing message. Photo courtesy of Logan Weaver on Unsplash.

can find information on the SAA website, including a resource kit, [Documenting in Times of Crisis](#), and an annotated list of resources and examples of current practices for documenting the pandemic, compiled by the SAA Students and New Archives Professionals ([SNAP](#)) Section.

Numerous archival projects have become available for online viewing. For example, Duke Kunshan University in China has created the [COVID-19 Memory Archival Project](#) using ArcGIS StoryMaps to create a media-rich storytelling digital experience for visitors to the online platform. The formats include GIS, audio, video, and written text. In another example, a consortium of professors and graduate students from across the world created [A Journal of the Plague Year: An Archive of Covid-19](#). The project documents people's everyday experiences, collecting everything from flyers and

Continued...

# ARCHEOTA

## ARCHIVING IN TIMES OF CRISIS (CONTINUED)



Marquee. Photo courtesy of Edwin Hooper on Unsplash.



Haircut. Photo courtesy of Jose Pinto on Unsplash.

email messages, to Facebook posts and oral histories. The site provides an interactive map that allows visitors to explore the items' provenance.

In times of crisis, we are called to act collectively, compassionately, and creatively to support each other, and to advocate for the health, safety, and economic security of archival workers and the at-risk communities they serve, as well as the enduring

cultural value of archival activities. Archivists have acted to financially and emotionally support their colleagues, adapt to remote workflows, and respond to the pandemic. Archivists play a critical role in preserving the stories and knowledge that locate events within historical contexts and secure our historical and cultural record. We can and must use our expertise in digital preservation, database design, and resource description to ensure long-term access to scientific and medical data, governmental responses, and sociocultural and economic experiences in this unprecedented time. ♦

### References

Ferriero, D. S. (2020, March 27). [Message from the Archivist of the United States.](#)

Jules, B. (2020, April 4). [Supporting Community-Based Archives Through the Covid-19 Crisis.](#)

# ARCHEOTA

## OUR STAFF RECOMMENDATIONS FOR SUMMER READING

We've found the perfect way to combine a love of archives with a passion for reading. Our curated list of fiction and nonfiction includes books that are whimsical and practical, profound and light-hearted, dystopian and inspirational. Enjoy!

**TIME TO CURL UP WITH A GOOD BOOK!**

### #1 *The Record Keeper* by Agnes Gomillion

In this dystopian novel, Gomillion explores the struggle between the security of maintaining peace and the fear of risking security for freedom. A subjugated group keeps the elite in comfort, while dreaming that one day they, too, can live a life of ease. The protagonist Arika Cobane has the opportunity to move up to a life of privilege, but realizes she could only do so at the cost of her own people's oppression. What is peace worth?

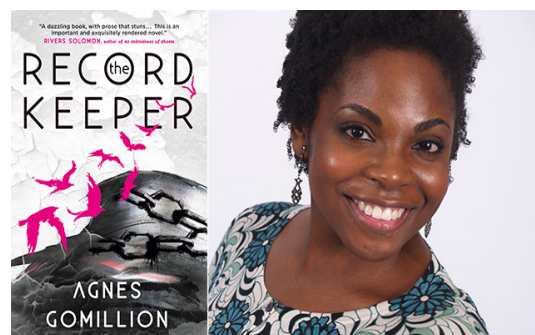
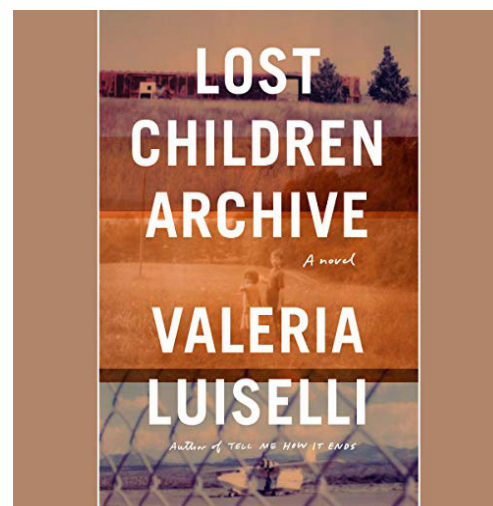


Image courtesy of Barnes and Noble

### #2 *Lost Children Archive* by Valeria Luiselli

In this haunting story of imminent loss, a blended family of mother, father, girl, and boy, drive across America. Along the way, they collect an archive of sounds, photographs, and other materials. The couple's growing estrangement will, at journey's end, tear apart the lives of the two young children. Luiselli asks "what does it mean to document something, an object, our lives, a story?"



Jacket design by Jenny Carrow. Image courtesy of Amazon.

Continued...

# ARCHEOTA

## SUMMER READING RECOMMENDATIONS (CONTINUED)

#3

### *The Catalogue of Shipwrecked Books* by Dr. Edward Wilson-Lee

While his father Christopher Columbus engaged in the violence of conquest, his son Hernando Colon (1488-1539) pursued a different quest, collecting thousands of books to add to his library. His vision of a universal library containing all of the knowledge of the world was unique for the time. He even created subject catalogs and bibliographical guides for his collection.

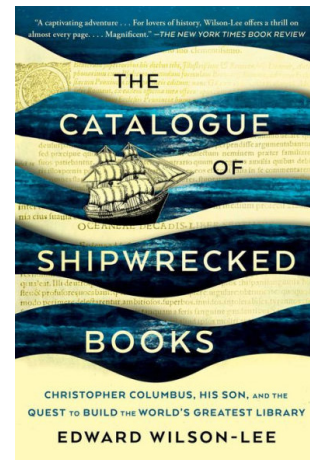
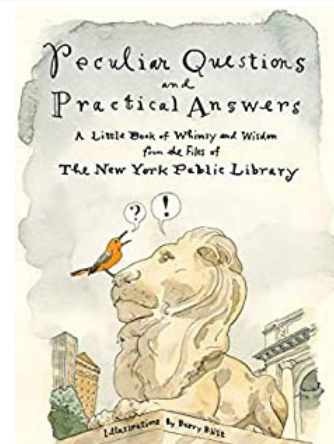


Image courtesy of Barnes and Noble.

#4

### *Peculiar Questions and Practical Answers* from the Files of the New York Public Library

NYPL reference librarians respond to questions from a forgotten trove of file cards. For example: Can mice throw up? (1949). Answer: A 2013 study titled “Why Can’t Rodents Throw Up: A Comparative Behavioral, Anatomical, and Physiological Study” concluded that they cannot and that an “absent brainstem neurological component is the most likely cause.”



Cover illustration and design by Barry Blitt.  
Image courtesy of Amazon.

#5

### *The Allure of the Archives* by Arlette Farge

French historian Arlette Farge shares her lifetime passion for writing history based on archival research using primary source materials. She describes her experiences combing through documents in judicial and police archives to extract evidence from the past and reconstruct the lives of French women in the 18th century. According to Farge, “an archive presupposes an archivist, a hand that collects and classifies.”



Image courtesy of Amazon.

Continued...

# ARCHEOTA

## SUMMER READING RECOMMENDATIONS (CONTINUED)

#6

### *The Archived & The Unbound* by Victoria Schwab

In Victoria Schwab's two-book series, the Archive holds the stories of the dead. Some of these tales don't want to stay filed away, and are trying to break out. When narratives are altered, what remains, and does the boundary between the living and the dead no longer exist? Reality is in the balance when the security of the Archive is in jeopardy.



Cover design by Tyler Nevins. Image courtesy of Amazon.

#7

### *The Archive of Alternate Endings* by Lindsey Drager

Drager's novel traces evolving versions of the Hansel and Gretel story over the span of a millenium, from the year 1378 to an imagined future over three hundred years from now. Branching storylines hold secrets that carry forward from the past into the present, ready to begin a new life in the future. The recurring appearance of Halley's Comet punctuates the tale.

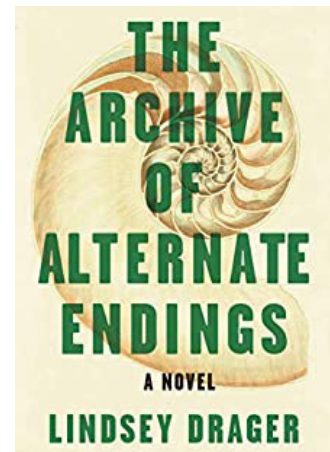


Image courtesy of Amazon.

#8

### *Paper Cadavers: The Archives of Dictatorship in Guatemala* by Kirsten Weld

*Paper Cadavers* recounts the story of how human rights investigators discovered the secret archives of Guatemala's National Police. The archives' 75 million pages document thirty-six years of political violence during the country's civil war from 1960 to 1996. The author reflects not just on the injustices of the past, but also on how historical memory affects the present.



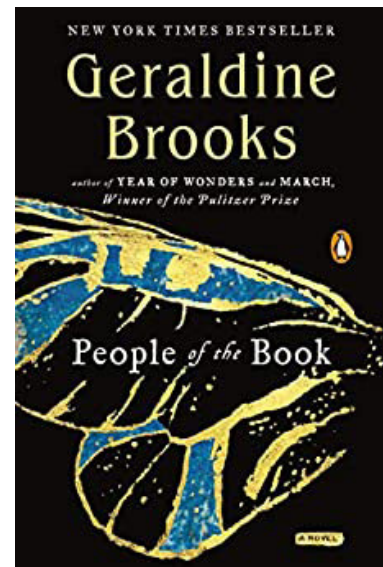
Designed by Heather Hensley.  
Image courtesy of Amazon.

Continued...

## SUMMER READING RECOMMENDATIONS (CONTINUED)

### #9 *People of the Book* by Geraldine Brooks

While Brooks' story is fictional, the rare book at the center of this novel is very real. The Sarajevo Haggadah is an illuminated Jewish religious book that has survived the vagaries of history for hundreds of years. Hanna Heath, a specialist in conserving rare books, sets out to search for clues to the ancient book's history. The artifacts she finds in the book's binding – wine stains, salt crystals, a white hair, and the fragment of an insect's wing – guide her quest.



Cover art and design by Jaya Miceli.  
Image courtesy of Amazon.

### #10 *Creating Family Archives: A Step-by-Step Guide to Saving Your Memories for Future Generations* by Margot Note

Margot Note gives expert advice to amateur family archivists for preserving their own collections of photographs and documents. This book offers a step-by-step guide with recommendations for tools and techniques as well as strategies for organizing materials. Note's mission is to help people preserve family stories and memories for future generations. Mindful of archival standards, she tailors her advice to make it accessible and affordable for the amateur. She's also published books for professional archivists, including *Demystifying Archival Projects: Five Essentials for Success* (2019).

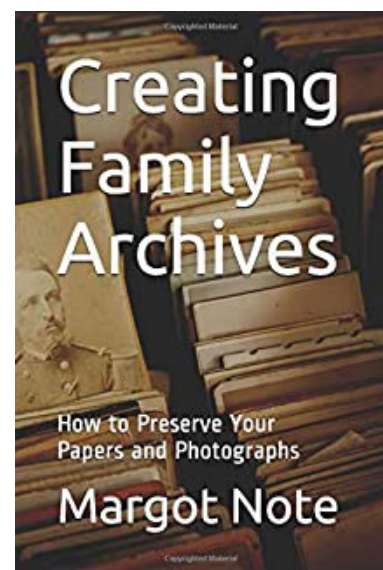


Image courtesy of Amazon.

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