

Fall 2021

## Archeota, Fall/Winter 2021

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# ARCHEOTA

THE OFFICIAL PUBLICATION OF THE SAN JOSE STATE UNIVERSITY  
SOCIETY OF AMERICAN ARCHIVISTS STUDENT CHAPTER

VOLUME 7 | ISSUE 2 | FALL/WINTER 2021

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Welcome to *Archeota*! You're joining an archival conversation that began nearly seven years ago when the Society of American Archivists Student Chapter at San José State University published the first issue of *Archeota*. Over the past three years, it's been my pleasure to lead a talented editorial team and support students' writing endeavors. As I will be ending my MLIS journey this spring, Heather Reinold will become the new managing editor. To learn more about Heather, please read my interview with her in this issue. And don't forget, you can add your voice to the archival conversation, too, by contributing to our spring issue.

Kelli Roisman  
Managing Editor

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# ARCHEOTA

## A BRIEF HISTORY OF KANAKA OIWI ARCHIVES

### Internship at the Hula Preservation Society

By Marcus Opunui Ortiz



Kumu Hula George Holokai Performance with his Master Class, 2003, O'ahu, Hula Preservation Society, Digital 'Umeke. Traditional Knowledge Non-Commercial Label (TK NC).

The history of libraries, museums, and archives is rooted in colonial ideologies whose intention has been to collect information for the wealthy white elite. Subsequently, this class- and wealth-based standard marginalized Natives and people of color. Keeping knowledge within the “upper echelon” reinforced racist and classist beliefs and these still resonate today. Although historically problematic, these institutions have become gathering places for communities who were originally restricted from entering. Over the years, these institutions have undergone major changes that have shifted them to become more inclusive and equitable spaces.

Before brick-and-mortar archives and libraries, Indigenous peoples had developed their own archives, they were just not referred to as such. Kanaka Oiwi, the Indigenous people of Hawaii, entrusted their history and stories with specific members of society. These members are often referred to as kumu, or teachers, who have an in-depth understanding of a particular subject matter. It is these kumu who have traditionally served as the living archives and libraries of their people. This ancestral knowledge was passed down orally through the appropriate channels and continues to inform the creation of Kanaka Oiwi archives today. Through these

methodologies and Native ways of knowing, Kanaka Oiwi continue to disrupt Eurocentric archival practices. By doing so, they are intentionally centering traditional Indigenous knowledge (IK) to honor the information with which they have been entrusted. Braiding IK and traditional archival practices together allows these communities to appropriately share and interpret their people's history, thereby breaking the cycle of Native stories told by non-Native people.

The [Hula Preservation Society](#) (HPS) is one Indigenous institution in Hawaii that is dedicated to sharing the complex and varied history of hula, Hawaii's traditional form of dance. HPS is a non-profit organization that was formed in the year 2000 by Winona Kapuailohiamanonokalani Desha Beamer (1923-2008) and her hanai (adopted) daughter Maile Loo-Ching.



Nona Beamer, October 3, 2007, Lahaina, Maui, Hula Preservation Society, Digital 'Umeke. Traditional Knowledge Non-Commercial Label (TK NC).

Together they created a cultural heritage institution dedicated to preserving the lives, stories, and legacies of Hawaii's last living hula masters. It is these elders who hold knowledge relating to traditional forms of hula that date back to the Kingdom of Hawaii. These elders' grandparents and great-grandparents lived during this time and were privy to these traditional forms of hula. Following tradition, their descendants were entrusted

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## HULA PRESERVATION SOCIETY (CONT.)

with this knowledge, and they have subsequently shared this information with HPS.

Through their innovative programming and digitization efforts, the Hula Preservation Society has provided their community with first-hand accounts of various forms of hula. These include hula kii, dance presentations with marionettes, and the highly bombastic hula pahu, dances accompanied with drums. This organization's dedication to hula has resulted in an online hula library, the production of full-length documentaries, and collaborative efforts with fellow Kanaka Oiwi institutions and groups. HPS has proven its commitment to sharing this history and ensuring that this knowledge will be carefully tended. HPS has diligently worked alongside these elders and has obtained their consent to publicly



George Naopi, August 30, 2004, Hilo, Hawaii Island,  
Hula Preservation Society, Digital 'Umeke.  
Traditional Knowledge Non-Commercial Label (TK NC).

share this knowledge. This consideration is vital when developing and maintaining positive partnerships with Indigenous communities, as traditional knowledge has, too often, been taken without permission.

The Hula Preservation Society has also demonstrated its commitment to training future Kanaka Oiwi archivists in the field. During my undergraduate program, I had the opportunity to learn from this respected institution. When I started my internship I did not have any prior archival experience. HPS provided me with a foundational understanding of archives while ensuring that I understood the purpose of my work and the implications within the border field of Kanaka Oiwi research. My studies were grounded in an Indigenous framework that connected the theory of my academic

studies with the day-to-day projects I completed. This internship, for the first time, allowed me to envision a professional career embedded in the history of my Native Hawaiian heritage. This opportunity was the catalyst that directed my future professional aspirations.

The knowledge I gained at the Hula Preservation Society set me on my path to libraries and archives with the intent to share and interpret the history of my ancestry. As Indigenous people, we should seize the opportunity to reclaim, write, and care for our ancestral knowledge to ensure these stories are not distorted. By indigenizing the archive, we can continue to serve fellow Kanaka Oiwi in a manner reflective of our customs and provide care befitting our cultural heritages.

For Kanaka Oiwi, there is the belief and understanding that all things are imbued with their own mana or life force, and we simultaneously impart our own mana when we handle them, including archival material. Truly understanding Native knowledge requires an individual to be an active participant in that culture; this is another aspect of traditional archival practices frequently not afforded to Indigenous collections. Institutions like the Hula Preservation Society continue to center traditional knowledge, thus reinforcing Native identity and ensuring our place on a global scale. ♦



Kahili Long Cummings, October 7, 2005, Maui,  
Hula Preservation Society, Digital 'Umeke.  
Traditional Knowledge Non-Commercial Label (TK NC).

**AUTHOR'S NOTE:** Contemporary Hawaiian language text uses the okina (glottal stop) and kahako (macron) to guide the pronunciation of a word; however, I have chosen to omit these diacritical marks to reflect the written text used during the Kingdom of Hawaii.

# ARCHEOTA

## THE FASCINATING AND MACABRE ART OF ANTHROPODERMIC BIBLIOPEGY

### A Book Review of *Dark Archives*

By Katie Perry



### **DARK ARCHIVES:** A Librarian's Investigation into the Science and History of Books Bound in Human Skin

By Megan Rosenbloom

In *Dark Archives* author Megan Rosenbloom takes us on a journey back in time as she explores the history, ethics, and methods of binding books with human skin. Yes, you read that correctly! Anthropodermic biblioepy was not as uncommon as one might assume, and evidence of the practice dates to the late 1700s and as recently as the 1930s. The term itself is based on a combination of Greek root words: *anthropos* (human); *derma* (skin); *biblion* (book); and *pegia* (fasten).

“People who are death positive believe that it is not morbid or taboo to speak openly about death. They see honest conversations about death & dying as the cornerstone of a healthy society.”

~ The Order of the Good Death

Rosenbloom, whose career has included medical librarianship and journalism, currently works as a collections strategy librarian at the University of California, Los Angeles. She describes herself as death positive and belongs to the [Order of the Good Death](#). She is also a member of the [Anthropodermic Book Project](#), a group that travels the globe testing books allegedly bound in human skin to confirm their origin.

Rosenbloom’s work is a love letter to both her passion project and archives throughout the world, and leads us to understand that binding books in human leather is not confined to an isolated part of history. Drawing on conversations with archivists, librarians, and book collectors, Rosenbloom contends that these books should be preserved for future generations to study, a position that I, personally, favor. Based on thorough research, Rosenbloom answers such questions as who would use human skin for the craft of bookbinding, the circumstances under which the skin was taken, and the stories of the people behind the practice.

We follow Rosenbloom from archive to archive, including the Huntington Library near Los Angeles and the Musée Carnavalet in Paris, as she takes us on her journey to confirm anthropodermic books using the science of peptide mass fingerprinting. *Dark Archives* is a history buff’s dream covering every aspect of anthropodermic biblioepy. We learn, for example, that Phillis Wheatley (1753-1784), a former slave-turned-poet, is the only author to have more than one copy of her work bound in human skin. Another worthy mention is the case of a career criminal who, as he lay dying in prison, asked that his memoirs be bound in his own skin. Happily for him, the state obliged his request.

As soon becomes clear, books bound in human skin are not the freak result of psychopaths or murderers wanting to keep a piece of their victim. Instead, the vast majority were commissioned by doctors in the nineteenth century. Diving into the history of medical ethics and consent, Rosenbloom edges toward defending the culprits who took skin from their dead patients and held onto it until



Phillis Wheatley (1753-1784).  
Public Domain.

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## REVIEW OF DARK ARCHIVES (CONT.)

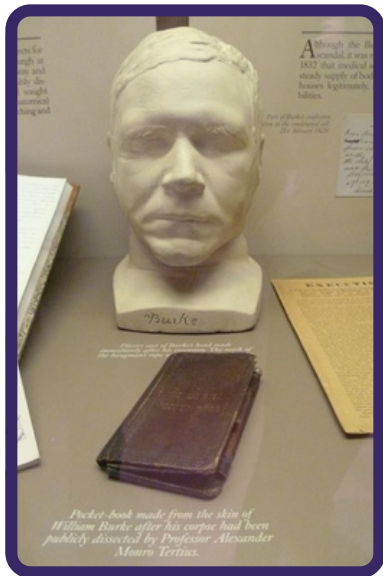
the perfect book came along to bind. She also explains in gruesome detail how trial transcripts in Europe were sometimes bound with the prisoner's skin after they were executed. None of the stories are pretty, and only the one case mentioned above gives us any hint of consent.

“Real human skin books do not usually immediately announce themselves with a ghoulish appearance...Even if you were holding one right now, you probably wouldn't be able to tell.”

~ Megan Rosenbloom

The who and why of how these books came to be intrigued me most of all. Maybe that is why I did not care for a whole chapter devoted to the atrocities of the Nazis.

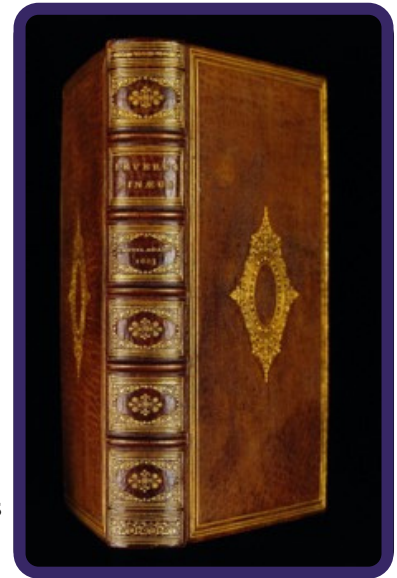
It did not seem necessary as it was only to explain that there were no known skin-bound books from Germany during the time of Hitler's regime. However, I can see why Rosenbloom included it in order to dispute rumors and this will be appreciated by history buffs. Rosenbloom fills the other chapters with detailed descriptions of the books themselves, the lives of those who created them, and when possible, the donors of the skin used in the binding.



A book bound in the skin of the murderer William Burke on display in Surgeon's Hall Museum in Edinburgh. Licensed under Creative Commons (CC) BY-SA 3.0.

Writing through the lens of death positivity, the author brings to attention an ethical debate among archivists and librarians in the field today. Some have argued that once a book has been confirmed as human skin, the

*Dark Archives* cover and binding should be taken off and cremated or buried. Rosenbloom heartily disagrees, reasoning that we cannot change the circumstances in which these books were created, but instead should preserve them for future generations to learn about. This argument is important because it can help us define the lifespan of the physical artifact. It was not until 2015 that these books rumored to be bound in human skin could even be tested to prove whether they were indeed human. Many have yet to be discovered or verified. What else can we learn about these beautifully crafted books which have lasted centuries in some cases?



A 17th-century book on female virginity rebound in human skin by Dr. Ludovic Bouland c. 1865, Wellcome Library, London. Licensed under CC-BY-4.0.

*Dark Archives* is a fast read with macabre storylines that expressively reveal the detective work that can come up in the life of an archivist. The book will appeal to archivists, librarians, history enthusiasts, scientists, and followers of true crime alike. With so many rare books left to be tested, one might wonder if we will get a second book from Rosenbloom about future findings. Maybe even one that ventures off the European and American continents? Now that I know these books exist, I will be looking out for new discoveries and will continue adding to my list of dream repositories to visit. 📖

“Human skin books force us to consider how we approach death and illness; and what we owe to those who have been wronged or used by medical practitioners.”

~ Megan Rosenbloom

# ARCHEOTA

## BUILDING AN ARCHIVE OF LOCAL HISTORY

### Internship at Convent and Stuart Hall School

By Jennifer Pesek

During the winter of 2020, I was invited to create an entirely-from-scratch catalog for a small community archive. [Convent and Stuart Hall School](#) (K-12) in San Francisco was established in 1887 and is part of a number of intersecting communities in the Bay Area. The school was founded by the Society of the Sacred Heart, a Catholic society of educators and historians. These founders kept meticulous diaries and saved every record, both the quotidian and the extraordinary. Beginning in the 1970s, one visionary leader, Mother Mary Mardel, began to organize and preserve the school's documents, and in 2018, Alyson



Home leased by the Sacred Heart Academy from 1906-1909 after 1906 earthquake destroyed the school's previous home. From album of Jackson Street location. Courtesy of Schools of the Sacred Hearts.

Barret, the current head librarian and archivist, started digitizing the materials. With an army of high school volunteers, the librarians and students scanned and tagged the oldest boxes of historical records and entered these bare, unfilled

placeholder records into a PastPerfect database. Ms. Barret's plan was to invite an archival intern to build a new cataloging system with a specialized taxonomy and controlled vocabulary.

It was extremely lucky that the digitizing process was so far along when the pandemic began. That allowed me to access everything necessary while working remotely on the project. Ms. Barret and I were able to collaborate almost as well as if I had been able to work in person. The server itself is in the library at the main campus located in downtown San Francisco at the Flood Mansion. Prominent benefactors of the school, the Flood family donated this beautiful mansion in 1939. Ms. Barret explained that the main goal was to ensure that

the historical documents were accessible to the communities they represented, and particularly, to the school's students. For that reason, it was important to add tags and make the search and organizing terms as clear and nontechnical as possible.

There are a number of reasons why the Convent and Stuart Hall archives are so special. One is the zeal with which the school leaders preserved a wide variety of documents. There are programs from school plays, notes to parents about holiday vacations, Mass celebration cards, lecture announcements from local writers and educators, and many other fascinating peeks into school life from the 1880s to the present day. There are also numerous materials documenting life in San Francisco, as well as the history of the Flood family and the land and gifts they gave in support of the school. My favorite artifacts were the diary entries for the day of the great San Francisco earthquake in 1906 and accompanying documents, such as the school's fire insurance policy which had expired several days before the catastrophe. I never did find out whether the school obtained the renewal in time.



Apostolic Work of Children of Mary, 1954. Courtesy of Schools of the Sacred Hearts.



James Leary Flood mansion album, c. 1990. Courtesy of Schools of the Sacred Hearts.

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# ARCHEOTA

## CONVENT & STUART HALL SCHOOL (CONT.)



Students, First Communion, 1909-1939.  
Courtesy of Schools of the Sacred Hearts.

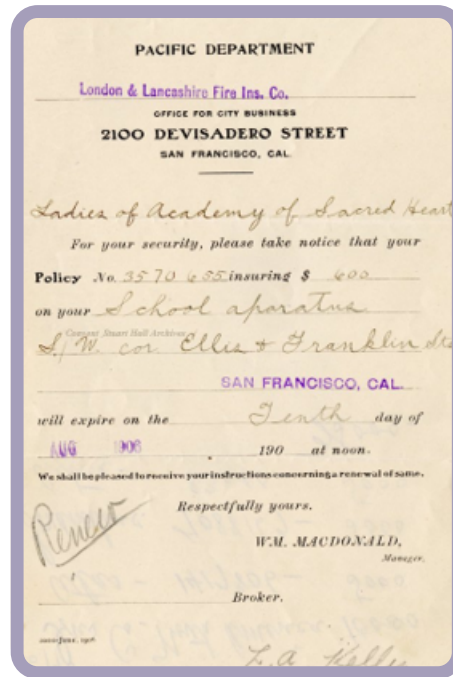
belonging to the Society were vibrant, internationally-extended organizations that participated in global activism and educational programs. The school's archival materials represent the intersection of many different communities and document their social, intellectual, educational, cultural, and spiritual life and activities. Even from a purely technological point of view, it is interesting to see how the variety of documents preserved in the archive shift over time from handwritten letters, to typewritten pages, to mimeograph sheets, and finally, to computer-printed documents.

My first task was to create a controlled vocabulary and taxonomy that would allow students to search for documents using familiar terms. It was important to ensure that the cataloging system reflect the unique aspects of the community's history and traditions. For example, there is a traditional format for the names of religious staff instructors and leaders that must be followed. The school also maintains a number of educational and cultural traditions from their earliest days, such as school parties called "fetes" and student "ribbon" prizes. Many of the older school records used French words for the school calendar and curriculum. I worked with the head librarian to make sure that the archive would be accessible and easy to search for students and other members of the communities. Now

The archive also contains programs and event invitations for the activities of the local diocese and the school's participation in the Society of the Sacred Heart. The communities



Photograph for Publications 1980s, Convent Elementary and Stuart Hall for Boys.  
Courtesy of Schools of the Sacred Hearts.



Notice of expiration of fire insurance, August 10, 1906. Courtesy of Schools of the Sacred Hearts.

that the basic structure of the vocabulary and search terms are in place, the work of cataloging the rest of the digitized files is continuing.

Convent and Stuart Hall School wants to honor the work of the founders and those who have saved the documents and other materials for so many generations. To do so, the school is making sure that its history is not only preserved, but

accessible to all of the communities that the school represents. To that end, the digitized records are now available in the school's [Online Collections Database](#). The library is also using the history archive as a teaching tool, helping students not only learn about history, but also learn to use research tools and become accomplished readers and creators of information.

My internship at Convent and Stuart Hall School was a formative experience. Having the opportunity to help build the information retrieval structure for the archive was the absolute best way to see theory in action and to fully understand how and why information architecture works. I was moved to see all of the work done by the community to preserve and communicate not just information, but history, culture, and values for future generations. I recently visited the school to join the students on a tour and learning exercise using some of the original documents in the archive. Seeing the students' excitement in learning about their own school's history helped me appreciate my own contribution to the cycle of preservation and communication. I can't wait to see how these students build on and further the history and knowledge waiting for them in the archive. ♦



# ARCHEOTA

## ARCHIVING THE IMMIGRANT EXPERIENCE

### Internship at the Scandinavian American Cultural and Historical Foundation

By Erin Sommers

In January of 2016, I found myself sitting in a tiny space flanked by three computers to my right and several rows of books to my left. It was my first day at a new internship for the [Scandinavian American Cultural and Historical Foundation](#), or Scan Center, as it is popularly known. My position did not have a title because it was newly created at the time. Despite this, I understood exactly what was required of me: I would be digitizing the massive backlog of materials that had been donated to the archive. Although the space was small, it was packed with a diverse collection of artifacts, manuscripts, photos, and texts documenting over 100 years of Scandinavian history in California.



[Scandinavian Center at California Lutheran University](#). CC By SA-4.0.

The Scandinavian American Cultural and Historical Foundation has been active over 30 years and is run mostly by volunteers, including Anita Londgren, the lovely woman who supervised me. The Center is located on the main campus of California Lutheran University in Thousand Oaks, about 40 miles northwest of downtown Los Angeles. The land occupied by the university was donated by Richard Pederson, the son of Norwegian immigrants. In 1890, Pederson's parents Lars and Karn settled in the area to farm and founded the Norwegian Colony with four other families. Their home, built in 1913-1914, is still located on campus and has been

designated a historic landmark. Many of the donations to the Scan Center come from people in the area who have ties to the local community and want to contribute to the preservation of their Scandinavian heritage.

When I began, the archive had an eclectic mix of physical artifacts, paintings, photographs, clothing, and over 100 books. Anita had already logged many of the acquisitions, which she did by typing two receipts, one for the archive and one for the donor. All the receipts were placed in binders and arranged alphabetically by the donor's last name. As I sat at the viewing table on my first day flipping through the binders, I was overwhelmed by the sheer volume of items. I would use each receipt to catalog donated items into PastPerfect, a widely used museum management software program. The goal was to make these records accessible to visitors to the archive. For example, someone interested in finding traditional Finnish clothing would be able to enter search terms to discover whether the archive housed any matching items. Prior to cataloging, this would have been impossible.



[Pederson Home and Water Tower at California Lutheran University](#). Ventura County Historical Landmark No. 45. CC By SA-4.0.

On day two of the internship, I cracked open the binder to the first donation and began entering descriptive information for each item into the database.

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# ARCHEOTA

## SCANDINAVIAN CENTER (CONTINUED)

This became my day-to-day routine at the Center. I would be in the back room of the archive entering data three hours a day, two days a week. The version of PastPerfect I used, which was the most current at the time, did not utilize XML or any metadata schema. Instead, I would enter information about the item into corresponding information fields, such as description, donor name, date created, and type of artifact, to name a few. Once entered, a digital record for that item was created and ready to be searched. In retrospect, PastPerfect was very simple, but effective, for an archive of that size. Most days were easy once I found a rhythm that worked for me. Learning to use PastPerfect was the first step into a world unknown to me. My understanding of archive terminology was limited, and unfortunately, so was the director's. As a volunteer, she was able to oversee the management of the archive and coordinate events, but she had no training or familiarity with archival practices. At times, it felt like I was on my own.



Troll at Karl Johan Street (Trollet på Karl Johan), illustration by Theodor Kittelsen, 1892. Public Domain.

During that semester, I was an undergraduate student working toward a degree in history. I was still unsure about what I wanted for my future. A few years before I enrolled, the university had introduced a museum studies minor that included classes on museum management, art history, marketing, and not much else. This academic program was still new when the chair of the history department

suggested I take the necessary courses to qualify for the minor. She had developed the internship with the Scan Center to provide an on-campus opportunity for museum students to work with an archive. I was enthusiastic about receiving credit for doing something that genuinely excited me; however, by the end of the internship, my perspective had changed. When I began, my interest revolved around interacting with artifacts, but the opportunity never presented itself. Because the

donations were not recent, most of the items were in storage, and if they were not in storage, they were on display. As an eager intern, I had expected to examine different items that interested me and get hands-on experience in that way. But as they say, hindsight is 20/20. My classes on archives and manuscripts have taught me that most archivists do not interact with items daily, especially if they are in storage to safeguard the materials.

After six months' experience with the internship, I began to recognize that there were correct methods for archiving materials, as well as incorrect methods. I also realized that it was not my place to fix everything and I didn't have enough knowledge to provide any answers. Yet there was an important, positive lesson I walked away with, which I only realized as I reflected on my experience years later: small community archives are vital. In my wildest dreams, I would like to work at one of the revered institutions in the country, like the Library of Congress or the Getty. Now I understand that our local heritage centers and historical societies need caretakers. Even a manuscript that may seem insignificant offers valuable insights into the past, and with proper instruction, we can keep such an item safe and findable. As I move toward my degree in library science, I appreciate how instrumental the internship was in shaping my values as an archivist and a person. ♦



Asbjørnsen and Moe's "Norske folkeeventyr" (Norwegian folktales), title page art from 1914 edition. Public domain.

The [Scandinavian American Culture and Historical Foundation](#) hosted the 23rd Annual [Nordic Spirit Symposium](#) in January. The virtual program offered a diverse selection of topics including a presentation on the history of trolls in Nordic folklore with Britte Rasmussen March. Visit the Center's website for more information about their activities including the [Scandinavian Festival](#) in June.



# ARCHEOTA

## INTRODUCING SJSU ISCHOOL STUDENT SOPHIA BOGLE

Book Conservator, Educator, Author, Lifelong Bibliophile

By Heather Reinold

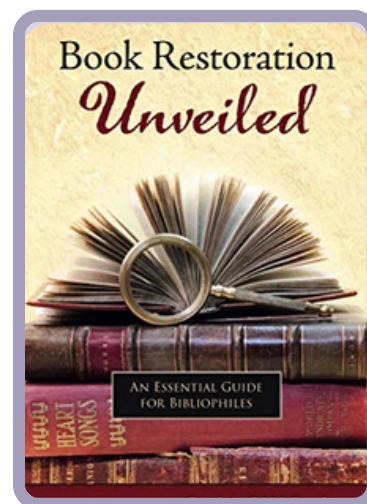


Image courtesy of Sophia Bogle.

Long before she entered the MLIS program at San José State University, Sophia Bogle developed a successful career founded on her passion for books. She began learning the art of bookbinding while still an undergraduate at the University of Minnesota. Then, after earning her bachelor's degree in English, she took several classes and apprenticeships in book restoration before obtaining a diploma in book conservation from the [American Academy of Bookbinding](#). When asked what sparked her interest in conservation and restoration, she explained: "It's a calling! It's amazing to realize that books can come apart and come back together again. It's then a question of what I can do and how I can fix a book. It's beautiful to watch a book being sewn back together!"

Bogle has over 25 years' experience in conservation and restoration, and has parlayed her professional expertise into a thriving business as an educator and

consultant. Her website [Save Your Books](#) offers courses on book repair basics as well as specialized care for leather, bibles, dust jackets, and more. In 2019 she published her first book, [Book Restoration Unveiled: An Essential Guide for Restoration](#), which is available for sale on her website. Originally, Bogle's sole motivation in writing the book was to "lift the cloak of invisibility that shrouds book restoration." But as she started her research, she uncovered a dire need to clarify the misperceptions and confusion that abound in the sometimes conflicting worlds of book sellers, book restorers, and book collectors. She also discovered a passion for keeping books out of landfills and persuading others to join her "quixotic quest to save more books."



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***In the foreword to your book, Scott Givens (Browser's Bookstores) writes, "This book is not an instructional book on restoration, but more of a philosophical book. You are about to gain insights into all the meta-restoration thinking that goes on in the mind of a professional." Can you explain what he meant?***

I believe that he is talking about the "big picture why." I always talk about starting with the concept of the desired end result for the client and then working backwards to figure out the steps. The end result (what the book should look like) is not the same for every client. I can take the same kinds of steps for each book, but without the why, the meta, the big picture, you wind up with cookie cutter results. For book dealers, it is the same thing. They are thinking of the client who

“When I sit down to work with a book in front of me, a sense of calm washes over me. The rest of the world disappears. It's just me and the book.”

~ Sophia Bogle, *Book Restoration Unveiled*

will buy the book. With certain rare books for certain collectors, restoring the book at all is the wrong thing to do, but a slightly different edition means a different clientele and thus a different end-result can be acceptable.

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## SOPHIA BOGLE (CONT.)

*You wrote that you wanted your book to be “a bridge between the world of collecting, buying, and selling books, and that of book repair, restoration, and conservation.” What about the world of rare book libraries & special collections? How do their goals (education/research) and concepts of value differ from booksellers and collectors?*

This is a good question. Librarians and archivists were not much on my mind when I wrote the book, but as I have been learning at the SJSU iSchool, they have to make the same kinds of decisions as the book dealers and collectors. However, their big-picture end result comes from making sure books and other materials are available to scholars for as long as possible. The information in the book may be more important than the book cover, except in certain cases. As an asset for the library, they want to preserve the value of the book, but they may make choices that are different than a book dealer who wants to make the most money, or a collector who wants to preserve the book in a pristine state such that maybe only one person in a year touches the book at all.

*According to the authors of [Rare Book Librarianship \(Galbraith & Smith, 2012\)](#), conservation, if not done properly, can erase the book’s history. We need to treat it as an artifact that tells the story of the book from the time it was produced to the present. Can you share your thoughts on this?*

This is true. Archivists will certainly relate to the concept of provenance and respect des fonds. Respecting the original materials as a part of the story of the book is important. But where does it end? Considering the cost and the end goal must be taken into consideration as well. I am currently working as a student at the University of Oregon’s Special Collections in the Knight Library through my SJSU teacher David de Lorenzo. My job is to survey the incunabula and other early printed books to see what state they are in so that he can consider how best to preserve the collection. One of the survey questions is whether the binding is contemporary to the original time, historic, or modern. There are very few contemporary bindings. Some of the books are in their “original” binding, but are falling to pieces so that no one can access the information. Surely, scanning the book is a part of the solution. But will the scan catch

all the contemporary handwritten marginalia? Documenting what has been done to restore or preserve each book provides some of that respect and still allows for improvements to accessibility for scholars.

*What has stood out for you most in your time at the iSchool? Have you had any “aha” moments related to archival studies? Other aspects of librarianship?*

I have had many moments of insight at SJSU. One aha moment was sort of sad for me. I realized that to work in libraries, I would be giving up the cozy world of book restoration that I have lived in where no one has ever cheated or stolen from me. Book theft in special collections is a real threat, and other crimes such as copyright infringement or personal identification issues must be considered from many angles.

*What advice do you have for students in the MLIS program who may be interested in pursuing a career in archival science? How would this be different from the advice you would give someone who is interested in working in the world of collectors and booksellers?*

My advice is the same for anyone. Find ways to be in the place you want to work. Get the things you want to work with into your hands. Get involved. Ask yourself who you want to help in the world. Learn all you can about one thing and then learn something tangential. Join the [Society of American Archivists](#), but also join a booksellers association or the [American Institute for Conservation](#). Ask good questions and start with the why.

*You’ve mentioned your interest in pursuing a career with the University of Oregon in the Archives and Special Collections Department or the Bookbinding Conservation Lab. Do you have any other dream jobs for the next stage of your career after graduation?*

I am certainly hoping that my student job at the University of Oregon will lead to a more permanent job. As I craft this next chapter of my life, I am holding open the door for several different possibilities. No matter what though, you can be sure that I am working backwards from my desired end result and I plan to be happy in them all. ♦

VISIT THE [SAVE YOUR BOOKS](#) WEBSITE TO  
LEARN MORE ABOUT SOPHIA AND HER WORK!



# ARCHEOTA

## ARCHIVES \* RECORDS 2021

### 85th Annual Meeting of the Society of American Archivists

By Sereen Suleiman

For someone like me who is undergoing a career change into the library science field, the Society of American Archivists (SAA) ARCHIVES \* RECORDS 2021 conference was the perfect introduction to the world of archives. The theme of the conference, Together/Apart, reflected the choice of SAA to hold the annual meeting virtually for the second year in a row due to the ongoing COVID-19 pandemic. Despite viewing the conference on a computer screen, I found all of the sessions informative and engaging. More importantly, I learned something new from each of them. From encouraging diversity and raising awareness of marginalized voices to emphasizing collaboration between archivists and other professionals, the conference catered to the interests of archivists and professionals from a variety of backgrounds with different levels of expertise.

“White privilege concerns the “basic assumption of who belongs in what space, whose voice is treated as authoritative, and whose voice is deemed worthy of recording and of remembering.””

~ Sam Winn

One of the first sessions I viewed was “Archive and IT Relationships: Four Elements of Success.” The session was moderated by Laura Drake Davis, digital project specialist with the Library of Congress, and also featured Jim Duran, director of the Vanderbilt Television News Archive; Seth Shaw, application developer with the University of Nevada, Las Vegas; and Sarah Dorpinghaus, digital services director of the University of Kentucky Libraries Special Collections Research Center. The panelists shared critical insights and recommended effective approaches to bring archives, special collections, and information technology departments together in order to better fulfill a library’s mission. They highlighted four elements for building

“A lack of cultural competency might lead a memory keeper to actions or choices that overlook the intricacies...of biases, both personal and institutional.”

~ Dominique Luster

collegial partnerships: communication, participation, documentation, and evaluation. Some key points included keeping others informed of potential and new projects, sharing needs, goals, and priorities, and addressing challenges such as knowledge gaps. As Davis explained, the linchpin of collaboration is communication: “You cannot have good participation, comprehensive documentation, or honest evaluation without useful, meaningful, and regular communication.”

I especially enjoyed the presentation “Foundations for Culturally Competent, Racially Conscious Metadata” with Dominique Luster, founder of the Luster Company, and Sam Winn, a PhD student at the University of Arizona. Winn delved into the frequently misunderstood concepts of whiteness, white supremacy, and white privilege, and explored how white normativity manifests in cultural heritage work at galleries, libraries, archives, and museums (GLAM). Winn recommended focusing on the “normativity” part of white normativity, and “what it means when one person’s experience is treated as the unquestioned norm that supplants the rich experience of everybody.” She further explained that white privilege concerns the “basic assumption of who belongs in what space, whose voice is treated as authoritative, and whose voice is deemed worthy of recording and of remembering.” In order to properly represent communities in archives, we should ask questions such as who is the assumed authority, who sets priorities,

CONTINUED...



# ARCHEOTA

## ARCHIVES\*RECORDS 2021 (CONT.)

whose interests are sustained, whether the archive is a public service, and whether it is intended as a “kind of mausoleum of memory, of history.” I agree with Wynn that it is imperative to ask such questions when representing diverse people, communities, and voices in an archive.

Luster's presentation further persuaded me of this when she argued that archives are NOT neutral. Having a voice is power, being represented is power, and since archives have the potential to tell a story about a person, a group of people, a company, whoever and whatever, then yes, it is undeniably true: Archives CANNOT be neutral. Translating theory into action requires going “beyond collecting and providing access to the histories of under-documented groups [in order to] impart inclusivity and



Anaheim, 1887. Public Domain.

Conscious language is one way to meet this challenge.

On the lighter side, I enjoyed watching the Anaheim Founders' Park: Carriage House Virtual Tour hosted by Anaheim Public Library's Heritage Center. It was fascinating to learn how the famed Orange County city has its origins in the time of the California Gold Rush in the mid-19th century. The docent presentation covered the city's progression from a winemaking center, to a city blossoming with orange trees, and finally to the home of Disneyland, the tourism mecca we are all familiar with today. Being a resident of Orange County myself, this presentation was extra special to watch. My family and I often venture to Anaheim because there are many Middle Eastern restaurants, markets, and bakeries where we can find products such as date paste for making traditional cookies. And, of course, growing up, my family would take my siblings and I to Disneyland from time to time.

As I reflect on my conference experience, I want to express my gratitude to the San José State University School of Information for providing the funds necessary to attend the conference. A special thank-you is also in order for the SJSU Society of American Archivists Student Chapter for coordinating the process. It was a pleasure to attend 2021 ARCHIVES \* RECORDS, and I hope to attend more SAA conferences in the future. 📖



Anaheim High School, c. 1900. Public Domain.

“ White normativity is about "what it means when one person's experience is treated as the unquestioned norm that supplants the rich experience of everybody." ”

~ Sam Winn

ownership through reimagined agency of archival practice.” When collecting archival evidence, it is crucial to practice cultural competency because it emphasizes growth and supports continuous work. In other words, a collection does not end with one photograph or one artifact; it keeps on growing. According to Luster, “This, in my opinion, is what will always make the practice of archival studies relevant in any period. Stories are always being told, and archives play a role in representing and preserving those stories.” Luster also offered a warning for those engaged in the archival process: “A lack of cultural competency might lead a memory keeper to actions or choices that overlook the intricacies... of biases, both personal and institutional.”

Mark your calendar!

ARCHIVES \* RECORDS 2022  
86th Annual Meeting of the  
Society of American Archivists  
August 20, 2022 - August 27, 2022  
Boston, Massachusetts

# ARCHEOTA

## AN INTERVIEW WITH HEATHER REINOLD

Meet the Newest Member of the *Archeota* Team

By Kelli Roisman



**H**eather Reinold joined *Archeota* in fall 2021 as an associate editor and will be taking over the reins as managing editor starting with the 2022 Spring/Summer issue. She also serves as one of the social media coordinators for our student chapter of the Society of American Archivists. Heather works as a library technician in

education and outreach for Torreyson Library at the University of Central Arkansas (UCA). She plans to graduate in Fall 2022 with a master's in library and information science from San José State University iSchool.

**Welcome to *Archeota*, Heather! What inspired you to join our editorial team?**

Hello! At first I was interested in joining *Archeota* for the experience and to hopefully have a place to publish some of my work while at school. However, after working with both you and Christine Mahoney, and learning about the processes behind *Archeota*, I'm more interested in keeping *Archeota* going for our students to have those same opportunities. Also, *Archeota* is just a great publication overall!

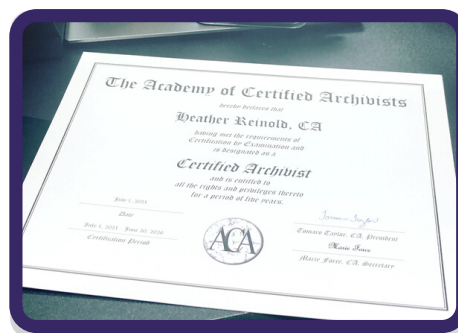
**You're also a social media coordinator for our SAA Student Chapter. What have you learned from that experience?**

Time management has been a major learning curve for working full-time, taking classes, serving on committees, and working with SJSU SAASC. Thankfully, I have a great partner in Erin Castillo, who has created much of our content and shared it on Facebook and Instagram, while I've scheduled posts for our Twitter site and shared anything interesting. One of the most important aspects to working with others is communication. If you don't reach out to your cohorts and ask for help or let them

know you have things going on, resentment can build up unnecessarily. So I try my best to not only let my cohorts know if I'm busy, I also make sure I'm available when they are, too.

**How have your academic and professional goals evolved during your time at the iSchool?**

At first I wanted to pursue my love of all things archival, but I realized that I needed to make myself more marketable and expand my knowledge in libraries, especially since I had already obtained two archival certificates from SAA—Arrangement & Description (2019) and Digital Archives Specialist (2020)—and became a certified archivist through the [Academy of Certified Archivists](#) in July 2021. So instead of following my original plan to earn a master's in archives and records administration (MARA), I went the MLIS route and am focusing on academic librarianship and obtaining the Digital Assets Management certificate.



The Academy of Certified Archivists, Certified Archivist, July 2021.

**What is it about academic libraries that appeals to you?**

I am most interested in the information literacy part of academic librarianship. Growing up I had always been told, through personality and job tests, that I should be a teacher. At the time, I had thought that elementary education was the only way to teach and I was definitely not interested in that! However, after working in the archives and helping students and patrons with their research, I began to enjoy teaching. At my current job, I actually do teach information literacy courses to our freshman students and I've enjoyed it for the most part. Of course, it's hard to get anyone excited about research or databases at 8 am!

CONTINUED...



# ARCHEOTA

## HEATHER REINOLD (CONT.)

### *If you were to design your own dream job, what would that be?*

I wouldn't so much design my dream job as my dream environment. My dream is to work in a collaborative, innovative, and supportive environment where I can assist students and patrons to enhance their knowledge and help them become informed citizens, while also fulfilling my passion for lifelong learning through professional development opportunities and advancement. Additionally, a livable wage with benefits, great coworkers, and an easy commute are also part of my dream job/environment. I could say I want to be the director of an academic library making \$100k annually, but if I'm surrounded by inhospitable coworkers or part of an unsupportive administration that stifles creativity, then that's not a great job in my opinion.

### *How do you maintain work-school-life balance?*

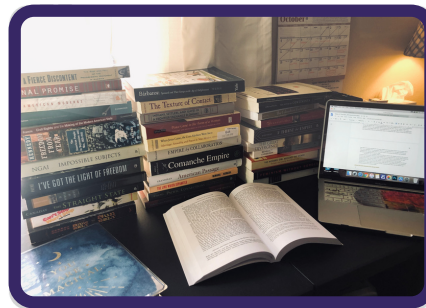
With some difficulty to be honest! I use three old-school avenues for keeping myself organized: my color-coded planner, my color-coded Google Calendar, and handwritten lists. I also have an amazing support system! My best friend/roommate, who I've known since fifth grade, understands that when the semester starts, our social time is greatly diminished. However, he's still pretty good about taking me out shopping or on short trips every now and then to keep me from getting into a funk. My family is the same way and I do my best to visit them or call them as often as I can. My boss is extremely flexible when it comes to my schedule as long as I communicate and let her know of any major assignments or meetings that might take away from my work time. She's also been a great mentor through this process as well. Most of the time I feel like I'm stumbling throughout the semester, yet somehow, I manage to get to the end without having a major anxiety attack. Well, sometimes!



At 221 B Baker Street in London, UK, 2017.

### *You've described yourself as a lifelong learner. What does that mean to you?*

To me a lifelong learner is someone who is constantly learning either about their profession or from the people around them, someone who keeps abreast of anything new whether it comes to technology, changes in the profession, changes in the world around us (politically, economically, socially, etc.), and someone who advocates for diversity, equity, and inclusion as well as intellectual freedom. I love learning and in this profession of libraries and archives, I am constantly learning new things or new perspectives. Whether it's assisting students with the most interesting research questions from a variety of



Studying for the Comprehensive Exam for my MA in History, 2020.

angles, or dealing with mold and pest-infested collections, or working with the community to provide exhibits and events supporting diversity, equity, and inclusion, I am learning not only about various aspects of the profession and different perspectives, but also learning from my peers and others around me. To be a lifelong learner you have to keep learning and growing as an individual.

### *How has volunteering for student leadership contributed to your professional development?*

Although I've been part of committee work at the professional level, there's always been somewhat of an imbalance of power. With student leadership I'm able to work alongside my peers and express my ideas and opinions without fear of disregard. It's built up my confidence and taught me leadership skills, time management skills, and interpersonal communication skills, things that are greatly appreciated in the workforce. As a bonus, I've made great connections with cohorts and will continue to maintain those relationships to the best of my ability.

### *What advice do you have for iSchool students who may be thinking about joining the SAASC leadership team?*

In the wise words of Shia LaBeouf, "DO IT! JUST DO IT!" Seriously! It's been great making connections and working with the team to involve our members in as many opportunities as possible! ❖



# ARCHEOTA

## SPARTAN DAILY NEWSPAPER ARCHIVES

A Look Back at One Day in 1950

By Kelli Roisman



This digital scrapbook contains newspaper clippings from the December 20, 1950, issue of the *Spartan Daily*. I did not start out with a specific date in mind, but as I browsed through the archive, I decided to spin the clock backwards 71 years.

To find meaning, all archives must be situated in a particular historical context. The generation of students attending San José State College (SJSC) in December 1950 had grown up during the Great Depression and World War II. Earlier that year on June 25, the Korean War began when North Korea invaded South Korea. These clippings offer glimpses of life on campus and beyond relating to technology, racial prejudice, survival and resilience, attitudes toward women's education, and more.

The *Spartan Daily* was founded in 1934 by San José State College students (the college did not become a university until 1972). The Spartan Daily Archives can be found on SJSU Scholarworks.

### Why a New Gym?

Dear Thrust and Parry:

Every time I think of our building program here at State there is always one question that enters my mind: Why did the building and planning committee of San Jose State college decide to build the women's gymnasium first?

Unlike several of my friends, who contend the building is as necessary as a "hole in the head," I see the building as a valuable item which should be incorporated in our building program.

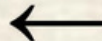
However, I fail to understand why it is so indispensable an item that its importance is rated over our other proposed projects. I cannot see what harm would have been done by restricting the women's physical education program, and erecting first the buildings which would serve to rid our college of barracks, apartment classrooms; and overcrowded, unsafe hallways, stairways, and classrooms.

Guido Pastorjino  
ASB, 4381

Yoshiaka "Fred" Seta, a Japanese student from Hiroshima, tells how he survived a B-29 raid in 1943. He was one of only three survivors and escaped with minor injuries. Two years later he escaped the atomic bombing of Hiroshima on August 6, 1945. At the time, he was working in a government-assigned job at a gasoline factory about fifteen miles from the city.



Thrust and Parry was the name of the *Spartan Daily's* letters-to-the-editor column. This student questions the decision to build a women's gymnasium and asks "what harm would have been done by restricting the women's physical education program." His friends think the building is as necessary as "a hole in the head." 22 years later in June 1972, the Title IX federal civil rights law banning sex-based discrimination in education would be signed into law by President Nixon.



Yoshiaka "Fred" Seta is pictured above with lab mate John Trezza. Fred attended Technical college in Hiroshima during the war. He says, however, that he likes America and wants to stay here. —photo by Gagnon

### Japanese Student Here From Horrors of War

By JACK ANGIUS

CONTINUED...



# ARCHEOTA

## SPARTAN DAILY (CONT.)

**CIRCUS RESTAURANT**  
Breakfast Lunch  
Dinner  
HOME-COOKED FOOD

**CIRCUS BARBER SHOP**  
Try us for a  
REAL HAIRCUT!  
Casper.

**CIRCUS SMOKE SHOP**  
● Magazines  
● Tobaccos  
● Games  
● Books



The CIRCUS

4th & Santa Clara



In April 1950, a group of six SJSU students founded the Sigma Sigma fraternity with the "vigorous support" of the college's student council. The students' aim was "to establish a social fraternity that would contain no racial or religious barriers." Sigma Sigma is not an active fraternity today. Its history may be waiting to be discovered in the Spartan Daily Archives.



## Sigma Sigma Inter-racial Fraternity Holds Initiation, Repaints Basement

Quietly and without publicity, San Jose State college's first inter-racial social fraternity recently held its second initiation banquet.

The group, Sigma Sigma, was formed last April. Its purpose was to establish a social fraternity that would contain no racial or religious barriers.

Six students met in a boarding house on 11th street that month to discuss the formation of such a group. They were disgusted with restrictions in fraternal organizations. They were even more disgusted with radical and Communist tendencies of early abortive attempts to form an "inter-racial, inter-religious group".

They wanted a group which would work to foster brotherhood among all races and religions. They wanted a group which would foster and work for the best interests of San Jose State college. They wanted a group which would be purely democratic, in the tradition of Jeffersonian democracy.

Dean of Men Paul Pitman immediately became interested in the group. With his whole-hearted support the organization became a reality. Dr. Joe Cooper of the Psychology department became the first adviser of the Sigma Sigma fraternity. (The name was chosen to symbolize the Society of Man-Sapient Society).

The Student Council under the chairmanship of ASB president Don Schaeffer, gave vigorous

backing to the first such venture on this campus. Sigma Sigma was approved as an on-campus social fraternity.

Officers were elected for the year 1950-51. President is Georges Benjamin, social service major from Bakersfield. Vice-president is Jim McLaugh, treasurer is Leo Perrott, and secretary is Jack Russell.

This quarter Sigma Sigma is currently engaged in redecorating the basement of the Unitarian church, so that it may be used as a meeting place.

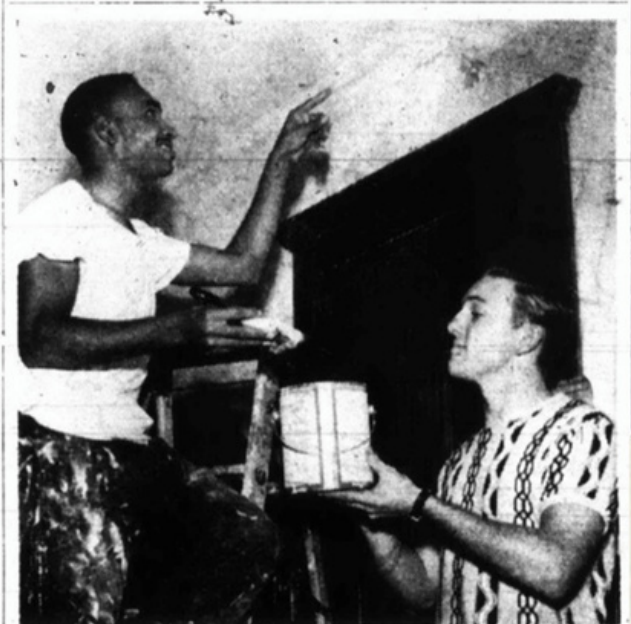
Rev. Nathaniel Lauriat generously donated the services of the church as a meeting place if Sigma Sigma would clean out

and re-paint the basement quarters.

A basketball team is being formed to participate in the intramural league. With such projects as this, Sigma Sigma hopes to become an integral part of social and fraternal life on San Jose State college campus.

Advisers for Sigma Sigma are Dr. Cooper and Mr. Douglas Hardy. Members are Abner Jones, Vic Harris, Elmer Rodrigues, Al Cadena, Elmer Pfaffenberger, Byron Rose, Jay Williams, Lewis Wilson.

Initiates are Robert Dickover, Clarence Wallace, Gene Westin, Nang Wong, Harvey Cowann, Wilbur Johnston, Wayne Taylor, and Herman Baily.



Spick and span meeting quarters are being prepared by members of Sigma Sigma, San Jose State college's first inter-racial social, fraternity, in the basement of the Unitarian church, 160 N. Third street. Pictured above is Georges Benjamin (left) fraternity president, pointing out work done by member Bob Friedman.

—photo by Gilmore

The Circus, with its barber shop, restaurant, and smoke shop, must have been a popular hangout for SJSU students in 1950. Over 70 years later, SJSU students can still hang out on the corner of 4th and Santa Clara and have a slice of pizza at the 4th Street Pizza Co.

CONTINUED...



# ARCHEOTA

## SPARTAN DAILY (CONT.)

### Far Away Places

By MOISES De GUZMAN  
Exchange Editor

Ricarte Montes, Puerto Rican student of the University of Arkansas, sustained a bloody nose and face scars after he fought defending the United States and Puerto Rico against an "intruder" who called in his room charging "damn Puerto Ricans are assassins and shouldn't be allowed in the United States." It happened as a result of the attempted assassination of President Harry S. Truman by Puerto Rican "patriots".

In an interview by an Arkansas Traveller reporter of the University of Arkansas, Fayetteville, Ark.



De GUZMAN

Montes got into a free-for-all brawl defending the two countries when a Loyd Hall resident stood with blistering charges against him and his country.

Montes said he is a citizen of this country and owes allegiance to every principle it stands for. But he noted that prejudices and nationalism shouldn't be overlooked. He charged that some people are prejudicial, blaming that a citizen has to do something with the actions of his country against the United States.

↑ A column called "Far Away Places" reported on events outside the SJSC campus. Here is the story of a Puerto Rican student at the University of Arkansas who was the victim of a violent attack following the assassination attempt on President Truman by two Puerto Rican pro-independence activists in November 1950. The victim, Ricarte Montes, told a reporter that he is a "citizen of this country and owes allegiance to every principle it stands for."



In what appears to be a reenactment of a scene from the delivery room, an SJSC student poses with a cigar, apron, and baby doll. He's the proud daddy who won the newspaper's "Who's going to be the first baby of the year?" award in January 1950. The paper announces that it is sponsoring another contest for the coming new year.



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The daddy with his diapered daughter was 1950's answer to "Who's going to be the first baby of the year" contest. Pappa M. E. Prindle is shown with an unreasonable facsimile of his daughter, Charlotte Eve, who was born Jan. 5 in Pasadena and was the recipient of many gifts from local merchants.

The Spartan Daily is sponsoring the contest again this year. It is open to any parent who is a registered full-time student at SJS. The child must be born during the new year, and the contest closes three days after the first entry is received at the Daily office.



Today, students load Macbooks into their backpacks to carry with them around campus, but back in 1950, they were lugging portable Smith-Corona typewriters. And they didn't have backpacks either. It wasn't until 1969 that University of Washington students began using Jan Sport Ski & Hike packs to protect their books from the Seattle rain.

THE  
WORLD'S  
FASTEST  
PORTABLE  
TYPEWRITER

THE ALL-NEW  
SMITH-CORONA

NOW AT  
Hunter-Peterson  
Equipment Co.

71 E. SAN FERNANDO



CYpress 4-2091

CONTINUED...



# ARCHEOTA

## SPARTAN DAILY (CONT.)

### Barry Discusses Faulkner's Works

By JACK HULSE

William Faulkner, recent winner of the Nobel Prize in literature, is widely known for pot-boiling stories like "Sanctuary", but not so well known for honest works of art like "The Hamlet", and "Intruder in the Dust."

In fact, Americans know little about their prize-winning southern writer.

Because of this, and because of the faint echoes of Faulkner-disparagement that occasionally reach the public ear, Dr. Raymond W. Barry, head of the English department, was asked for an informal evaluation of the controversial writer.

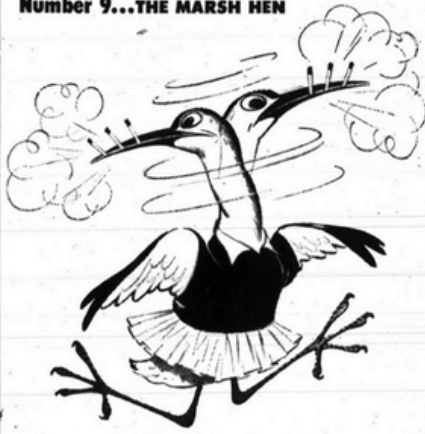
After a thoughtful pause, Dr. Barry said that he doesn't believe that Faulkner's product could not measure up to Nobel Prize.

"Faulkner does not see things round or in the whole," he said, "his view of life is lopsided and often grotesque. Though his spirit of experiment and symbolism are honest, still the end product is unhappy to the point of unreadability. It sometimes appears, in his serious novels at least, that Faulkner writes backwards—that he invents an ending and tries to

↑ The head of the SJSC English department shares his opinion that William Faulkner did not deserve the 1949 Nobel Prize in Literature. "Faulkner does not see things round or in the whole," he said. "His view of life is lopsided and often grotesque. Though his spirit of experiment and symbolism are honest, still the end point is unhappy to the point of unreadability."

This ad encourages its target audience of college students to try the 30-day Camel Mildness Test in their "T-Zone" (T for throat and T for taste) on a "pack after pack, day after day basis." It wasn't until 1965 that a federal law was passed requiring a health warning on all cigarette packages.

Campus Interviews on Cigarette Tests  
Number 9...THE MARSH HEN




"For a while they had me swamped!"

Seems like this confused fowl got mixed in a metaphor and was about served into a guinea pig. The story goes she got caught in a wolver of quick tick cigarette tests... one puff of this brand, then a puff of that... a sniff, a whiff—a fast inhale and exhale. And then she was supposed to know all about cigarette mildness! Is that the way to treat a lady? And is that the way to judge a cigarette? We think not. That's why we suggest:

**The sensible test**—The 30-Day Camel Mildness Test, which simply asks you to try Camels as your steady smoke—on a pack after pack, day after day basis. No snap judgments needed. After you've enjoyed Camels—and only Camels—for 30 days in your "T-Zone" (T for Throat, T for Taste) we believe you'll know why...

**More People Smoke Camels than any other cigarette!**



→ News was distributed via teletype, and on this day when the United Press's teletype wasn't working, someone decided to share a joke instead. This was before emojis, so they had to spell out "giggle."

### Meteorites Make H-Bomb Look Silly

STARKVILLE, Miss., Dec. 16 —(UP)—The modern hydrogen bomb is just a big puff when compared to meteorites that fell in North and South Carolina centuries ago according to astronomer John M. DeMarche of Mississippi State college.

"If one struck the eastern United States today, the explosive force might destroy all life east of the Mississippi river," said the professor.

Of course, he added, there's little need for worry since meteorites are infrequent. Also, man occupies only a fraction of the earth's surface, and the danger of being hit by one is negligible.

These fragments from outer space are usually called meteors if friction in travelling through the earth's atmosphere burns them up. Those which actually fall on the earth's surface are called meteorites.

↑ An astronomer describes the catastrophic impact of a large meteorite hitting the earth, a scenario that has spawned dozens of science fiction movies, including Don't Look Up which is now showing on Netflix.

### The Weather

The UP teletype is not working this week so we have no poop, reliable or otherwise, so what can you expect, weather? Silly peepul; dreamers, fools, nit-wits, scatter-brains. Fie on you, you peepul of no brains.

We have a joke of sorts that no one can say we stole because he hasn't copyrighted it yet.

Joke: Bars are something that when you come out of and are singing a few of, you'll get tossed behind. Giggle.



# ARCHEOTA

## SPARTAN DAILY (CONT.)

**The story of the purple motor oil**

or: Why an oil company has to be progressive

1. One old wives' tale that hobbles periodically is the story that American oil companies protect the sale of their established products by keeping new developments off the market. An example of how far this fairy tale misses the truth is the case of Union Oil's remarkable purple motor oil.
2. Shortly after the war, we introduced our new post-war motor oil, Triton. By all standards, Triton was unexcelled. In fact, it was so good we told people they could safely drive it 6 months between drainings if they chose. Consequently, we thought our oil program was set for several years. But 12 months later our research engineers came up with a purple motor oil for passenger cars which they said was even better.
3. Just to prove their claims, they sealed it in the crankcases of four new automobiles and drove them continuously up and down the Pacific Coast for 30,000 miles! At the end of the test they opened up the motors and showed us the results: The engine parts were as good as new and the oil—by every analysis—showed no more deterioration than ordinary motor oils exhibit after 1,000 miles.
4. That posed a question. Should we hold this new purple oil off the market for a few years and protect Triton, or put it on sale immediately? The answer was that we had no choice. For we were in competition. If we didn't put this purple oil on the market as soon as possible, some of our competitors might develop a comparable product and beat us to the punch.
5. As a result we introduced our purple oil to the motorists of the Pacific Coast under the brand name of Royal Triton. Royal Triton was not only an overnight success with our own Western customers; visitors from the East even took it home with them and continued buying it by mail. Consequently, we've expanded our manufacturing facilities and are now marketing it throughout the country.

**Moral:** Next time anyone tells you oil companies hold improved products off the market, please tell him to see us.

**UNION OIL COMPANY**  
OF CALIFORNIA  
INCORPORATED IN CALIFORNIA, OCTOBER 17, 1899

*This series, sponsored by the people of Union Oil Company, is dedicated to a discussion of how and why American business functions. We hope you'll find it free to send us any suggestions or criticisms you have to offer. Write: The President, Union Oil Company, Union Oil Building, Los Angeles 14, California.*

↑ Marketing storytelling is a core business practice. In 1950, Union Oil Company applied the concept quite literally. The ad's claims go so far as to suggest they're enticing consumers to buy snake oil rather than motor oil. The story even ends with a moral: "Next time anyone tells you oil companies hold improved products off the market, please tell him to see us." Progressive indeed!

→ This corduroy sport coat was perfect for "country wear or campus, for barbecue or beach, and for work where clothes are casual." The term Casual Friday gained popularity in the 1990s and originated in the Hawaiian custom of Aloha Friday.

### Have a Merry Xmas Trip!

**Greyhound Means Extra Cash For Extra Holiday Fun**

Sample Low Fares . . . Look How You Save!

One Way		One Way	
Stockton	1.35	Los Angeles	5.55
Sacramento	2.10	San Diego	7.10
Reno	4.70	Eureka	5.05
Fresno	2.80	Portland	9.85
Santa Barbara	4.65	Salt Lake City	16.35

Plus Federal Tax  
Buy Round Trip Tickets . . . Save 20% on Return Trip!

M. C. Brockway, Terminal Mgr. — 25 South Market — CY 54151

↑ Some prices have gone down! Nowadays students can ride a Greyhound bus from San José to Los Angeles for about 40 dollars. Back in 1950, a ticket cost \$5.55, which is equivalent to about 60 dollars today.

More STYLE, more WARMTH, more FUN  
with P-T's new

## Tartan-lined CORDUROY SPORT COAT

Last year hundreds of men enjoyed this coat (unlined) for country wear or campus, for barbecue or beach, and for work where clothes are casual.

Now plaid lining adds warmth, style, and the fun of more color, with authentic Tartans.

Select yours today for a swell addition to any wardrobe. In the top corduroy shades of tan, brown, green and navy blue.

**\$14.95**

(Unlined in green, tan, brown, and blue-grey, \$12.95)

**Phelps Terkel**

IN THE MEN'S SHOP AT TWO-NINETEEN UNIVERSITY, PALO



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**SOCIETY OF AMERICAN  
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# SOCIETY OF AMERICAN ARCHIVISTS STUDENT CHAPTER

## EVENTS HOSTED BY SAASC IN FALL & WINTER 2021

MISSED AN EVENT? VIEW THE RECORDING ON OUR YOUTUBE CHANNEL!

### [ONE Archives at the USC Libraries](#)

With Loni A. Shibuyama, ONE Archives Archivist & Librarian

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### [J. Paul Getty Trust Institutional Records & Archives](#)

With Jennifer Thompson, Records Analyst & Archivist

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### [The University of Nevada, Las Vegas Archives](#)

With Cyndi Shein, Head of Special Collections & Archives Technical Services

## UPCOMING EVENTS IN SPRING 2022

**FEB. 15, 2022**

### [Celebrating African American History: SJSU's Civil Rights and Campus Protest Collection](#)

With Craig Simpson, Director of Special Collections & Archives at SJSU Dr. Martin Luther King, Jr. Library

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**MAR. 15, 2022**

### [The Writer's Guild Foundation](#)

With Hillary Swett, Archivist

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**APR. 20, 2022**

### [Labriola National American Indian Data Center](#)

With Alexander Soto, Curator/Librarian