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Beyond Books: Cataloging Special Format Items

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Beyond Books

Cataloging Special Format Items

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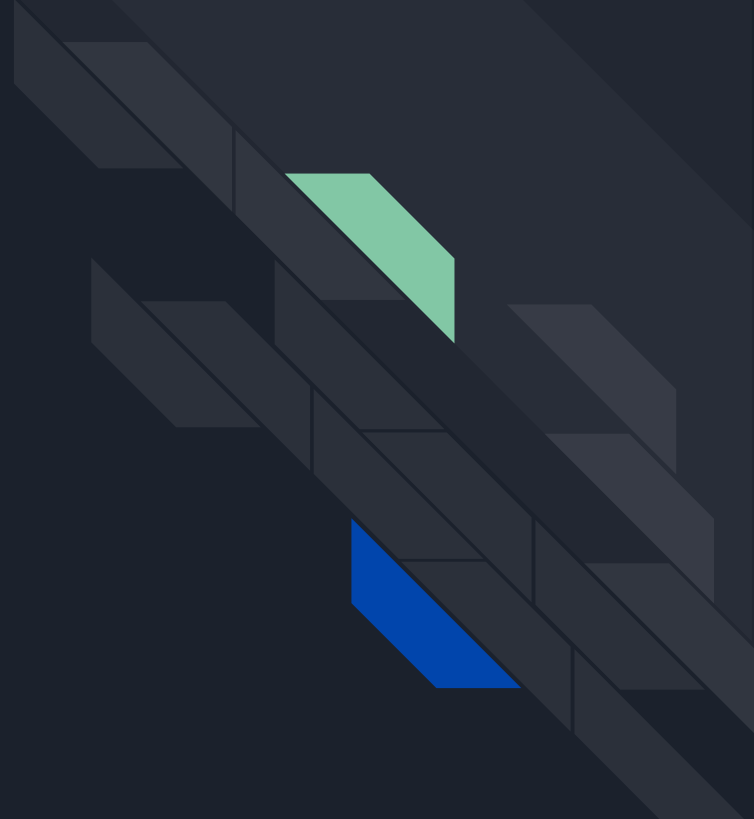


Schedule

- 1:00 Introduction to Special Collections Cataloging
- 1:10 Manuscripts & Archival Collections
- 1:45 *Break*
- 1:55 Artists' Books
- 2:30 *Break*
- 2:40 Zines
- 3:10 *Break*
- 3:20 Posters & Broadsides
- 3:55 Final Questions & Wrap-Up

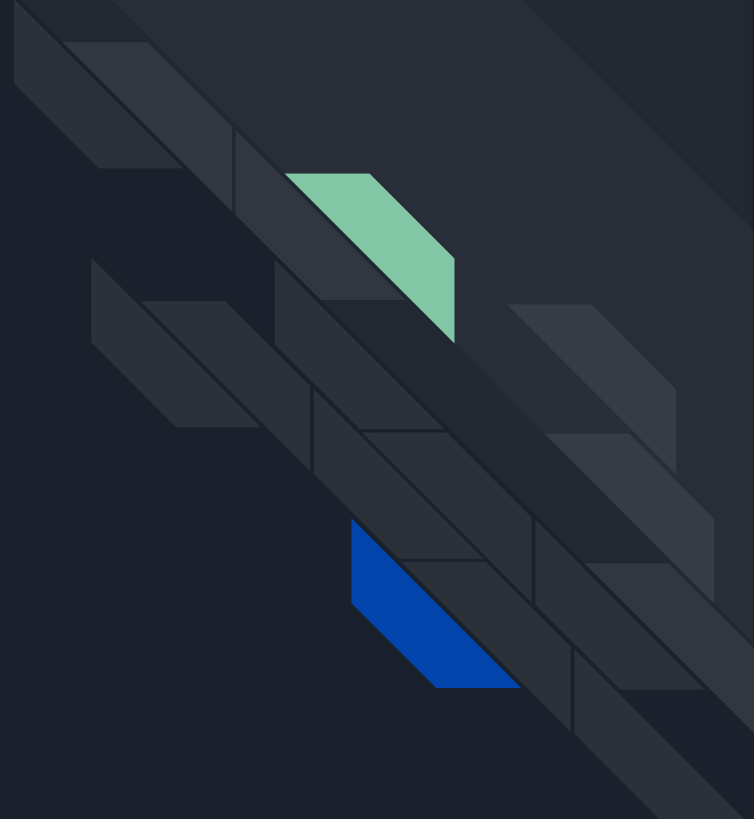
Slideshow: <https://bit.ly/2Ea8M9D>

Practice files: <https://bit.ly/30jD8jf>



Introduction to Special Collections Cataloging

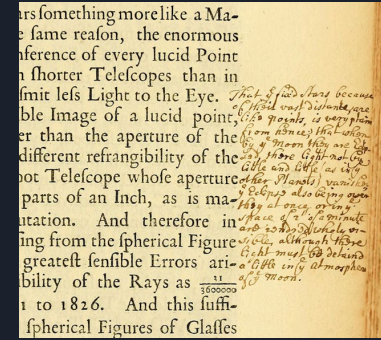
Allison McCormack



What's So Special About Special Collections Cataloging?

Some considerations are philosophical:

- Why would a patron want *this particular* item?
 - What is unique about this edition?
 - What is unique about this copy?
- What could a patron use this item to research?
 - Physical characteristics like bindings and illustrative techniques
 - People or corporations like printers, cartographers, and papermakers
 - Now-dispersed personal and library collections



... something more like a Ma-
... same reason, the enormous
... ference of every lucid Point
... shorter Telescopes than in
... fmit less Light to the Eye. *That I find here because*
... ble Image of a lucid point, *of the small distance, and*
... er than the aperture of the *from hence, is very plain*
... different refrangibility of the *by a Moon they are like*
... ot Telescope whose aperture *the same as the distance*
... parts of an Inch, as is ma- *of the Planets, and is*
... itation. And therefore in *of the Planets, and is*
... ing from the spherical Figure *of the Planets, and is*
... greatt sensible Errors ari- *of the Planets, and is*
... bility of the Rays as $\frac{1}{1826}$ *of the Planets, and is*
... spherical Figures of Glaffes





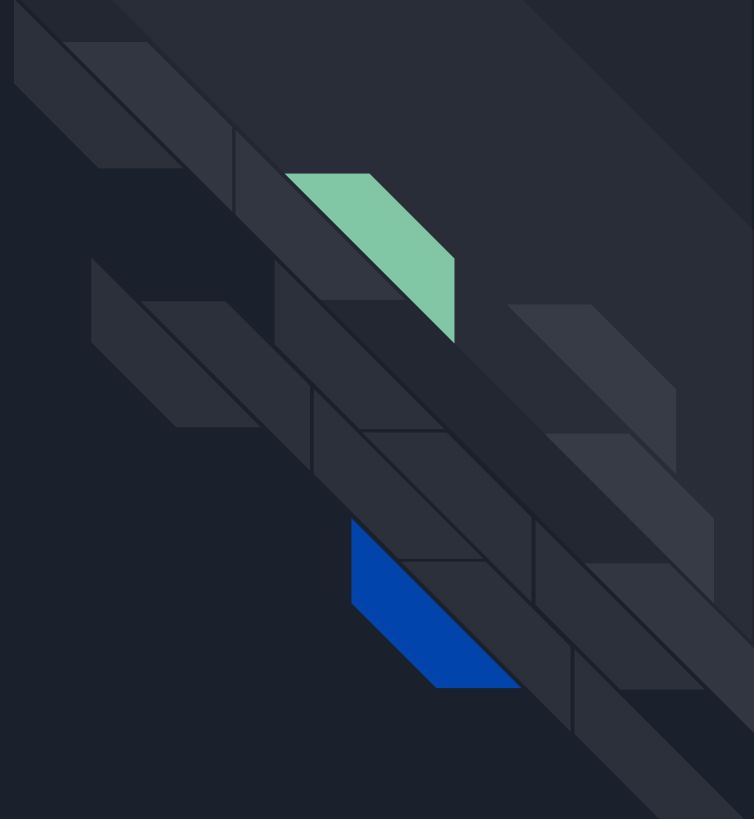
What's So Special About Special Collections Cataloging?

Other considerations are practical:

- Specialized content standards like *Describing Archives: A Content Standard* (DACS) and *Descriptive Cataloging of Rare Materials* (DCRM)
- 7XX entries for printers, binders, illustrators, and other people/corporations
- 655 genre/form entries for illustrative techniques, physical characteristics, etc.
- Notes in particular fields like 510 (Citation/Reference) and 563 (Binding)
- Recording provenance and other contextual information in 541 (Immediate Source of Acquisition) and other fields

Cataloging Manuscripts & Archival Collections

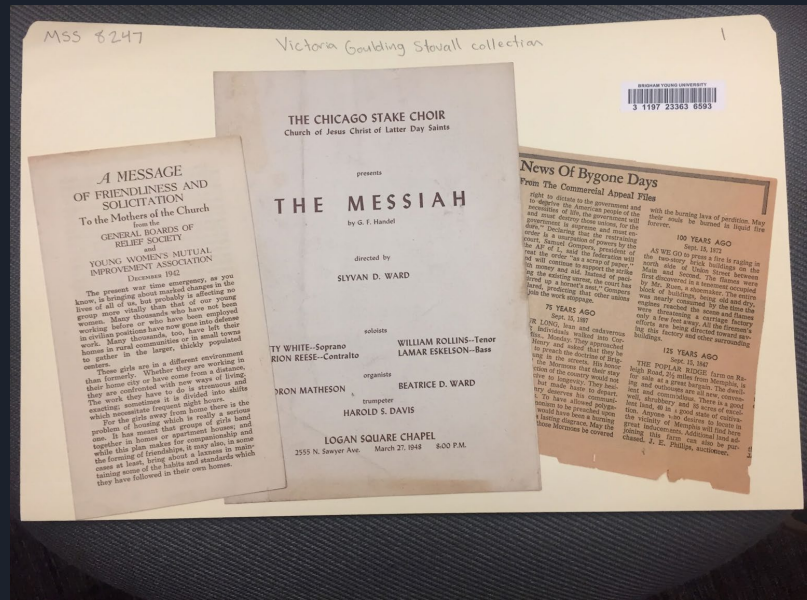
Rebecca A. Wiederhold



Manuscript and Archival Collections

Manuscript collections are often described in multi-level, EAD (XML) finding aids. Many institutions also create collection-level MARC records, to make MSS accessible to researchers alongside books and other materials found in the library's catalog and OCLC.

- Context
- Provenance
- Hierarchical description (collection-, series-, file- or item-level descriptions)
 - Reduces redundancy
 - Accessibility without exhausting cataloging resources



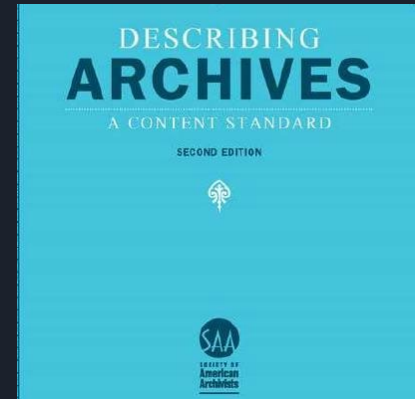
Fixed-Field Data: Archival Control

Ctrl (Type of Control) = a (Archival)

The material is described according to archival descriptive rules, focusing on the contextual relationships between items and on their provenance rather than on bibliographic detail. Any material type can be controlled archivally.

The U.S. archival community uses the content standard *Describing Archives: A Content Standard* (2nd ed.), also called DACS. This standard can be used in conjunction with RDA.

040 \$b eng \$e dacs \$e rda



Further Resources for Learning DACS

- 1-day DACS workshop through Society of American Archivists continuing education
- DACS primer videos (free):
between 4 and 14 minutes each

<https://www.pathlms.com/saa/courses/4933>

Topics:

- What is archival description?
- Principles of archival description
- What is a content standard?
- Crosswalking DACS
- Single- and multilevel description
- How DACS came to be and continues to adapt
- A blitz through the elements

The screenshot shows a video player interface. At the top, the video title is "What is Archival Description?". The main content area displays a slide with the following elements:

- SAA SOCIETY OF American Archivists** logo in the top right corner.
- Slide title: *Describing Archives: A Content Standard* Workshop Series Video 1
- Slide subtitle: **What Is Archival Description**
- Presenter: Laura Romans**
- Date**
©2016 Society of American Archivists
- A&D**
ARRANGEMENT AND DESCRIPTION CERTIFICATE logo in the bottom right corner.

The video player controls at the bottom show a play button, a volume icon, a progress bar at 0:12 / 9:39, and a full screen icon.



Fixed-Field Data: Bibliographic Level

Most institutions catalog manuscripts on a collection-level, although series or other component parts can also be cataloged

Collection: A made-up multipart group of items that were not originally published, distributed or produced together. The record describes units defined by common provenance or administrative convenience for which the record is intended as the most comprehensive in the system

Bibliographic Level = c

Subunit: A component of an archival unit described collectively elsewhere. A subunit may be folders, boxes, series, subgroups, or subcollections. Identify the archival unit in field 773 so that the component may be located.

Bibliographic Level = d

Workform: Mixed Materials or ...

Bibliographic Workform: Mixed Materials				NEW					
Mixed Materials	Rec Stat	n	Entered	20190513	Replaced	20190513005452.18			
Type	p	ELvl		Srcce	d	Ctrl	a	Lang	eng
BLvl	c	Form		MRec		Ctry.			
Desc	i	DtSt	i	Dates	1948	,	1979		

p - Mixed Materials. Used when there are significant materials in two or more forms (i.e., a collection consisting of text, photographs, and sound recordings)

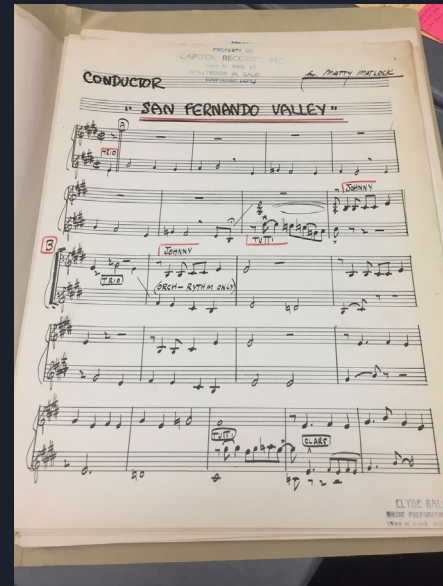
t - Used for manuscript language material. This category is applied to items for language material in handwriting, typescript, or computer printout including printed materials completed by hand or by keyboard. At the time it is created, this material is usually intended, either implicitly or explicitly, to exist as a single instance.

Workform: Mixed Materials or ...

If a collection consists of primarily one form of material, use its code instead of "p"

Other common Type codes for archival collections:

- a** - non-manuscript language material (e.g., collection of printed books, controlled archivally)
- d** - manuscript notated music
- e** - cartographic material
- f** - manuscript cartographic material
- i** - nonmusical sound recording (e.g., collection of oral histories)
- k** - two-dimensional non-projected graphic (e. g., collection of photographs, or movie posters)





Creators (1XX/7XX)

DACS 2.6 For archival materials, the **CREATOR** is typically the corporate body, person, or family responsible for an entire body of materials. A **COLLECTOR** or **COMPILER** of materials (e.g., Vietnam War memorabilia, letters of presidents of the United States, or materials relating to suffragettes) is considered the creator of the collection.

2.6.3 The source for the name of the creator (1XX) is usually the name element in the devised title.

2.6.4 Use standardized vocabularies, where possible (RDA/AACR2/ISAAR(CPF))

2.6.5 Optionally, describe the relationship between the entity named in the creator element and the materials being described (e.g., collector, recipient)

2.6.7 Record other names in 7XX



Devised Titles (245)

One of the aspects of manuscript collection cataloging that is most different from cataloging books is that archival materials almost always require devised titles.

DACS 2.3.3 When devising title information, compose a brief title that uniquely identifies the material, normally consisting of a **NAME SEGMENT**, a term indicating the **NATURE OF THE UNIT** being described, and optionally a **TOPICAL SEGMENT**. Do not enclose devised titles in square brackets.

NAME SEGMENT

- Use the form of name by which the creator/collector is generally known
- May abbreviate if fuller form of the name appears elsewhere in the record
- Three or fewer names in direct order
- May record family names (*Paul Clyde and Mary Kestler family papers*)



Devised Titles (245), cont.

NATURE OF THE UNIT

- Frequently described by devised aggregate terms such as:
 - Papers (for personal materials)
 - Records (for organizational materials)
 - Collection (for topical aggregations)
- Other terms may be used, especially if one or two specific forms best describe the nature of the archival unit (*William Gedney photographs and writings*)

TOPIC OF THE UNIT

- Optionally, devise a brief term or phrase that most precisely and concisely characterizes the unit being described.
- Should incorporate the form of material that typifies the unit and reflect the function, activity, transaction, subject, individuals or organizations that were the basis of its creation or use (*Clarence McGehee collection on Ruth St. Denis*)



Devised Titles (245), cont.

Lots of cataloger's judgment allowed.

No prescribed order of title components, but be consistent.

Example DACS-compliant titles

- Young family papers
- British American Tobacco Company records
- English Stage Company at the Royal Court Theatre correspondence
- Troy Kinney etchings and engravings
- Sarah Dyer zine collection
- Allyn Kellogg Ford collection of historical manuscripts
- Edith Wharton correspondence with Morton Fullerton
- Frank and Frances Robinson files on Upper Newport Bay
- Collection on Isadora Duncan
- Collection of Robert Browning materials



Production Statement (264)

RDA 2.7.1 Production Statement: A statement identifying the place or places of production, producer or producers, and date or dates of production of a resource in an unpublished form.

Only date of production is a core element from the production statement

DACS 2.4 “Dates of creation are the dates that the documents in the unit being described were originally created (e.g., date of writing a letter, drawing a map, or painting a portrait) or the date that an event or image was captured in some material form (e.g., date that a photograph was taken, sound was originally recorded, or a film was shot). Date of creation refer only to the activity of creation of individual documents that make up each unit (as opposed to the “creation” of an aggregate such as a series or file).”

264 _ 0 \$c 1948-1979.

264 _ 0 \$c 1785-1960, bulk 1916-1958.

Fixed-Field Date Type: i (inclusive) or k (bulk) -- similar to m (multiple) date type



Extent (300)

DACS 2.5.4 “Record the quantity of the material in terms of its physical extent as linear or cubic feet, number of items, or number of containers or carriers.”

DACS 2.5.7 “If a parallel expression of extent is required or desirable, add this information in parentheses.”

300 __ \$a 1 box \$a (1 linear ft.)

300 __ \$a 5 folders \$a (0.5 linear ft.)

300 __ \$a 2 film reels

300 __ \$a 1,451 items



RDA Content, Media, Carrier Types (33X)

Manuscript collections with multiple material forms require input of multiple 33X to represent all RDA Content, Media, and Carrier Types present in the collection.

Example 33X for a collection of diaries, photographs, newspapers on microfilm, and loose papers:

```
336 __ $a text $2 rdacontent
336 __ $a still image $2 rdacontent
337 __ $a unmediated $2 rdamedia
337 __ $a microform $2 rdamedia
338 __ $a sheet $2 rdacarrier
338 __ $a volume $2 rdacarrier
338 __ $a microfilm reel $2 rdacarrier
```



Organization and Arrangement of Materials (351)

The 351 field is an important way to make the collection easier to navigate for researchers. Helps users to easily identify the sub-grouping of the collection they wish to see.

DACS 3.2.3 Describe the current arrangement of the material in terms of the various aggregations within it and their relationships.

DACS 3.2.4 Optionally, give information about the system of ordering the component files or items.

351 __ \$a Arranged in four series: 1. Youth, 1846-1852. 2. Early career, 1853-1865. 3. Political life, 1866-1895. 4. Retirement, 1896-1903; \$b Chronological arrangement.



Note Fields: Scope and Content Note (520)

The Scope and Content note (DACS 3.1) is one of the most critical elements of a DACS-compliant record and is one of only three required notes (other two are conditions governing access and language/scripts note).

Include information about any or all of the following, as appropriate:

- The function(s), activity(ies), transaction(s), and process(es) that generated the materials being described
- The documentary form(s) or intellectual characteristics of the records being described (e.g., minutes, diaries, reports, watercolors, documentaries)
- The content dates, that is the time period(s) covered by the intellectual content or subject of the unit being described
- Geographic area(s) and places to which the records pertain



Note Fields: Scope and Content Note (520), cont.

- Subject matter to which the records pertain, such as topics, events, people, and organizations
- Any other information that assists the user in evaluating the relevance of the materials, such as completeness, changes in location, ownership and custody while still in the possession of the creator, and so on

Example Scope and Content Note:

520 \$a Collection contains materials pertaining to the life of Rose Marie Reid. Includes her personal and professional materials documenting the growth, popularity, and decline of her business in swimwear. Her professional materials contain advertisements, legal documents, and actual swimsuits designed by Reid. Her personal papers include her correspondence, both private and related to her designs, and several speeches she gave as her fame and renown grew. Her ecclesiastical papers discuss her missionary work, contribution to the construction of the Los Angeles Temple, and other church assignments. Dated 1899-2004.



Note Fields: Biographical or Historical Data (545)

The biographical or administrative history note (DACS 2.7) provides relevant information about corporate bodies, persons, or families who are designated as creators of the collection, and describes the relationship of creators to archival materials by providing information about the context in which those materials were created.

1st ind. 0 - biographical (person) ; 1 - administrative history (corporation)

545 0 _ \$a Rose Marie Reid (1906-1978) was a Mormon swimwear designer.

Rose Marie Reid was born on September 12, 1906 to Elvie and Marie Yancey in Cardston, Alberta, Canada. She learned beauty work in Boise, Idaho. She was married three times and had three children. In the 1930s she started Reid's Holiday Togs, Ltd. Interested in growing her business, she moved to California. By 1956, the business had five regional offices, 1,200 employees, and was very profitable. She designed numerous swimsuits, including a sequined one to help fund the Los Angeles Temple. Reid died on December 19, 1978 in Provo, Utah.



Note Fields: Access, Use, Citation (506, 524, 540)

506 Restrictions on Access Note (R)

1st ind.: 0 "No restrictions"; 1 "Restrictions apply"

506 0 _ \$a Open for public research.

506 1 _ \$a Restricted. Material very fragile; \$c Access by appointment only.

524 Preferred Citation of Described Materials Note (R)

524 \$a Initial citation: MSS 1234; John Smith papers; 20th Century Western and Mormon Manuscripts; L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University. Following citations: MSS 1234, LTPSC.

540 Terms Governing Use and Reproduction Note (R)

540 \$a It is the responsibility of the researcher to obtain any necessary copyright clearances. Permission to publish material from the John Smith papers must be obtained from the Supervisor of Reference Services and/or the L. Tom Perry Special Collections Coordinating Committee.



Note Fields: Related Materials (530, 535)

530 Additional Physical Form Available Note (R) -- *DACS 6.2 (existence, location and availability of copies)*

530 __ \$a Diaries available on microfilm for use in repository only.

535 Location of Originals/Duplicates Note (R) -- *DACS 6.1 (when the originals are held by another institution)*

1st ind.: 1 "Holder of originals"; 2 "Holder of duplicates"

\$3 Materials specified \$a Custodian

535 1 _ \$3 Oral histories \$a Historical Society of Pennsylvania



Note Fields: Related Materials (544)

544 Location of Other Archival Materials Note (R) -- DACS 6.3 (*"indicates the existence and location of archival materials that are closely related to the materials being described by provenance, sphere of activity, or subject matter"*)

1st ind.: 0 - same provenance, different repository; 1 - same repository, different provenance

\$n - unstructured note

544 1 _ \$n Additional information on Gordon Gray's personal and professional life and on the development of the Consolidated University during his tenure as President may be found in the Gordon Gray papers (MSS 1234, Southern Historical Collection), the Records of the Board of Trustees (UA 12), the Records of the Vice President for Finance (UA 21), and the Records of the Vice President for Academic Affairs (UA 24).



Note Fields: Provenance (541, 561)

Provenance information is very important to record for archival collections.

541 Immediate Source of Acquisition Note (R)

\$c Method of acquisition

\$a Source of acquisition

\$d Date of acquisition

541 **\$c** Donated; **\$a** Sheryl Henry Irving; **\$d** 2005.

561 Ownership and Custodial History Note (R)

561 **\$a** Originally collected by Gerald Henry and given to his granddaughter Sheryl Henry Irving, who collected some further information about her grandparents, before donating the materials along with her own papers to the Historical Society.

Subject Analysis (6XX)

Subject analysis of manuscript collections is similar to any other type of material, with one caveat. The addition of relevant genre/form terms can be very useful. BYU's practice is to add a 655 for each genre/form mentioned in the Title or Scope and Content Note. We prefer Library of Congress Genre/Form Terms (LCGFT) if available and then go to other thesauri when needed, especially Getty's Art & Architecture Thesaurus (AAT)

Genre/Form Search: Structured heading

[Diaries](#)

[Diaries, Fictional](#) USE [Diary fiction](#)

[Diary fiction](#)

[Dictionaries](#)

[Dictionaries, Data](#) USE [Data dictionaries](#)

[Dictionaries, Geographical \(Gazetteers\)](#) USE [Gazetteers](#)



The screenshot shows the top portion of the Art & Architecture Thesaurus Online search results page. It features the 'Research' logo with a stylized 'G' and 'A' icon, the title 'Art & Architecture Thesaurus® Online Search Results', and navigation links for 'Research Home', 'Tools', and 'Search Results'. A search input field with a magnifying glass icon and the text 'New Search' is visible, along with a 'Previous Page' link. A small image of a classical architectural capital is also present.



Classifying Manuscript Collections

Manuscript collections are typically classed separately from LC materials, using an alphanumeric scheme. BYU uses formats MSS ##### and UA #####

Since manuscript collections are unique, use 852 field in OCLC to indicate which institution holds the materials

852 Location (R)

\$a Location

\$b Sublocation or collection

\$e Address

852 _ _ \$a Harold B. Lee Library \$b L. Tom Perry Special Collections \$e Provo, UT



Classifying Manuscript Collections

856 - Link to online finding aids wherever possible

1st ind. 4 - HTTP

2nd ind. 2 - Related resource

\$3 - Materials specified

\$u - URI

856 4 2 \$3 Finding aid \$u http://hdl.lib.byu.edu/2294/UPB_MSS2721

BYU HAROLD B. LEE LIBRARY

Manuscript Collection Descriptions

[Home](#) / [MSS 2721](#) / [Hugh Nibley papers](#)

Hugh Nibley papers

Dates: approximately 1844–2008, bulk approximately 1940–2000

Contains the personal and professional papers of Nibley. Includes research notes, manuscripts, photographs, publications, personal papers, and ephemera that document his work as a Mormon scholar, a professor, and a father. Materials date approximately 1844 to 2008.

- **Extent:** 296 boxes (148 linear ft.). -- 2 cartons (2 linear ft.). -- 1 oversize folder (0.3 linear ft.)
- **Creator:** Nibley, Hugh, 1910–2005
- **Call Number:** MSS 2721
- **Repository:** L. Tom Perry Special Collections; 20th Century Western & Mormon Manuscripts; 1130 Harold B. Lee Library; Brigham Young University; Provo, Utah 84602; <http://sc.lib.byu.edu/>
- **Access Restrictions:** Open for public research.



Finding Aids Note (555)

555 - Finding Aids Note

1st ind. 0 - generates display constant "*Finding aids:*"

\$a - statement about the finding aid

\$u - URI

555 0 _ \$a A more detailed finding aid is available in print in the repository.

555 0 _ \$a File-level inventory available online. \$u <http://files.lib.byu.edu/ead/XML/UA1031.xml>

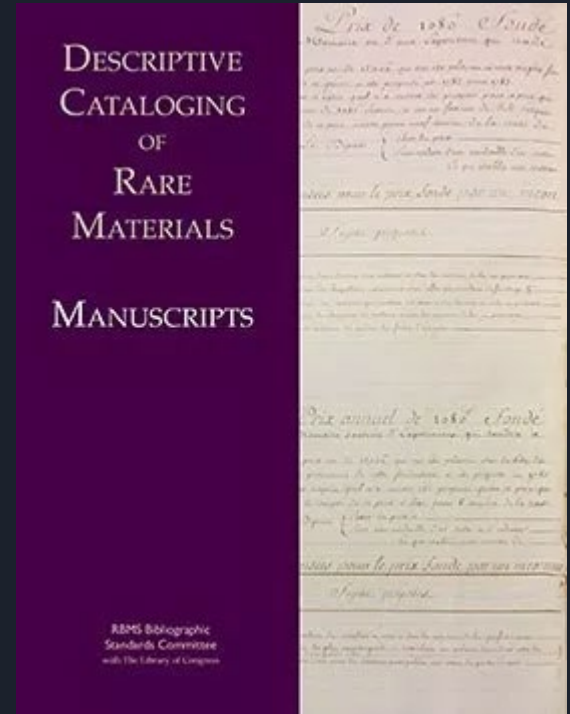
Cataloging Individual Manuscripts

DCRM (MSS) - *Descriptive Cataloging of Rare Materials (Manuscripts)*

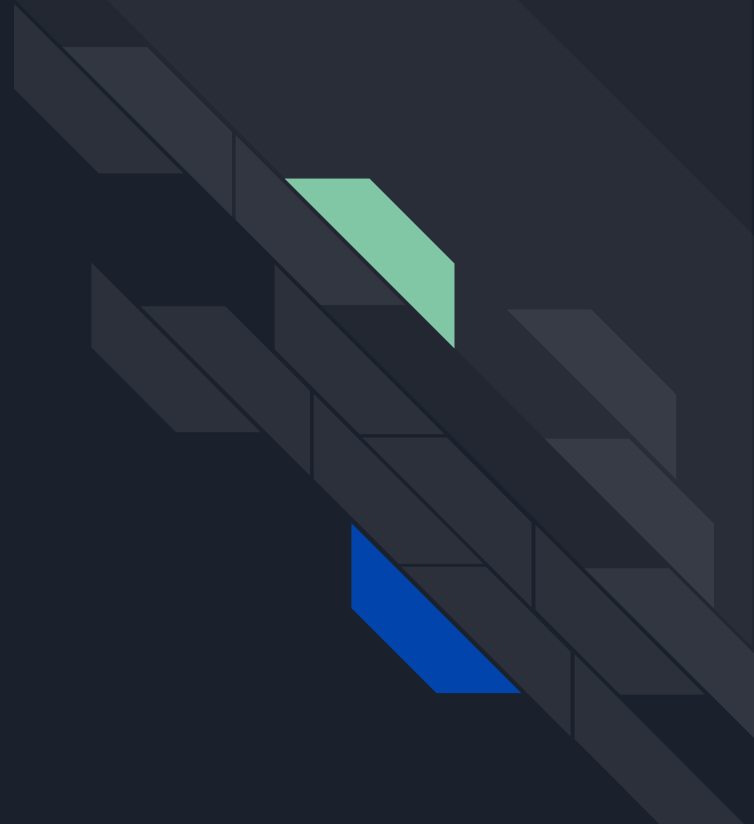
Designed as a companion to DACS for describing modern manuscripts at the item level:

- In-depth instruction for devising titles and supplying place and date information
- Instruction for transcribing formal titles
- Instruction on physical description of individual items
- Emphasis on providing contextual information

Note: *Descriptive Cataloging of Ancient, Medieval, Renaissance, and Early Modern Manuscripts (AMREMM)* is used for pre-modern manuscripts (“produced before the middle of the seventeenth century”), generally literary manuscripts

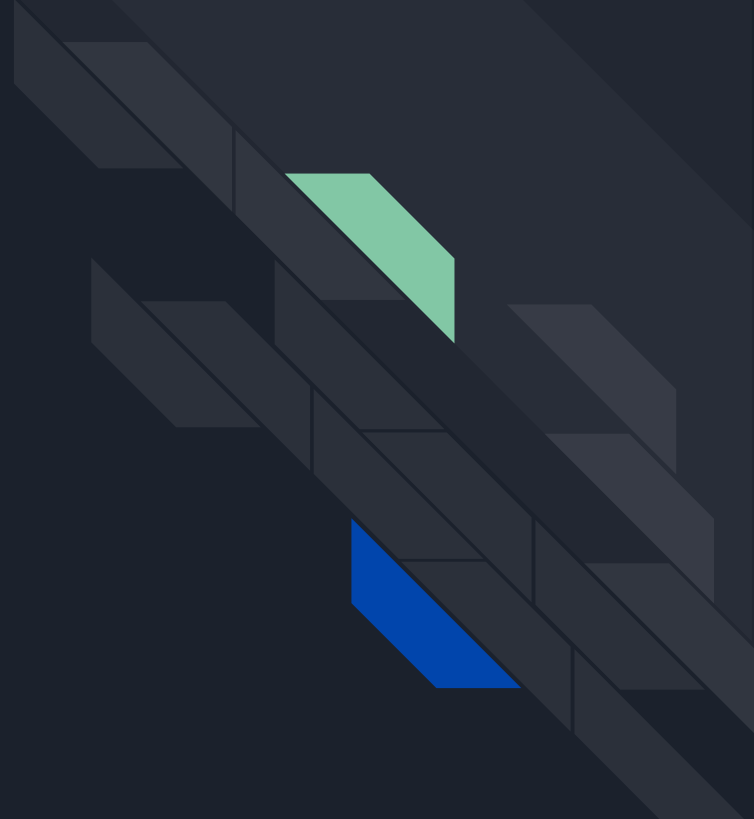


Manuscript Collections Practice



Cataloging Artists' Books

Allison McCormack





What are Artists' Books?

Artists' books are books made or conceived by artists.

- Victoria & Albert Museum

Artists' books (or book arts) are works of art that utilize the form of the book.

- Wikipedia

Books that are produced by artists and intended as visual art objects.

- Library of Congress Genre/Form Headings

Books, whether unique items or multiples, made or conceived by artists, including commercial publications (usually in limited editions), as well as unique items formed or arranged by the artist.

- Getty Research Institute



What are Artists' Books?

An artist's book is a medium of artistic expression that uses the form or function of "book" as inspiration. It is the artistic initiative seen in the illustration, choice of materials, creation process, layout and design that makes it an art object. A book that only contains text is simply a book; even if authored by an artist, it would be a book that belongs in a book store or the shelves of a library.

What truly makes an artist's book is the artist's intent, and artists have used the book as inspiration in a myriad of ways and techniques, from traditional to the experimental. The book could be made through fine press printing or hand-crafted, the pages illustrated with computer-generated images or cheap photocopies; books became sculptures, tiny and gargantuan; books were sliced up and reconfigured, made from all kinds of materials with unconventional objects incorporated, in unique or limited editions, or produced in multiple copies. With all sorts of ideas behind them, artists continue to challenge the idea, content and structure of the traditional book.



Fixed-Field Data

The most common OCLC Workforms for artists' books are Books and Visual Materials.

Use the Book workform if:

- The item's primary content is textual
- The item's format is that of a "regular" book

Use the Visual Materials workform if:

- The item's primary content is non-textual
- The item is a deck of cards, kit, 3D object, or other non-book format

Remember that these categories are fluid! Use cataloger's judgment and respect the decisions made by other catalogers.

Fixed-Field Data: Books

OCLC NEW

Books ▾ Rec stat n Entered 20190226 Replaced 20190226

Type	a	ELvl	I	Srce	d	Audn		Ctrl		Lang	III
BLvl	m	Form		Conf	0	Biog		MRec		Ctry	III
		Cont		GPub		LitF	0	Indx	0		
Desc	I	Ills		Fest	0	DtSt	I	Dates	IIII		

- Information about country and date of publication may be in the colophon rather than on a formal title page
- Often the publisher is named, but not the city of publication. See if the press, artist's or bookseller's websites name the location.

Fixed-Field Data: Visual Materials



Fixed-Field Data: Visual Materials



OCLC NEW

Visual Materials Rec stat n Entered 20190226 Replaced 20190226

Type g ELvl I Srce d Audn Ctrl Lang III

BLvl m Form GPub Time MRec Ctry III

Desc I TMat Tech DtSt I Dates IIII

Visual Materials Type (Type of Record):

- g Projected medium
- k Two-dimensional nonprojected graphic
- o Kit

Materials with various components issued as a unit; no one component is identifiable as the predominant component.

- r Three-dimensional artifact or naturally occurring object

Includes clothing, dioramas, games, models, and puzzles.

Fixed-Field Data: Visual Materials

OCLC NEW

Visual Materials Rec stat n Entered 20190226 Replaced 20190226

Type	g	ELvl	I	Srce	d	Audn		Ctrl		Lang	III
BLvl	m	Form		GPub		Time		MRec		Ctry	III
Desc	I	TMat		Tech		DtSt	I	Dates	IIII	.	

Visual Materials Tmat (Type of Visual Material):

Two-dimensional nonprojected graphic:

- a Art original
- c Art reproduction (prints, lithographs, engravings, etc.)
- i Picture (posters, postcards, photographs, etc.)
- n Chart (including calendars)
- o Flash card (including activity cards)

Fixed-Field Data: Visual Materials

OCLC NEW

Visual Materials Rec stat n Entered 20190226 Replaced 20190226

Type	g	ELvl		Srce	d	Audn		Ctrl		Lang	
BLvl	m	Form		GPub		Time		MRec		Ctry	
Desc		TMat		Tech		DtSt		Dates		.	

Visual Materials Tmat (Type of Visual Material):

Kit:

- b Kit

Three-dimensional artifacts or naturally occurring objects:

- a Art original (sculptures and statues)
- c Art reproduction
- d Diorama
- g Game (including puzzles and playing cards)
- q Model
- r Realia (including clothing, jewelry, pottery, etc.)
- w Toy



Identifying Titles & Creators

Title and creator information are sometimes not located on a traditional title page; other times, they're not found within the item at all.

RDA 2.2.4 Other Sources of Information:

If information required to identify the manifestation does not appear on a source forming part of the manifestation itself, take it from one of the following sources (in order of preference):

- accompanying material (e.g., a leaflet, an "about" file) that is not treated as part of the manifestation itself as described in 2.2.2.1
- other published descriptions of the manifestation
- a container that is not issued with the manifestation itself (e.g., a box or case made by the owner)
- any other available source (e.g., a reference source).



Identifying Titles & Creators

RDA 2.2.4 Other sources of information

...indicate that the information is supplied from a source outside the manifestation itself:

- by means of a note

or

- by some other means (e.g., through coding or the use of square brackets)

LC practice/PCC practice: Use square brackets if information taken from a source outside a resource itself is supplied in any of the elements listed.

In addition, a note about where the imprint information was found can be helpful for the user as most users don't know what the square brackets mean.



Identifying Titles & Creators

An example of transcription of an artists' book with no title on the manifestation:

100	1		Koenig, Lauren, ꞑe book artist.
245	0	0	[Fledged] / ꞑc Lauren Koenig.
264		1	[Claremont, California] : ꞑb Scripps College Press, ꞑc 2017.
300			6 unbound folded sheets, 2 unbounded unfolded sheets : ꞑb illustrations ; ꞑc 11 cm
336			text ꞑb txt ꞑ2 rdacontent
336			still image ꞑb sti ꞑ2 rdacontent
337			unmediated ꞑb n ꞑ2 rdamedia
338			volume ꞑb nc ꞑ2 rdacarrier
338			sheet ꞑb nb ꞑ2 rdacarrier
500			Title from invoice and confirmed by email from Tia Blessingame, Scripps College.



Identifying Titles & Creators

Deciding which creator to put as the “main entry” (MARC field 1XX) can often be challenging. Many artists’ books are collaborations between artists, writers, printers, and others.

Johanna Drucker advises us to ask who initiated the artists’ book:

- The artist?
- The publisher/press?
- The author?
- The binder?

If you can’t tell which name to include in the 1XX field, use the order they’re listed on the title page, in the colophon, etc.



Identifying Titles & Creators

Include as many access points as you can! Use MARC field 7XX to record binders, printers, typesetters, papermakers, presses, and any other entity named in the item.

Information about a person or corporate body's relationship to an item is recorded in \$e of the MARC fields 1XX and 7XX. Terms should be taken from a controlled vocabulary like the one provided in RDA.

You can access this vocabulary in the "old" *RDA Toolkit Appendix I*

(<http://access.rdatoolkit.org/document.php?id=rdaappi&target=rdai-20005#rdai-20005>)

Or in the Beta *RDA Toolkit Relationship Matrix*

(<http://beta.rdatoolkit.org/RDA.Web/RelationshipMatrix>)

Note: to use these vocabularies effectively, you must know if you're looking for Work, Expression, Manifestation, or Item-level relationships.



Identifying Titles & Creators

Common relationship designators include:

Work-level:

- \$e book artist
- \$e artist
- \$e author

Manifestation-level:

- \$e engraver
- \$e lithographer
- \$e papermaker
- \$e printer
- \$e publisher

Item-level:

- \$e binder



Identifying Titles & Creators

The *RBMS Controlled Vocabularies* also have a Relationship Designators list that provides additional terms that are more applicable to special collections materials.

To access: https://www.rbms.info/vocabularies/relators/alphabetical_list.htm

Examples:

700 1_ \$a Rodriguez, Miguel José, \$e metal-engraver.

700 1_ \$a Lewis, A. B. \$q (Amanda Beatrice), \$e fore-edge painter.

710 2_ \$a Oliver and Associates, \$e bookseller.



Variable-Field Data

MARC field 340: Physical Medium

<https://www.oclc.org/bibformats/en/3xx/340.html>

This field adds more granular descriptive information about an item's material properties.

When possible, use a separate field for each term. Vocabulary can be pulled from the RDA Materials Registry (<http://www.rdaregistry.info/termList/RDAMaterial/>).

Examples:

340 __ \$a rice paper

340 __ \$c watercolour \$2 rdamat

340 __ \$e wood \$2 rdamat



Variable-Field Data

MARC field 563: Binding Information

<https://www.oclc.org/bibformats/en/5xx/563.html>

This field is primarily used for antiquarian materials, rare books, and other special collections items.

Examples:

563 __ \$a Late 16th century blind-tooled centerpiece binding, dark brown calf.

563 __ \$a Clamshell box and hardcover book covered in burgundy Japanese bookcloth and lined in fine Japanese decorative paper. Two end sheets, one clear-white vellum and the other Japanese lace paper. Exposed coptic binding.



Variable-Field Data

Always check: does your library catalog display these fields? If not, record the information using MARC field 500 (General Note).

Be sure to describe local, copy-specific information in the 590 field (Local Note).

Examples:

500 __ \$a "Printed on Kozo paper that was painted with smegh [Moroccan water-based ink made from charred horn and earth]." - colophon.

500 __ \$a Bound in red cloth over wood boards.

500 __ \$a Published in an edition of 8 signed copies.

590 __ \$a Rare Books copy is number 5.



Subject & Genre/Form Headings

Subject headings tell us what something is *about*.

Genre/form headings tell us what something *is*.

Unless you're cataloging an artists' book that is about artists' books, don't use this:

650 _0 \$a Artists' books.

Instead, use one or both of these:

650 _0 \$a Artists' books **\$v Specimens.**

655 _7 \$a Artists' books. \$2 lcgft

Remember that "Artists' books" can be faceted to provide additional information:

650 _0 \$a Artists' books \$z Utah \$z Salt Lake City \$y 20th century \$v Specimens.



Subject & Genre/Form Headings: LCGFT

Library of Congress Genre/Form Terms (LCGFT) were first developed in 2007. As of February 2018, the vocabulary contained 2,139 distinct terms. Terms are continuously being added.

You can access them in Classification Web (<http://classificationweb.net/Menu/index.html>) or through the LC Linked Data Service (<http://id.loc.gov/authorities/genreForms.html>)

When using an LCGFT term, be sure to cite the resource in \$2 of the heading.

655 _7 Artists' books. \$2 lcgft

* 2nd indicator 7 means that the source of the term is specified in \$2



Subject & Genre/Form Headings: LCGFT

LCSH terms can also be used as genre/form headings.

Example: LCGFT does not contain a term for clippings. Instead, use the corresponding LCSH term:

655_0 Clippings (Books, newspapers, etc.)

* 2nd indicator 0 means that the term is taken from LCSH

Note: The *RBMS Controlled Vocabularies: Genre Terms* contains the term Clippings, but it only refers to newspaper clippings. The *Getty Art & Architecture Thesaurus* contains the term Clippings (Information artifacts) that you could use instead. I personally find this term to be less clear to patrons than the LCSH term Clippings (Books, newspapers, etc.) and preferentially use the LCSH term.



Subject & Genre/Form Headings: Getty Art & Architecture Thesaurus

The Getty Institute's *Art & Architecture Thesaurus* is a controlled vocabulary used for describing concepts related to art, architecture, decorative arts, material culture, and archival materials.

To access: <http://www.getty.edu/research/tools/vocabularies/aat/>
Subfield 2 (Source of Term) code: \$2 aat

Examples:

655 _7 \$a Exposed hinges. \$2 aat

655 _7 \$a Marbled paper. \$2 aat

655 _7 \$a Etchings (prints) \$2 aat



Subject & Genre/Form Headings: RBMS Thesauri

The *RBMS Controlled Vocabularies* are a set of 6 thesauri that standardized vocabulary for retrieving special collections materials by form, genre, or by various physical characteristics.

The individual vocabularies are:

1. Binding terms (\$2 rbbin)
2. Genre terms (\$2 rbgenr)
3. Paper terms (\$2 rbpap)
4. Printing & Publishing evidence (\$2 rbpri and \$2 rbpub)
5. Provenance evidence (\$2 rbprov)
6. Type evidence (\$2 rbtyp)

To access: <https://www.rbms.info/vocabularies/>



Subject & Genre/Form Headings: RBMS Thesauri

The *RBMS Controlled Vocabularies* can be searched together or individually. Be sure to use the proper parenthetical qualifiers when using the vocabularies.

Examples:

655 _7 \$a Morocco bindings (Binding) \$2 rbbin

655 _7 \$a Hornbooks. \$2 rbgenr (Note: do not use a parenthetical with genre terms)

655 _7 \$a Untrimmed edges (Paper) \$2 rbpap

655 _7 \$a False imprint dates (Printing) \$2 rbpri

655 _7 \$a Advance copies (Publishing) \$2 rbpub

655 _7 \$a Extra-illustrated copies (Provenance) \$2 rbprov

655 _7 \$a Humanist types (Type evidence) \$2 rbtyp




Subject & Genre/Form Headings: RBMS Thesauri

As of January 2019, The RBMS Controlled Vocabularies Editorial Group does not recommend subdividing RBMS controlled vocabulary terms in OCLC master records. (<https://rbms.info/cv-comments/2019/01/09/subdivision-policy/>)

“CVEG fully acknowledges that individual institutions may have local subdivision strategies that are crucial in accessing collections, **but advise that these be kept in individual ILS instances and explicitly coded as local practice henceforward.**”

Local record only:

655 _7 Typefaces (Type evidence) \$x Centaur. \$2 rbtyp



Subject & Genre/Form Headings: ARLIS/NA Artists' Books Thesaurus

The *ARLIS/NA Artists' Books Thesaurus* is a vocabulary for indexing artists' books and their features. It was created by the ARLIS/NA Book Art SIG. Some entries are illustrated by images and/or videos. It currently contains 191 terms and scope notes.

To access: <http://allisonjai.com/abt/vocab/index.php>

This thesaurus does not have an established \$2 code. Only established codes will validate in OCLC. I recommend the following method:

In OCLC:

655 _4 \$a Belly bands.

In your local ILS, update to:

655 _7 \$a Belly bands. \$2 ARLIS/NA Artists' Books Thesaurus

List of all \$2 Source Term codes: <https://www.loc.gov/standards/sourcelist/genre-form.html>

Classifying Artists' Books

Your institution may have local practices for assigning call numbers to artists' books. If not, you should use the following LC call number range regardless of the item's topic or format:

N7433.4.A-Z

Special artists, A-Z

Under each artist:

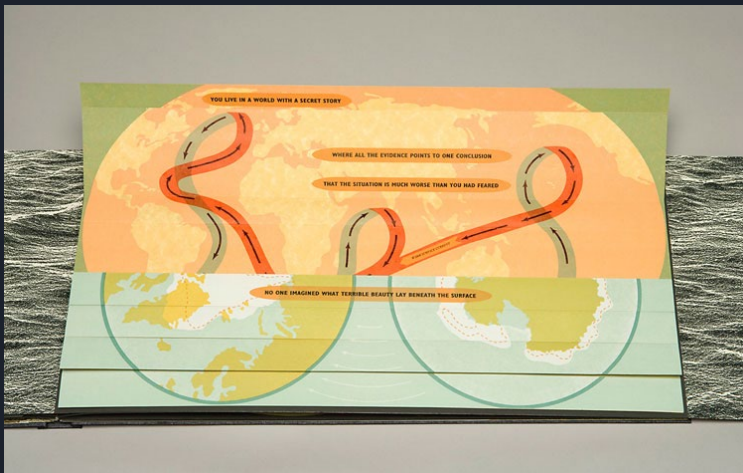
.xA7-.xZ6 Individual artists' books. By title, A-Z



Classifying Artists' Books

Examples:

Panorama by Julie Chen
N7433.4.C44 P36 2008



I think that the root of the wind is water -
poem by Emily Dickinson; book created by
Susan Lowdermilk. Use the book artist's
name to create the cutter.

N7433.4.L69 I85 2016





Interested in Artists' Books?

ARLIS/NA Book Arts SIG (<https://www.arlisna.org/organization/sigs>)

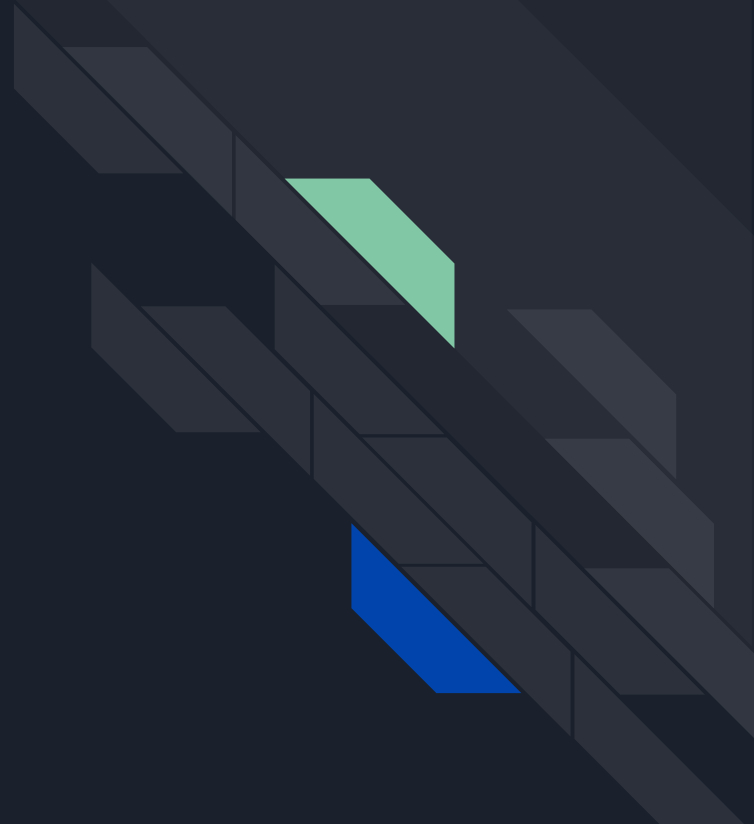
CBAA (College Book Art Association, <https://www.collegebookart.org/>)

"Founded in 2008, the College Book Art Association supports and promotes academic book arts education by fostering the development of its practice, teaching, scholarship and criticism."

The Codex Foundation (<https://www.codexfoundation.org/>)

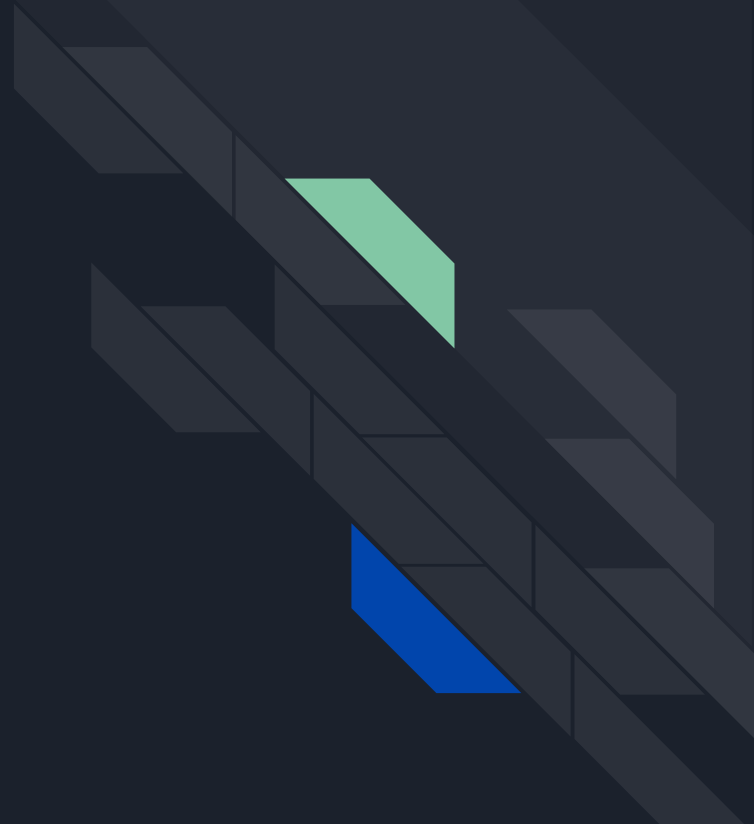
"The Codex Foundation was conceived in 2005 ... Its purpose was to create an environment for promoting the book as a work of art ... by bringing together the Best of the Best book artists and fine press printers from around the world to share their work, explore new and old concepts, and to start an on-going conversation about the fate and future of the book as an essential art form."

Artists' Books Practice



Cataloging Zines

Nicole Lewis





What is a Zine (zeen)

“A zine - derived from magazine - is an independently- or self-published booklet, often created by a single person. Zines are customarily created by physically cutting and gluing text and images together onto a master flat for photocopying, but it is also common to produce the master by typing and formatting pages on a computer. The end product is usually folded and stapled. Zines can be printed and bound in any manner...”

- Definition from zinewiki.com/Zine



What is a Zine (zeen)

- Small circulation (fewer than 100 or 1,000)
- Self-published
- Usually created by a single person, but can be very small groups -> aka Zinesters
- Types of zines: art, bike, comic, craft, culinary, fanzine, film, health, horror, literary, mental health, minizine, perzine (personal zine), photography, poetry, prisoners', reference, review, science fiction, travel, etc.
- Used to convey personal experiences, information, interests, skills, etc.

Useful Zine Resources

<http://zinelibraries.info/>



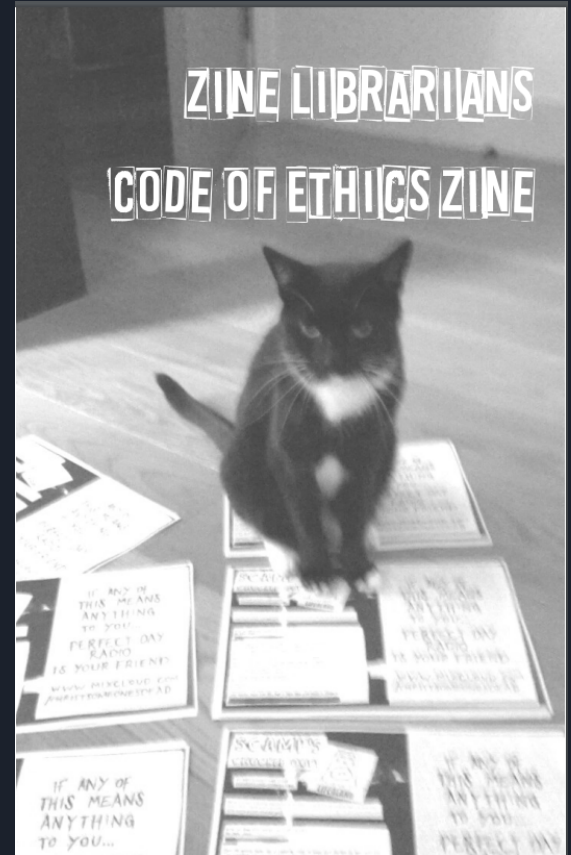
<http://zinewiki.com/>



Useful Zine Cataloging Resources

Freedman, Jenna, Rhonda Kauffman, and Melissa Morrone. 2013. "Cutter and Paste: A DIY Guide for Catalogers Who Don't Know About Zines and Zine Librarians Who Don't Know About Cataloging." In *Informed Agitation: Library and Information Skills in Social Justice Movements and Beyond*. Library Juice Press.
<http://academiccommons.columbia.edu/item/ac:171812>

[Zine Librarians Code of Ethics Zine](#)





Zines at the U

The Marriott Library collects zines in all formats and specifically those written by people of color, women, LGBTQ+ individuals, individuals with disabilities and those created by students at the University of Utah. These are obtained in duplicate if possible: one for the browsable collection and one for Special Collections.

Finding aid for zines in Special collections:

<http://archiveswest.orbiscascade.org/ark:/80444/xv20135>

Zines at the U

Browsable Collection on Level 1





Basic Cataloging Guidelines

- Zines generally follow monograph or serial cataloging standards
- Cost of zines vs. Time spent cataloging
 - Most zines cost only a few dollars
 - The nature of zines could lead one to research endlessly for more precise information
 - Find the balance between good description and too much research with little reward



Marriott's Localizations

590 __ \$a An additional copy may be accessed in Special Collections.

650 _7 \$a Zine collection \$2 local

655 _7 \$a Zines. \$2 lcgft

856 42 \$u <http://archiveswest.orbiscascade.org/ark:/80444/xv20135> \$z Click here to access the full list of Zines in Special Collections



Areas for Special Consideration

- Access fields (1XX/7XX)
- Publication information (264)
- Physical description (300)
- Summaries (520)
- Subject Headings (6XX)



Access Fields (1XX/7XX)

- Not all zine creators want their identity known if their zine contains sensitive or very personal information - they may only use a partial name or a pseudonym
 - Don't try to find the author's legal identity if they have not used it directly in their zine
- The creator may be unknown
- If the zine creator contacts the library and asks to have their name information changed, it's recommended to defer to their preference
- If creating authority data, the *Code of ethics* suggests to refrain from including more personal information than necessary
 - Marriott Library has decided not to create name authority records in NACO for zinesters, but will use them in access points if they exist



Publication Information (264)

- Many zines are self-published or produced
 - Marriott Library uses the name of the creator or editor
- Dates often don't appear on zines
 - Use a date from the distro page or zinester's site (could be personal website or Etsy shop)
 - If there's no clear date, estimate the decade, i.e. [201-?]



Physical Description (300)

- Many zines are unpagged
 - Count pages and enter with “unnumbered pages”
 - Use “1 volume (unpagged)”

- Many zines are illustrated
 - \$b illustrations



Summaries (520)

Marriott Library has chosen to include a brief summary in every zine record.

- We briefly look for a summary on a distro site or zinester's webpage/Etsy shop
- If none is found, we write a brief description



Subject Headings (6XX)

Ethical considerations

- LGBTQ+
- Immigrants
- Body shape/Mental health
- Native Americans



LGBTQ+

Avoid judgmental analysis and clinical terminology. Clinical terminology is offensive because it suggests a medical or psychiatric disorder.

- Use "Lesbians," "Gay men," "Transgender people," "Bisexuals," or "Asexual people" **not** "Sexual minorities" or "Paraphilias."
- Use "Gays" for an inclusive term, not homosexuals.
- For example, use "Gays--Religious life" for works about gay people and spirituality, not "Homosexuality--Religious aspects."
- Generally avoid "Homosexuality" as a catch-all subject heading for works dealing with LGBTQ+ topics.

You may want to replace the LGBTQ+ concept with something easy, like "People," "Women," or "Teenagers" for example. Construct your pre-coordinated heading, and then replace the generic term with a more specific term (Gays, Lesbians, Gay teenagers, etc.).

As a general guide for fair terminology, refer to the [GLAAD Media Reference Guide](#).

These have been adapted from [Carleton College's Library guidelines](#).



Immigrants

Don't use the subject "Illegal aliens."

Instead, use the term "Immigrants" or its narrower terms, such as "Women immigrants," "Teenage immigrants," "Male immigrants," "Immigrant children," etc.

Use appropriate subdivisions as needed.



Body shape/Mental health

Default to “Body image” as primary term when describing zines related to body shape and size. Only use other terms, such as “Overweight” if author self-identifies as being such.

Use clinical terms for mental health issues if the author self-identifies as having a particular disorder. Do not make assumptions and assign a mental health term otherwise.



Native Americans

Where possible, prefer the tribe name to which the author belongs over the more generic “Indians of North America” subject.

When the author doesn’t self-identify, use the term “Indians of North America” or a related term if more applicable.



Interested in Zines?

The 2019 Zine Librarian unConference (ZLuC) will be held July 19-20 in Salt Lake City!

What: ZLuC is an inspirational, informative, and fun gathering of people who care deeply about zines and their ability to change lives for the better.

Where: Salt Lake City Public Library (main branch) and the University of Utah Marriott Library.

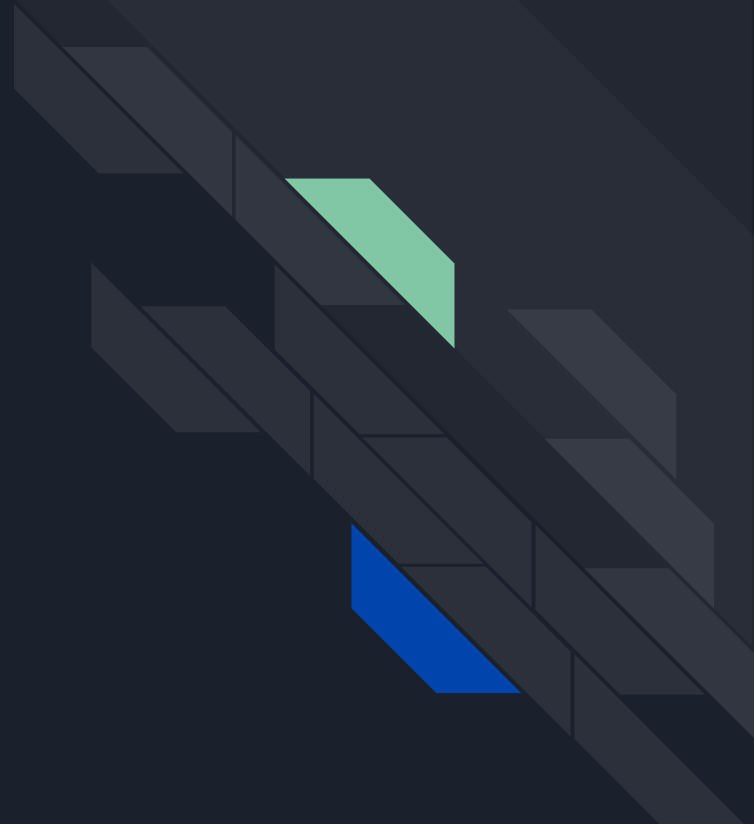
Who: Everyone is welcome! The primary audience is workers and volunteers from academic, public, and special libraries, as well as community-oriented independent libraries and archives. If you're interested in zines in libraries and archives, we're happy to have you join in the fun.

Why: To share the zine love!

Registration is **free** for everyone and is open now.

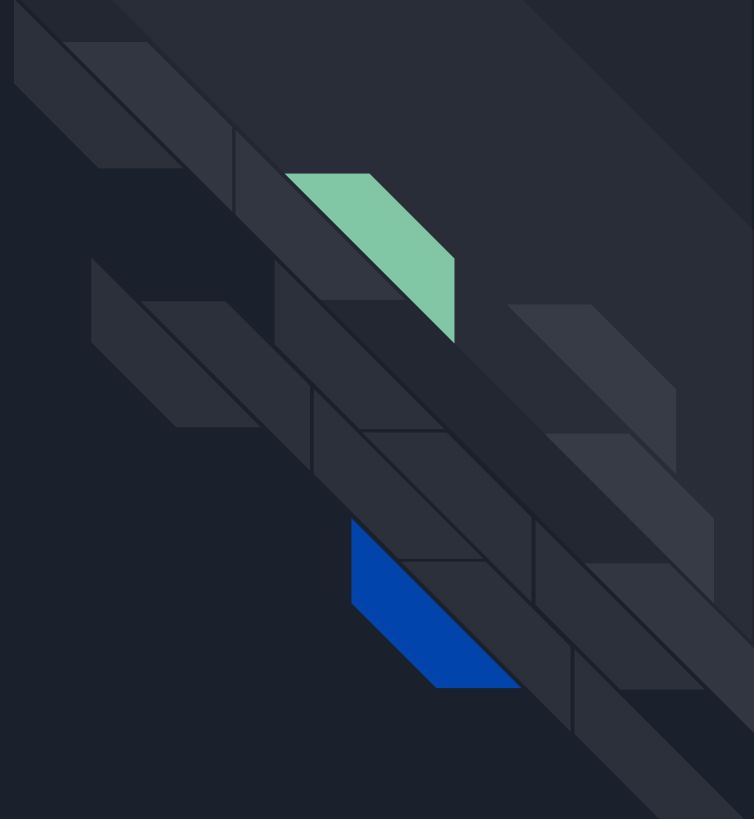
<http://zinelibraries.info/zluc-2019-slc/>

Zine Practice



Cataloging Broad­sides & Posters

Becky Skeen





What is a Broadside or Poster?

A separately published item consisting of a piece of paper, printed on one side only and intended to be read unfolded; usually intended to be posted or publicly distributed.

- RBMS

A broadside is a large sheet of paper printed on one side only. Historically, broadsides were used as posters, announcing events or proclamations, commentary in the form of ballads, or simply advertisements.

- Wikipedia

A sizable sheet of paper printed on one side.

- Merriam-Webster

The most basic definition of a broadside is a large piece of paper with print on one side only—posters, flyers, and advertisements are all examples.

- Biblio.com



Broadside vs. Poster Cataloging

Differences:

Broadsides (mostly text based)

- Use Book workform
- Include code for Biog & LitF in fixed field if applicable

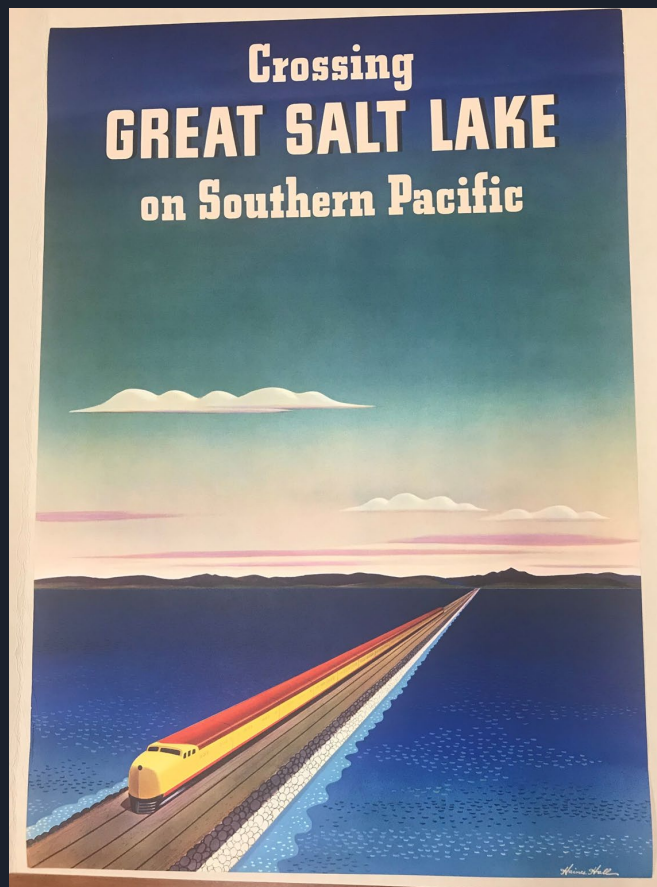
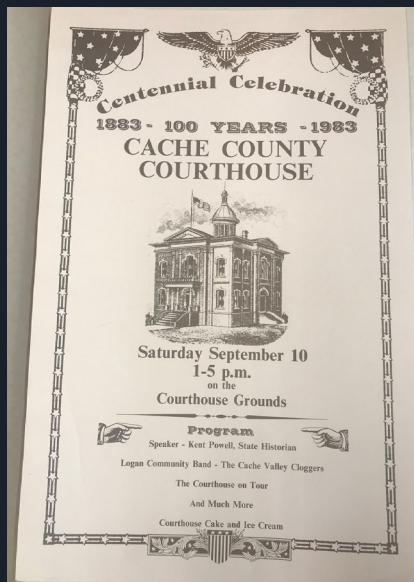
Posters (mostly graphic based)

- Use Visual Materials workform
- Nonprojected graphic 007 for posters
- Uses 037 field when applicable

Similarities:

- Single sheet printed on one side
- More description and notes
- Catalog according to RDA
- Usually a printed work

Examples



2012 CENTENNIAL CONFERENCE
Utah Library Association
From Telegrams to Tweets
100 Years of Connecting Utah Librarians

UTAH LIBRARY ASSOCIATION CENTENNIAL
1912-2012
One Hundred Years of Library Service

The mission of the Utah Library Association is to serve the professional and educational needs of its members and to provide leadership and direction in developing and improving library and information services in the state.

CENTENNIAL GALA
APRIL 26, 2012
Salt Lake City Center Hilton Hotel
five thirty to seven thirty in the evening

2012 CENTENNIAL CONFERENCE
*From Telegrams to Tweets,
100 Years of Connecting Utah Libraries*
APRIL 25-27, 2012
Salt Palace Convention Center
Salt Lake City

.....
Designed and letterpress printed by the Book Arts Program
at the J. Willard Marriott Library, The University of Utah
www.bookartsprogram.org

Fixed-Field Data: Broadsides

OCLC		NEW									
Books	▼	Rec stat	n	Entered	20190514	Replaced	20190514				
Type	a	ELvl	I	Srce	d	Audn		Ctrl		Lang	III
BLvl	m	Form		Conf	0	Biog		MRec		Ctry	III
		Cont		GPub		LitF	0	Indx	0		
Desc	I	Ills		Fest	0	DtSt	I	Dates	IIII	,	

Type - a (language material)

Biog - Add code if applicable

LitF - Add code if applicable

Fixed-Field Data: Posters

OCLC NEW

Visual Materials Rec stat n Entered 20190514 Replaced 20190514

Type k ELvl I Srce d Audn Ctrl Lang III

BLvl m Form GPub Time n n n MRec Ctry III

Desc I TMat i Tech n DtSt I Dates IIII ,

Type - k (two-dimensional nonprojected graphic)

Visual Materials Tmat (Type of Visual Material):

- i Picture

Tech (Technique):

- n Not applicable. Item is not a motion picture or a videorecording

Time:

- nnn Running time is not applicable. Use when the item is not a motion picture or a videorecording



Fixed-Field Data: 007

007 Physical Description Fixed Field

Posters:

la k (nonprojected graphic)

lb k (poster)

ld c (multicolored)

le o (paper)

Example:

007 _ _ k |b k |d c |e o

Broadsides: 007 not included

Variable-Field Data:

037		52/40 b NSS
040		UUS b eng e rda c UUS

Posters:

037 - Source of Acquisition

This is where you can enter the stock number for posters if applicable (e.g. movie posters, GPO stock numbers, etc.)

|a stock number

|b source of stock number

Example:

037 __ 52/40 |b NSS

Posters & Broadside:

040 UUS |b eng |e **rda** |c UUS

Creators & Titles

Creators:

- Usually limited to publisher unless it contains a poem, ballad, etc. that has a distinct author or illustration that is signed
- Include relator terms in a subfield e when possible
Common terms include (RDA Appendix I)

|e publisher

|e sponsoring body

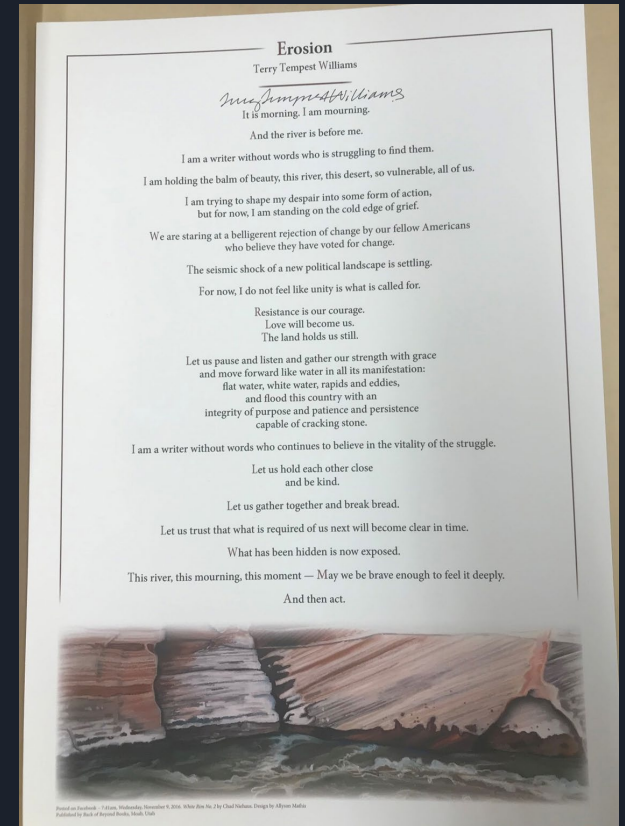
|e illustrator

|e artist

|e designer

Titles:

- Transcribe title as it appears on the item
- Devise a title if one is not supplied or use first line of text as title
- Add 246 for title variations or for "At head of title" information





Variable-Field Data: Description

Extent (RDA 3.4.4.2):

|a Physical Units - number of units and appropriate RDA term (3.4.1.3)

1 poster

1 sheet (for broadsides)

|b Medium-specific details and color characteristics

Posters:

color (most common)

lithograph, color

Broadsides:

illustration, etc. (same as for books)

|c Dimensions (height x width)

Examples:

300 __ 1 poster : |b color ; |c 58 x 41 cm

300 __ 1 sheet : |b illustration ; |c 33 x 28 cm



Variable-Field Data: Description

Include the appropriate terms from the RDA Content, Media, and Carrier vocabularies in the 336, 337, & 338 fields.

Commonly used fields:

336 __ still image |b sti |2 rdacontent

336 __ text |b txt |2 rdacontent

337 __ unmediated |b n |2 rdamedia

338 __ sheet |b nb |2 rdacarrier



Variable-Field Data: Notes

Important to include appropriate and descriptive notes in your cataloging records

- Transcribe all text when appropriate
 - Transcribe all text (within reason) that appears on the broadside or poster into the 500 fields. It may be useful to use separate notes for different areas of the poster.
- Note the main colors
 - Add a note that states the main colors of the poster.
- Describe the imagery
 - Describe any pictures, graphics, or photographs that are depicted on the poster.
- Add notes for limited print runs and numbered items
- Note if the poster is signed
- Include local notes (e.g. gifts, donations, named collections, etc.)



Variable-Field Data: Subject Headings

Subjects

Use authorized subject terms that may describe the main picture/graphic and/or text on the poster. Depending on the heading can add subdivisions like |v Specimens, |v Posters, or the RDA relator term |e depicted

Subject Added Entry-Uniform Title

Use the authorized uniform title if applicable and add the form subdivision |v Posters

People

Input the authorized name of any person whom is pictured on the poster. Can add subdivision for the RDA relator term |e depicted



Variable-Field Data: Genre Headings

Genre terms

Use the term that describes the form of the item in hand. The broadest term would be Posters (LCGFT) or Broadsides (LCSH). The narrower terms could be determined by size (e.g. One-sheet posters), format, or type of poster (e.g. Promotional materials, Travel posters, etc.)

Resources:

- Library of Congress Genre/Form Terms |2 lcgft
<https://www.loc.gov/aba/publications/FreeLCGFT/freelcgft.html>
- Art & Architecture Thesaurus by the Getty Research Institute |2 aat
<https://www.getty.edu/research/tools/vocabularies/aat/>
- RBMS controlled vocabularies |2 code is dependent on which vocabulary is used
<http://www.rbms.info/vocabularies/>



Variable-Field Data: Added entries

Add the authorized access points for artists, publishers, manufacturers, printers, etc. Include relator terms when known. List of relator terms available in RDA Toolkit Appendix I.

Examples:

700 10 Hall, Haines, |d 1903-1977, |e artist.

710 2_ Paramount Pictures Corporation, |e issuing body.

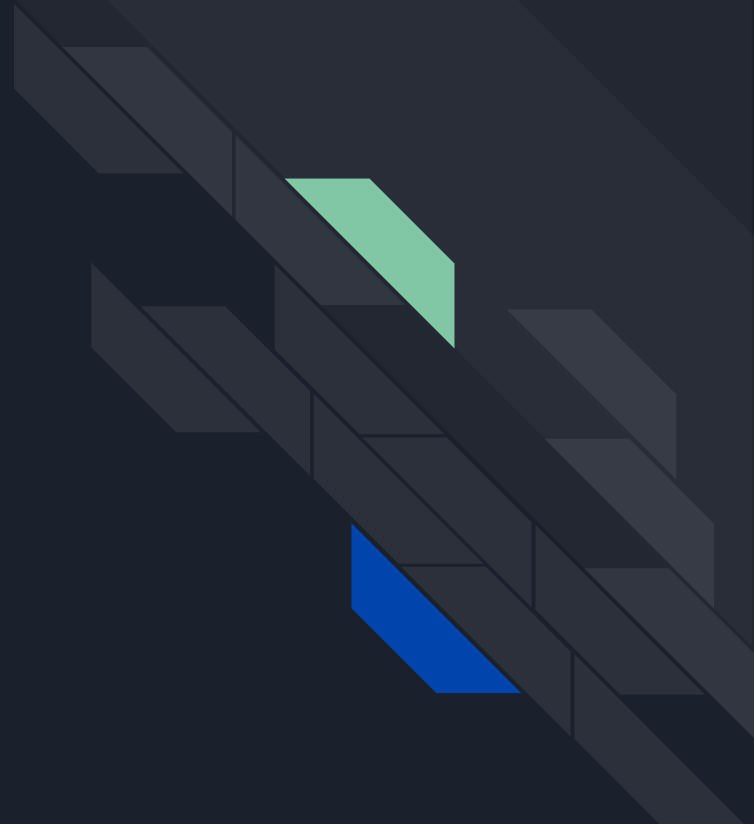
710 2_ Morgan Litho Company, |e lithographer

Add a 730 uniform title field for related titles (authorized form)

Example:

730 0_ Greatest show on Earth (Motion picture : 1952)

Broadside/Poster Practice





Thank you!

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