Welcome, everybody. I’m so excited that so many people signed up for our quirky cataloguing conversation. We have two presenters today. First is going to be Brother Andrew Kosmowski. He’s a librarian at North American Center for Marianist studies, has been cataloguing its collection for nearly a year. He uses a special classification schema and subject headings for which he is revising while he’s using them. He also uses Library Management System primarily developed for K to 12 schools. Brother Andrew will reflect in quirky cataloguing on his time using these items in combination, including some of the challenges. And then second, we will have Armin Siedlecki, head of cataloging Rare Book cataloger at Pitts Theological Seminary at Emory. And he will talk about the tips and tools of what to look for in rare book cataloging, and how to distinguish between different imprints how to decipher Latin dates and place names. Brother Andrew is going to go first, we will have time for questions after both presentations. So we’re going to wait to the very end to take questions but if you want to enter any in the chat, and we can read them afterwards, but we will do that at the very end. So, Brother Andrew, if you would like to take control.
rules are more guidelines and certain collections, that the standards are there to provide a constant base for all collections, but that local collections have specific needs that the standards might not be able to meet. And as I’ve been reflecting on my time here, it’s going back to Ron Jonathan's rules and who thought we'd go there with cataloguing but saving time for the reader. And the question is really what words will a patron use to find an item. To me, this is the important part of this experience I've had. And so I want to set up with some examples that are quite common before we jump into my collection. So we have here. But by Scott Hahn, the lambs supper the mass is heaven on earth. This is written to explain the mass in the Roman Catholic Church. And I have blown I've taken a screenshot of the connection record. And so you don’t have to burn your eyes out trying to read it. I've blown up the subject headings here. And all of these are great Library of Congress subject headings, along with the fast ones. But this is a book about mass. And while these are all fine, there are certain Catholic words that are missing from this. And so, from one Catholic University Library, you can see I've highlighted this section, this subject field 650, with the second indicator for which is conveniently blown up for you here. So sharing Eucharist. This is a common Catholic vocabulary for what Library of Congress calls Lord’s Supper. And so in the second indicator, we use the for which many of us already know means source not specified. And let's look at a whole same author, different topic. So we have Lord have mercy, the healing power of confession, written by Scott Hahn, about what Catholics mean by confession. And this is probably one of the words that caused a stir when Atla was phasing out CPA Li. Because in many different branches of Christianity, confession means set of beliefs. And in Catholic vocabulary, it does not we would understand it. But for us, it’s relating to the Sacrament of Penance, the Sacrament of Reconciliation, which this record from a different from connection provides these but we’re missing some other words. So coming from another Catholic school, they’ve added to this reconciliation and penance Catholic church so that way, the users of the Catholic have kept in the Catholic school would come up and they would know they could talk confession, they will pull this up. We already know how the catalogs work. So I could have not said that, but I did anyway, so. But then what happens when your special collection runs into insufficiencies in the Library of Congress system, because I imagine most of us use the Library of Congress for this. So I want to start that this is not just a problem in theological collections. When I was in library school of small, small number of years ago, I took a visit in my cataloguing class to the shore Botanical Gardens Raven library in St. Louis, Missouri, the cataloger there, and I, we overlapped in a class in the program. And so we reached out and he connected us and gave us a tour, talked about his collection, and talked about some of the unique challenges they're facing. They are in the midst of a retro conversion. And already some people are probably twitching and trying to hide under their desk at that mentioned, as they had Shaw's original system for classification, and they are migrating it to the Library of Congress, or the botanical library has different needs than Library of Congress, for example, they need to use the scientific names and
their subject. What's the big deal with that? Well, because they're going down that
granular, instead of just at the family name, where Library of Congress stops. They're also
going down the key, the funny the fancy, fancy term was Phyto geography. But that's the
plant geography and they're going down to national subdivision. So provinces in China,
where we might not necessarily deal with it in the Library of Congress, they need to deal
with that, just so you can get a sense of where is this plants territory from the subject
record. And they're also using different cutter numbers to connect the books with their
herbarium collections on herbarium collection. These are the plant specimens pasted on
paper just so everyone can see in their mind what this is, or maybe they've got roots in jars
or pieces like that. So now that we're have a sense of how one collection would vary, let's
talk about what my collection is doing right now. So I'm work at the North American
Center for American Studies. This is we do not grant degrees. So if you want to say, I'm
not a theological librarian, so get off well, I will gladly do so but Armen probably would
not be happy with me if I did that. So. So we don't grant degrees, we help foster greater
knowledge of the Marianist family history and spirituality. The two religious orders, along
with the two lay branches, lay Marianas communities and the LDS Marielle benefit from
our services. And we do this in our publications in various presentations and in our
multilingual library, and yes, I did use polyglot we tested cool virtues to so if we were to
have used just Library of Congress for this, we would have an overflow in one section and
one number and no division there are between what would make sense in the past in the
1960s, there abouts, a Marianist priest father fury attempted to create a merriness
classification schema, he used a decimal based system. And if any of you are have worked
with, do you know how this can get unwieldy very quickly, so it's not really working well.
So, Teresa trimboli, overhauled the system, made it Library of Congress, like by using the
bx where our merriness number falls and then has developed a schema later which will
show you and managed in the midst of this to secure help from Library of Congress on a
cold call with a former student of one of our schools in Hawaii, who was a guy who got
excited about librarianship by one of the brothers who taught him so she could not have
gotten a better person to have helped her in this project at the Library of Congress and
then this And then as just about the time to prepare it for final times, she was at a library
conferences we are prone to do and was talking with a professor who said, You know, I like
to see it. So the so they traded Professor gave it to a student who is able to actually say
no, this is rather easy to use for someone who knows nothing about maryna stuff. So that's
a very good sign when you're in the midst of developing a special schema that people can
work with that. So here's the broad overview. And I'm highlighting some of the numbers
that we would be overflowing with the Library of Congress, whether that's for the sisters b
x 440 5.25, or for the brothers and priests b x 3784, or weed flood the bx 4705 section with
their biographies. So, going through here, you can see that there's some similarities to
Library of Congress, like ba is the general items. And we know the A in Library of Congress
is encyclopedias and atlases and other general reference things. And then it quickly veers
off. Um, there is some chronological order to this. So a B being the writings of the founder. So even before the orders, and the librarians came to be these reprints of these letters are here, some foundational documents that might be coming from Rome that have been reprinted would be in see the sisters received their permissions before the brothers, which is why they have e. F. G is related communities. And we go on and on. The bulk of the collection that I've worked with are in the brothers side, the Marianist thoughts side, and the biography and history pieces just so you can see where I've been focusing in the special collection. But we have we have some oddities to the collection here. We're talking about education. Are we talking about the school? Are we talking about the teaching methods? Are we talking about how schools are how how schools fit into the governance structure of the order. So schools and how they fit in the governance are either with the sisters or the brothers. But pedagogy, the teaching methods that are common across all merriness schools come into the BSR, where various thought and spirituality is. I know, in the Library of Congress, these would all be placed in the ELLs we've separated them out, just so we can see of how we're doing fees per order. And then all together. Let's talk about price as a class, so like when we talk about classes in the in the Marianist family. Within the society of Mary, there's the priests, the working brothers, the teaching brothers. But all of that is lumped together in the bx our, each of those three categories has its own call number from here. But if we're talking about priests in formation, seminary history, or the chaplain to a community that would land in the BSR. So while these would be related, and probably very close, in Library of Congress, for our needs, and our purposes, we've separated them out. So that way, we know Okay, what is the role of the priest? Is this a priestess concept? Or is this priest role? So they're, they're not quite the same. And I know it might be a little fuzzy right now. And that's okay. And then we have the three offices. This is another jargon term for us. That if it's if we're talking about it as oops, I just went the wrong way. Let me go back one, I hit my button wrongly. Oops, sorry. My apologies. The quirks of online webinars stuff. So, when we talk about this as concept, it goes once again into the the BSR is the Marianist spirituality, Marianist thought because it's common to all the branches. But why don't we talk about the governance structure of the three offices, documents from the Office of Education, from the Office of religious life, and from the Office of temporalities Those are placed in the appropriate branch b x e for sisters bx F for brothers and priests. And because a religious order may have its own vocabulary that becomes too detailed and can get easily lost in the Library of Congress setting, but that merriness might be looking for. Teresa trimboli also developed a merriness subject heading list. So this would be obvious the second indicator seven subfield to enter enter code is Msh for that with things like the three offices, as I just mentioned before working brothers and teaching brothers, what does MCs composition mean? What is the house council? What is the state the system so all of these are vocabulary that are specific to the society of Mary and the entire Marianist family. But if Library of Congress were to dump that they would just say, marrying us and be done.
with it. So this is my part of the presentation. I'm trying not to give you too much detail into the classification schema or into our subject headings. Because I suspect you're all kind of itching to know a little bit more about Rare Books well done with Armin. And what we will do right now is give a brief moment so I can stop my sharing, and then Armin can bring his PowerPoint up. And as Donna has said, we'll take questions at the end. So if you have questions for Armin coming up, you might want to type his name in the question so it doesn't get thrown out to me.

Armin Siedlecki 17:05
Hi, thank you, Brother Andrew. Can everybody see my screen? I see nods. Very good. Thank you. Well, we're here to talk about Rare Books well done. ridiculously short introduction to Rare Book cataloging. This is mostly aimed at people who don't necessarily deal with rare books on a regular basis. And it's really not an introduction to how to catalogue a rare book, but how to, perhaps, make sense of a rare book record. Or if you have to catalog a rare book, where to look for resources that will help you to do that. Well, we should start by just not dance. Here it is. We should start by asking what is rare book cataloging? And of course, that depends it depends on what you consider a rare book. There are significantly fewer copies of my dissertation in existence than there are of the Gutenberg Bible. But I can assure you my dissertation has no business in anybody's special collection. So what is rare book cataloging? rebel cataloging pays special attention to certain features that make a particular imprint, or copy unique books from the letterpress period, pre 1845, which were produced using pre industrial technologies. And there's a reason why those are usually treated, especially because they were produced in significantly smaller numbers, the imprints were significantly smaller, and the differences between imprints and additions were greater. So it makes a difference of what you're looking at. special editions with numbered prints, this would be a modern publication, for example of art books, publications that are of specific significance to an institution. We place all our faculty publications from the Candler School of Theology in our special collections, or individual books that have an important inscription or were owned by a significant person. We have a number of books from the library of European moltmann, which were inscribed by him, some of them contain his notes. And obviously, that would be significant for anybody who was doing research on your organ. And we don't just want to have these checked out and get lost but one prisoner of them. So rebel cataloging really often describes the book as artifact and we're not cataloging for the content, but really for the book as an object. And there are certain things that we need to pay attention to when we do that. The rules for verbal cataloging are described in DC RMB DCM is the descriptive cataloging of rare materials. It has a section for books for maps for other media, which are defined, I deal mostly with books and this is all I'll be speaking about today. Descriptive cataloging for rare materials is freely available as a
PDF. Under the link here I've also compiled a list of free online resources, which will be sent out in which will be at the end of the webinar. But you can click on it, you can read it as a PDF. It is freely available. It was first published in 2007. As successor to DC rb, which was published in 1991. There was a description of real descriptive cataloging of rare books, which itself was a revision of BDRB, bibliographic description of rare books, first published in 1981. It's created and maintained by the rare books and manuscripts section, RBMS, of the Association of College and Research Libraries, ACRL, which is part of ALA Of course. I'll stop throwing acronyms at you in just a minute. Seeing that was published in 2007, you may wonder well, what does that mean for RTA, especially since We're now entering the second incarnation of RTA. In a statement released as recently as 2020. The bibliographic Standards Committee is neutral regarding RTA neither encouraging or discouraging agencies regarding implementation of RTA acceptable the CRM records. Rather than going through that I should mention when I catalog a book, I tried to catalog it according to DCR lb rules, as well as already a usually that is not a conflict, if any conflict should arise in the cataloguing. A 500 note can usually resolve that but since RTA asks for a fairly accurate description, transcriptions of the title for example, what you see is what you get, you don't abbreviate you spell out everything. And that's really at the heart of the CRM cataloguing as well. There's usually not much of a conflict here. When you do that, the mark record leader should be coded following ispd with both RTA and DCR mb. So what kind of Mark Fields would you be looking for? When you're doing rebel cataloguing, of course, you've got your regular Mark Fields that you use in everyday cataloging. There are a couple of fields that warrant special attention in the oh four oh, subfield e contains DCR mb 246 fields, variant titles are a lot more important than TC RMB. Due to transcription rules, spelling ambiguities, half titles, caption titles, rare books, often half well half titles or caption titles in grave title pages. Or you have something that could be spelled with a V or a U, or an eye or a J, especially if you're dealing with Latin texts. So there could be a lot of ambiguities and you want to provide as many access points as possible and transcribe it in as many possible ways as a patron might search for the 300 field. You note pages or leaves, if they are numbered as such, if they are not numbered, and that happens a lot in rare books, and numbered leaves are defined as printed on one side. If something is pinned or printed on both sides, it is considered a page. That's just the descriptive convention 500 notes are very important in dc r&b, including signature accounts and I will talk about those in just a little bit. But really any kind of notes that would describe not just the book or the imprint, but also the specific copy that you have. Much of that could be noted in a 500 node, and that might be very significant. A 510 node again, I'll be talking a little bit about more about that in a bit. Citation or reference note, you make a reference to a known database or a bibliographic resource that identifies a very specific imprint of something that allows you to specify a specific printing, very specific condition. If you're trying to distinguish For example, I deal with a lot of reformation history books, a sermon by Luther published in June of 1521, or in October of 1521. These different sermons, these
different prints would be noted in a bibliography called benzing, named after bibliographer. And each one has a specific number that would be cited in the 510. So that is quite important when you’re dealing with variables 561, ownership or custodial history, if there was a former owner that is significant that you would like to point out, that would be recorded in this particular field 562 copy or version identification, if there's anything unusual about your copy, you would note that in the 562, so that would be copy specific, not manifestation specific 563 binding information. Keep in mind that up until the mid 19th century, publishers did not buy their books, but issued all books essentially as paperbacks, and people would buy books and then have them bound themselves. The professional of the binder was a different word from that of the printer. So books are often very differently bound prior to the 19th century. And of course, 590 local notes where you note anything that would make a particular copy significant for your particular library. In the 701 thing that most rare book records note is the printer. Not just any author, or co author or editor, but also the printer or any former owner, that would be noted subfield e former owner or printer in 752, hierarchical place, it's a field that allows you to specify where something was printed very often in the imprint that is noted in the 264. You would have both Latin descriptions for example, and that might be difficult to identify the 752 would contain the authorized, controlled form of the name based on country and city, France, Paris, England, London, and so on. So what does this look like in a record? This is a screenshot from a record in our catalog where I've highlighted in yellow, some of the fields that you would see in a rare book catalog records. You see I've highlighted those in yellow DCR A B and the Oh 405 100 has a signature account. Again, I'll talk about that in a bit. I've noted the erroneous foliation. The person who put the page number, so leave numbers on it, the printer made a mistake. So that is noted. The title is in red and black, there are initials printed marginal notes, all of those things would be noted in Red Book cataloging. And there's the 510 with a note to a an index called v 16. It's a German abbreviation for 16th century imprints in German speaking countries. There's a 563 note, as you see bound in blind tool pigskin over wooden boards. And in the 700. The printer is noted as actually a pair of brothers who were printing this particular book, and the city in Germany and the city, English and the other all the other mark fields that you would usually use in cataloging as well. So these are the technical cataloging aspects. So what do you do when a rare book lands on your desk? How do you go about researching and processing a book like that? Well, first of all, determine what you have. Sometimes it can be confusing, you’re hoping that the book is complete, and that it has a title page, it’s not always guaranteed if it doesn’t have a title page, of course, it's a lot more difficult. But let's assume you have one your watch for changed forms of names or latinized names, that's something that you will encounter a lot. common English or German names may often be latinized. That was often the fashion of the times really for quite some time. So they have ears appended at the end or loose, which can change to em or el or E when used grammatically. So something that looks sebastiana News media's you could probably
parcel out that that means Sebastian Schmidt Toma Morrow might be a little more difficult because it is the accusative form of Tomas more rows are better known as Thomas More by us. So it can be a little tricky sometimes to figure out who the author is, for example, some names may even be translations into Latin or Greek for example. Sartorius is a name that I’ve come across quite often. And that is the Latin word for the English word tailor or the German word Schneider. Both of those names are fairly common, and they are sometimes represented in their Latin form as Sartorius because it sounds quite fancy if my name was Schneider, or Taylor, I would probably call myself Sartori. This type of graphical conventions typographically, a capital U is usually represented as V. capital J is often represented as i. m. in lowercase letters. Well, it can really go back and forth. So if you can’t quite figure out what letter you’re dealing with, or what word you’re dealing with, try substituting V with you or you with V and see if you can parcel it out. That way, titles using only capital letters they use v throughout, for example. So this is some one of the things about lookout, additions and printings. additions are usually characterized by editorial or reduction of involvement. Since new printings usually required new typesetting differences between imprints are more significant in the letterpress period. Basically, you’re starting with a blank slate. The whole thing was typesetter knew that it wasn’t just a correction that was made, but the entire layout was new. So something that was printed in June of 1742, might be quite different from its reprint in October of 1742. And it may have fewer or more mistakes or might have changes. significant differences are in addition to information provided in the printing statement implants may also be distinguished by spelling illustrations or typographic layout. Let me give you an example here of two different imprints both from the same year from the same printer 1689, and the printer is Tomas fritsche. It’s a biblical devotional book. And you can tell it’s different, both printed by the same printer both printed and the same year, but clearly different imprints. About a third down the name a double physio, for example, is spelt or typographically represented differently. This is one of the differences and that’s just the title page. We don’t know what the differences in the actual text are. But you can clearly see that this is a different imprint and a researcher will want to know which imprint they’re looking at, and why it is significant or why you might want to compare it. To identify which imprint and I’ve mentioned this, when I talked about the 510 which imprint you’re dealing with. You make a citation to a published Bibliography index or database. estc is one of the more famous ones. The English short title catalogue, VT 16. I’ve mentioned before. At the end, I’ve got a list of resources that lists these. Most of these are, all of them really are available online. And you can check them out, you can do your research there and you can vote what you have in a 510 field. The standard citation form of a bibliographic source is found in a page maintained by the rbms, which is also useful for finding bibliographic indexes that will help you identify what you’re dealing with. One more thing I want to note are abbreviations. Very frequently in English, German or Latin publications of the 17th 18th century, you will find little abbreviations at the
beginning. emdg for example, my your MD or glory, for the greater glory of God it's used not only by Jesuits, but by many others. Johann Sebastian Bach put it on all of his compositions for example. VD mi, a's another one. First of all I encountered I thought, Oh, the V must be a you and I couldn't Figure out what latin word that was, well, it's short for variable domain mnemonic in it or numb, the word of the Lord remains forever a quotation from Isaiah 40, or acuity bvq, what day was better their touch this is very often put on dissertations of the 17th and 18th century, which means May God grant success. These are models, they're not part of the title, I often see them transcribed as part of the title when somebody is cataloging this. You might want to note it in a 246 in an alternate title, but it's not actually part of the title proper. So put it in a 246, or put it in a 500. But that's what these are. There are others. But those are the three most common ones. Real books come in all different sizes. And format matters a lot. There are three major formats that we're dealing with. There's the folio, which is a large book, basically, you're dealing with a broadside sheet folded over once, which gives you four pages, A, B, C, and D. If you fold that over one more time, you end up with eight pages. That is called a quartal. folder twice, four leaves really, if you fold it over one more time, you end up with eight leaves or 16 pages. That is called an Oct and of course, every time you fold it, the book becomes smaller. There's on the right, you see, the book on the back is a folio, above it is a quarto and then an octagonal. I should have put something there for scale, which I didn't. Sorry about that. But obviously, this is very significant. A printer might sometimes publish something as a folio, but also as a quarto, or as an octagonal, they have trouble being much more portable, of course, the title might be the same. But obviously, it's a different publication, different imprint imprint. Also, these sheets that you fold for, or times or more will form what is considered a correlation or a signature. And these are usually marked at the bottom of a page, usually with a letter and a number. You might see these in rare books. There's an E at the bottom, for example, or E one, that is the first leaf have a collation of that folded broadside, and you have several of these, the next one would be the next collation, we have eight of these in a lock table, E, one, E, two, E, three, E, four, e, 567, and eight are usually not noted. And then you would have the next collation, F, F, one, f two, F, three, and so on. Very often these signatures, as they're called, are more reliable than page numbers, printers would often make mistakes in the pagination or the foliation. They rarely make mistakes in the signature count, because that's what they themselves needed, as their own prompts, as to how to put the book together. So it's also used in bibliographies, to refer to a specific location in the book. For example, if you see something like f two R or F two recto, that means it's the front Lee of the leaf, f two, its signature F, the first leaf in that signature versal is the back of that page. So you might see this when you encounter a rare book, correlation numberings differ from printer to printer. In logbooks, the first 23 gatherings are typically designated A through Z. Sometimes you have preliminary materials such as a forward or a preface with Greek letters or a paragraph sign or an asterisk. After 23 gatherings. You would, the printer would often go
to double A, that could be to capital a lowercase a or capital a lowercase a, and so on and then proceed in the same sequence. When you look at it. It's fairly easy to follow along and see what is happening but when you see the center record, it might look confusing. As I mentioned, quarter volumes, with four leaves at each gathering usually have signatures numbered and force. October volumes with eight leaves at each gathering usually have signatures numbered in eights, of which the first five are signed. folio volumes are tricky. They can be numbered with any multiple of twos, most frequently sixes or eights. So if you have a very large book that is numbered in eights, it's not a very large October, it's probably a folio. So signature formulas, this would be noted in the 500. This is where you note all the all the gatherings and the signatures. But in that particular book, a four for example would be a gathering with four leaves, this could be a short pamphlet for leaves eight pages. a superscript. Four means the gathering with four leaves a four in a signature formula refers to the fourth leaf within that gathering. That is, so pay attention whether it's something is it a superscript, or not a superscript. W is not used in signatures because it can be confusing, it looks like two V's and that could be confusing, just like i and j are represented by the same letter, usually either I or J. But because they're used interchangeably in the text, they're not both used at the same time. That's why we only have 23 gatherings. unsigned gatherings at the beginning of a signature sequence are designated high or unsigned gatherings anywhere within a signature sequence or designated Chi, usually spelled out with Latin characters and a signature card. It's kind of rare, but you might see it if you're dealing with rare books or with rare book records. So this would be these would be examples of a signature complex you might see A through E superscript. Eight refers to a book with five gatherings, A through E with eight leaves age 40 leaves or 80 pages. The last one here is perhaps the most complicated one A through Z eight, and then A through F eight, f eight versatile blank, that refers to 29 gatherings with eight leaves, each of which the versal of the final leaf is blank 232 leaves or 464 pages, or 463 pages with print for 460/4 page is blank. So this is sort of a shorthand notation of the extent of the book. I mentioned that bindings are significant because until the middle of the 19th century, publishers and printers were not involved in bookbinding, all books were essentially issued as paperbacks and then bound by the owner. So if somebody talks about an original 16th century binding, well, there's no such thing. There may be contemporary 16th century bindings, that would be a more accurate way of referring to it. But there's no original printers binding in the 16th century interested in. Something that was done fairly frequently is what is called a XAML band. Great word to use at a cocktail party if you want to impress your friends zabal band literally beans, a collected volume is a collection of separate publications bound together by a former owner. If somebody has several short works of 20 to 40 pages each. He would like to or he or she would want to have them combined in bout into one thicker volume either for practical reasons, or because they want to group them together for topical reasons. They would bind them together take these five titles, for example, to print through a binder and
say please bind these together. Sometimes these are catalogued erroneously as one publication based on the first title that appears there. So something you might want to pay attention to there are actually five separate titles in such a work. And each one should have its own separate bibliographic record. So something to pay attention to and something that was done really quite frequently. It’s interesting for researchers because you wonder, why did somebody bind these together? Was it for practical reasons? Was it for topical reasons? We have a suburban for example that has three publications, two by Martin Luther and one by Erasmus of Rotterdam on the freedom of the will, the first being Erasmus publication, sorry, luthers publication on the freedom of the word, the bondage of the will, to which Erasmus repr responded with a publication called the freedom of the will, to which Luther responded in turn, with a third publication, so it was sort of a back and forth today, this would probably take place on Twitter. Back then it took place in the form of pamphlets. And somebody took these three and had them bound together, we’re actually quite grateful that they did this because we have all three publications bound together. Erasmus, by the way, never did respond to luthers second publication on the subject because he was really quite rude. Luther was binding features that you might find noted in records are segmented spine you see the ridges in the top left image, the little ridges that refers to a segmented spine, it’s the result of courts used to tie the gatherings or the Yeah, the signatures together in a book. So it’s not just decorative, that is sometimes noted in a record clasps and catches, leather stretched over wooden boards or sometimes paperboard later, half bindings. The bottom left, you’ll see an example of a half binding where the spine and the corners are bound in leather. And over a marbled paper board in this particular case, or tools letter. That is something that was quite frequently done in the 17th 18th and 16th 17th 18th century, where a binder would press hot metal tools into the leather, resulting in a specific design. Binding materials. vellum is something you might encounter and there’s not enough time to really talk about what these are how to distinguish them, but I just want to mention what you might encounter of elements. High quality, processed leather, usually made from split calf skin, maybe from other animals as well. Pink skin is very similar to vellum, but not as smooth or refined. sheepskin, it’s usually the cheapest, the lowest quality of leather sheep is cheap. If you have a book that leaves a lot of red rocks behind or that leaves your hands of red or brown stained. After you’ve handled it. It was probably sheepskin that it was bound in because it’s just a poor quality leather. Morocco on the other hand, the top left picture is one of Morocco is finely grained and processed goatskin. It’s really the highest quality leather it retains color dyeing better than other leathers, and was often very heavily ornamented, you will find this in especially 18th. And then 19th century 20th century bindings as well, it’s very luxurious visually. Finally, provenance is something that should be noted if it is significance, provenance refers to former owners. Um, evidence of provenance can be inscriptions, if somebody has an inscription in a book saying this book belongs to Well, that’s great that that helps you a lot. But not all the clues are always that
easy. Sometimes you have book plates that a former owner has sometimes a book dealer
has a label in the book, or sometimes you have accompanying Records, which is ideal, but
rare. So people often ask me when I show them booksmart Special Collections for what
do we know about the former owners? Most of the time, we don't know much about them,
sometimes we do. And if we do, we do want to note that because it can be significant.
Even if the name is not famous, I tried to note whatever I know about any former owner,
whether it’s a library, a former library or book collector or a famous person for that
matter. So that was a ridiculously short introduction to rebel cataloging. As I mentioned, I
have a list of free resources for variable cataloging at the end of this, which will be made
available to everybody registered here. And I happy to entertain questions together with
Brother Andrew now thank you

Donna Wells  50:00
Well, thank you very much. That was very interesting from both of you. I must apologize.
My zoom crashed right in between brother Andrews and Armin's presentation, hence the
extended pause. And now my camera's not working, but I'm here. So, um, does anyone
have any questions, please feel free to unmute yourself and just speak

Andrew Kosmowski  50:26
Donna, I did see one in the chat, maybe this sort of doubt, maybe this came in when you
were crashing your system. And so this was actually directed to me, asking about how we
classify fictional works of members of the Marianas family? And this is a good question,
because we actually do have this examples of Sham knots biography, in this case would
be would be our ladies Tinker, or running giant. So we would use them, stick them into our
biography section. So b x t, and then the big three founders each have a classification
number. So for seanad, this would be 15. And then, examples like running giant, or the
giant Coloring Book of William Joseph shop, would then go into be appended to a doc
three after the 15.

Donna Wells  51:25
Okay. Very complicated. brother Andrew, I admire your perseverance. Any other
questions? I was wondering, Armin, if you had special training in doing rare books, and
German knowledge? And did you have training somebody mentor you? Or did you kind of
learn as you went?

Armin Siedlecki  51:53
A little bit of both. As far as German language training goes, German, it’s actually my native language grew up in Germany. So

**Donna Wells**  52:01
I did not know that.

**Armin Siedlecki**  52:03
So I have a bit of an unfair advantage there. I do speak the language. And that comes in very handy when you’re dealing with 16th century reformation resources. I did take a course specifically on variable cataloging through the rare book school. They have campuses well, on both east and west coast, and I think a couple of other locations as well. Virginia, usually hosts courses that they teach in the winter, and in the summer. They’re usually a week long and very good courses. Actually, Rebel cataloging is one of the courses they offer. But there are other courses as well. So anybody dealing with where books, do check out Rare Book school. They’re useful.

**Donna Wells**  52:56
And I also think you’re being very modest because we have had native German speakers working for us as library assistants, and they struggle with the 16th and 17th century German.

**Armin Siedlecki**  53:08
I didn’t say that I didn’t struggle with

**Donna Wells**  53:12
just said it was helpful.

**Armin Siedlecki**  53:15
There are days when I bang my head against the wall.

**Donna Wells**  53:23
Anyone else? Oh, there’s one from Anna in the chat?
Armin Siedlecki  53:28
Yes, yes, a sammelband is the same as what is called a bandwidth. I use the term sammelband usually when I deal with rare books bound with when I deal with a 20th century publication, but use sammelband when you want to impress your friends. Otherwise, bandwidth is fine.

Richard Lammert  53:50
I have a question for. Well, first for brother Andrew. Since you’re also, as you mentioned, at one point, I’m not sure in this talk, but at somewhere along the line when we developed the idea here that you are modifying and developing the schedule as you work with it. Do you at times find that you need to expand or change something and then have to go back and reclassify things that were done under the original?

Andrew Kosmowski  54:19
Yes. So and this is not the fault of the catalogers. before me, this is more just you know, I think this series of talks that were given at the University of Dayton might make sense being posted with items published about the University of Dayton. So that type of thing, especially when it’s like, the Marianas toward some things that I’ve really been reclassifying. Let’s talk about circulars. I think this is a fun example. So circulars these are documents written by the provincial superior or the superior General, kind of like encyclicals. The Pope but with less authority because it’s set on the church universal, but for a small, tiny segment of it. So we’ve, as I’ve been working with them, we have bound to circulars and unbound circulars, or the circular is just itself and not with anything else. So I’m going to call that an unbound circular. It made me bound, it might not, that doesn’t matter. Unlike the collection of bound circulars, which might be one volume, two volumes, three volumes, or depending on how the happy binders were, sometimes it’s up to five. If I have the singular circular, I’m trying to integrate that into the place where I think it belongs based on its subject. So if it’s the so one of our our superiors general wrote about the Spanish Marianas martyrs, so that would get tucked into biography. But all of that superiors generals, circulars are being thrown into a b x f, where it’s landing in the religious order than the earlier parts of the schema are focusing on the broader documents, more of the governance starting out from there, and then trickling down to other aspects. So this is going to land. If I remember the schema, right of BSF, 10, might be 40. I don’t quite remember, I’m not going to turn the pages to do it. But it would start in the beginnings of where governance lands, and then trickled out. So I think that kind of addresses your question, Richard.
Thank you. I also want to point out that you are returning to the foundations of the American theological Library Association, those who have looked at the early meetings, there was almost always a discussion about various classification systems there are, and I'm not saying one or two, four, or five or six, various classifications that were used in theological libraries, and discussions on how those were used and why they were used instead of library Congress are doing. And then somewhere between 50 or 75 years ago, and now everybody started converting to LC, or Dewey, or converted to dueling then converted to LC, but mainly for convenience. And so everything that I had been included in the early different classifications that you brought out in your presentation, we're a modernized. And that's where we are today, in most cases.

I remember when ATLA was in Ottawa, we went to a presentation at one of their facilities, and they were cataloging Episcopal hymns. I don't know the denomination, I think it was Episcopal, but it was hymns. And the LC classification was simply not adequate. And they did the same thing as similar to what Brad brother Andrew was doing is they created their own entire schema to take care of this enormous collection. That's the first time I had ever heard of being able to break rules like that.

Yeah, down to that was one of the reasons I started that after this year of cataloging, it is much more I'm realizing their guidelines. Mm hmm. And that your circumstance will differ from my circumstance might differ from a Lutheran seminary, where you've got all sorts of the confessional, and you're trying to figure out how to deal with it. So you don't have 20 shows of the same call number

one, it also seems to think it's called Catholicism itself. There's various vocabularies and orders and all that as well.

Yeah, I'm in contact with someone who actually works at Atla, who got melody songs collection of various order classification schema. Some of you might remember melody from previous Atla conferences, but she was a significant cataloger in the Catholic
theological librarianship. Indeed, yes. And she had that collection right with numerous different congregational another word. That means something different into the Catholic Church, compared to Christian traditions, different congregational religious order the classification schema

Richard Lammert  59:58
there is another question showing up in the chat, Brother Andrew for you, does anyone or not? Well, the general one, but connects here with classification? Does anyone still have union class items? Not whether you use it currently. But do you have union class items?

Donna Wells  1:00:16
That’s the scheme that our library did us before we went to LC. And you can still find some of the older books with the numbers still written in them. We don’t use them use that number. But that was the system that we used back. I think they switched over when they got online in the late 90s.

Richard Lammert  1:00:40
Question for Armin? What in collations? Are signatures? What’s rum mean?

Armin Siedlecki  1:00:51
Rum is it’s a symbol that is used as an abbreviation for the Latin syllable. R-U-M. Rum. room? Usually? Yeah, little shorthand notation, which can actually be represented typographically. So it’s just another symbol like an asterisk or, or is used like a, like an asterisk, or obelisk or paragraphs like,

Richard Lammert  1:01:21
I always thought that was an interesting note to find in signatures,

Armin Siedlecki  1:01:25
It is. Rum! I also want to mention about classification systems. Our library, purchased the collection of Hartford seminary library, some 30 years ago. And they had a system called the Richardson classification system, which was quite unique to theological libraries, especially in the American north east, where Hartford is located, of course. And many of the books still have displayed labels on them with with the old Richardson call number.
But we have replaced them all with LC, of course, but for our Special Collections schema.

Donna Wells  1:02:22
Anyone else?

Richard Lammert  1:02:25
I wanted to point out the, as Armin already did the importance of the 752 field for place names. I always disliked the old ACR two rules, which would put in bracket IE after name. So you’d have Londinium in the imprint and then bracket IE London. And I think to myself, well, what else would it be? mundaneum is the name it’s not IE. So I certainly like that improvement of the rules in RDA and the ability to put the place name. In normal parlance in the 752.

Andrew Kosmowski  1:03:04
Armin I am glad that you brought up the 246 field. Because I have found the 130 field and the 246 field quite My friend was I'm cataloging in Korean. So our novitiate, which is on the same property as the where I work serves Korean novices. And they've been helpful in giving me a transcription of the Korean characters. And I've been able to find an app that will transliterate the Korean into the three different Latin muttering systems. And I've been using the one that Library of Congress prefers in my 245 field, and then the two others and the 246 field. My system right now doesn't support eight PTs and the Korean characters directly. I found that out when I first started and thought, Oh, I can follow RTA characters, equal sign Latin letterings. I didn't quite happen. But I was glad to be able to get to the transcription so I can then copy and paste the the three transliterations.

Armin Siedlecki  1:04:22
Yeah, I think that's a really good idea. Like whatever helps a patron find something more easily. And yeah, somebody might be familiar with one particular transcription system but not with another and might search one way but not another. And yeah, I've seen Redbook records with really multiple 672 46 this even more. Not necessarily all of them have to be displayed in your discovery layer, but they should be searchable at least.

Donna Wells  1:05:05
Getting to the end of our time, anyone else have a question?
Richard Lammert  1:05:11
If there is nothing else, I wanted to bring up a matter which is outside of the presentations here, Anna responded to my notes on Atla tech-l on Atla looking for a very part time cataloger and wanted to know whether we could talk about it here. I don't have anything more to say than was in the notice that went out. It was just one that came in the end of last week to me, I think so I put it out. If there are any questions about that, please feel free to bring them up now. Or if you need to ask any more about it. I don't think I can tell you a whole lot more than what I put in the note. But if you have questions, please bring them up now.

Anna Appleman  1:06:07
Hey, Richard, and everybody. My only concern was maybe not everybody's on that one listserv. So if anybody's actually interested in it, and maybe not on that list serve. That's the reason I brought it up.

Richard Lammert  1:06:24
Okay, I see that I see that I thought about putting in there. Feel free to forward this to anybody else who might be interested. I was hesitant about putting it on the Atlantis list, because it's so specialized that the I don't think it would, most people would ignore it. They're the just briefly, I can add, summarize that and ask if there's any other place, I could put that if you would like to see it Britain out. Atla is looking for a cataloger for their born digital, open press titles, about four or five a year. That's a very part time. person who has preferably experience with digital publications, but could also handle the print on demand print copies of those if they're available. I put that in the atletic L is being the most focused one. But is there any other lists that you think would be worthwhile if you didn't see it on that list? But you might want to see it someplace else? You can speak up now or put the note in the chat.

Donna Wells  1:07:47
Just out of curiosity, has anybody. You gotten any responses?

Richard Lammert  1:07:51
Yeah, just Anna's? That's it. Okay.
All right. Well, thank you, everyone for joining us. That was really very, very fun and very, very interesting. time well spent. Thank you very much, brother Andrew and Armand for putting that together and spending time with us. appreciate it very much.

Welcome.

Thank you for putting this together and organizing it.