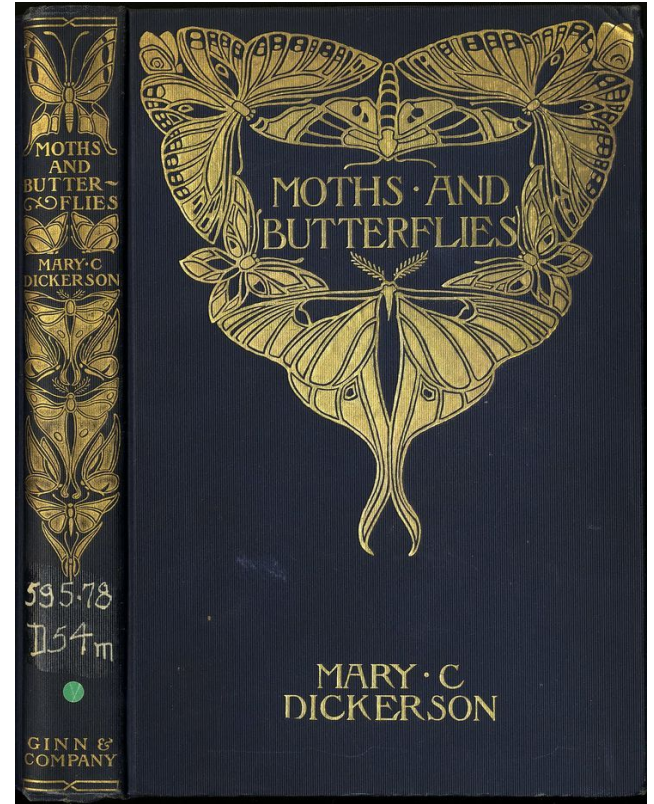


***Cataloging Rare and  
Unique Materials for  
the Non-Rare Books  
Cataloger***

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Washington Libraries Association  
November 1st, 2017

# This morning's schedule

- Hour 1-2
  - Introductions
  - Definition of rare books
  - Cataloging standards & resources
- Break - 30 minutes
- Hour 3- 4
  - Hands on exercises
  - Catalog record examples
  - Q & A session



# Learning Objectives

- Defining rare books
- Deciding value and rarity
- Increased familiarity with binding types
- Identify book parts and provenance indicators
- Knowledge of genre terms and relationship designators
- Awareness of online resources for cataloging

# Introduce yourself!

- Name
- Job and institution
- How much cataloging experience do you have?
- Have you worked with this sort of book before?



# How is rare book cataloging different from “normal” cataloging?

- Content AND Container
- Provenance
- Which all ties into RARITY and VALUE
- Which leads to the question:
  - What level of cataloging is “good enough” for these materials?
  - What can my library afford (staff, time, etc.)?

# Why do we need this level of detail in our records?

Three main reasons:

- Accurate representation of materials in catalog
- Security - loss to theft or damage caused by humans
- Preservation - loss due to damage caused by nature



# What makes a book rare?

*“People value books either because of their contents or because of their physical characteristics. First editions of important literary or historical works and initial reports of scientific discoveries or inventions are prime examples of books that are important because of their contents. Illustrated books that give a new interpretation of a text or are the work of an esteemed artist are also valued. Books that were suppressed or censored may be both important and scarce, since few copies may have survived. Physical characteristics, such as a special binding; an early use of a new printing process; or an autograph, inscription, or marginal annotations of a famous person; may also contribute to a book’s importance and its market price.”*

From: “Your Old Books” FAQ on the Rare Books and Manuscript Section of the American Libraries Association

# Should we keep this? Appraising books

[www.abebooks.com](http://www.abebooks.com) / <https://www.aba.org> / <http://www.worldcat.org> /  
<https://www.loc.gov/rr/rarebook/apprais.html>

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# Recording Content: DCRM, RDA, and AACR2

## Books

Apply one of the following:

1. Continue to catalog according to DCRM(B) and AACR2 for descriptive cataloging, using RDA guidelines for access points; *or*
2. Create RDA records by applying the provisions for rare materials included in the [RDA BIBCO Standard Record](#) (BSR). This instruction applies also to agencies not producing BIBCO records.
  - If used, the BSR for rare materials should be followed consistently throughout description; it is not to be applied only to selected areas or elements.
  - The MARC record leader should be coded as following ISBD (coded **i** in LD) **⌘e rda** and **⌘e dcrmb** (directly after the language of cataloging (**⌘b**)) in the 040 field.

From: <http://rbms.info/dcrm/rda/>

# Online Resources - Cataloging Manuals

## RBMS Resource List

Beinecke Library at Yale University - [Rare Book Cataloging Manual](#)

Houghton Library at Harvard University - [Cataloging Wiki, Rare Book Team](#)

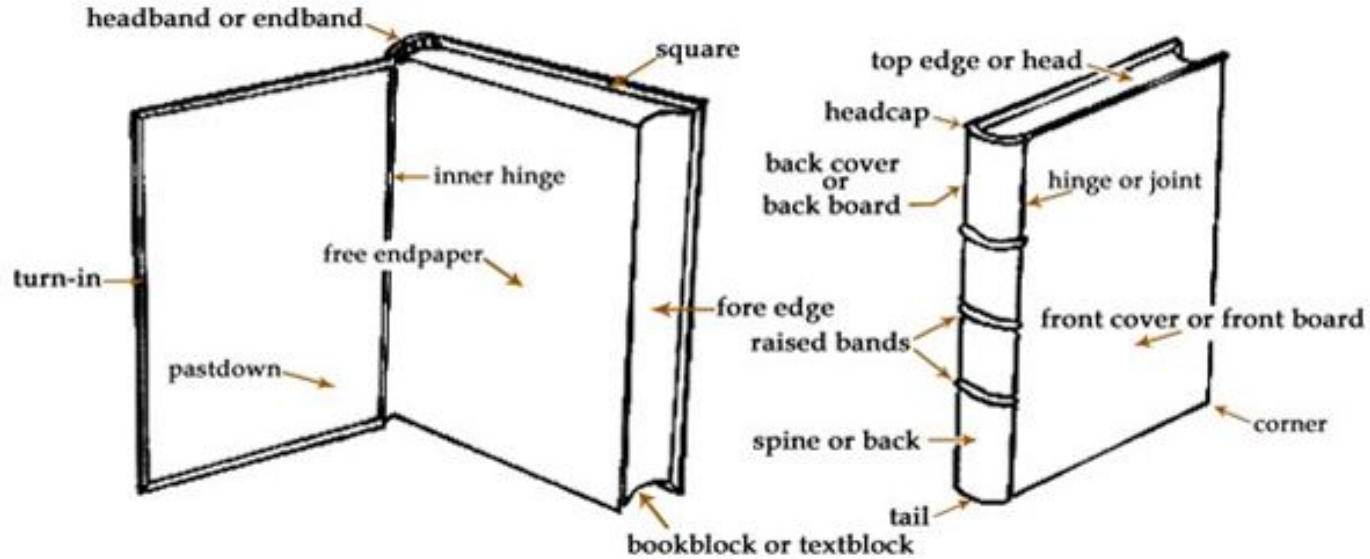
Library of Congress - [Catalog Record Examples](#)

University of Washington, Special Collections - [Cataloging Documentation](#)

# Recording Container

- Types of bindings
  - Leather vs. Morocco vs. Vellum vs. Cloth vs. Linson
- Types of decorations
  - Gilt vs. Silver vs. Color
  - Stamped vs. Tooled
- Recording damage
- For detailed definitions and descriptions of parts of the book, consult: [ABC for Booksellers](#)

## Parts of a Book



From : <https://litreactor.com/columns/library-love-anatomy-of-the-book>

# Pages vs. Leaves

Both can be either numbered or not.

Can have both leaves and pages in a volume.

Leaves - Text or illustration on one side of paper only

Pages - Text or illustrations on both side of paper

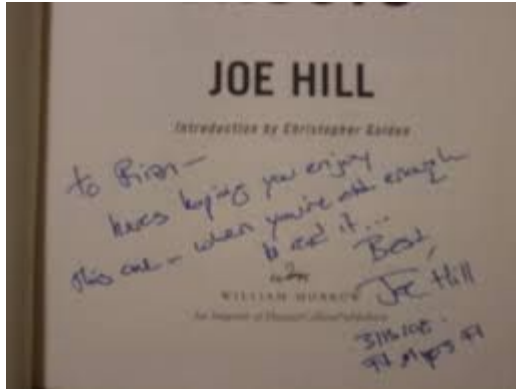
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# Provenance

- Signatures
- Inscriptions
- Marginalia
- Bookplates
- Booksellers or binders tickets
- Damage



# Signatures and inscriptions



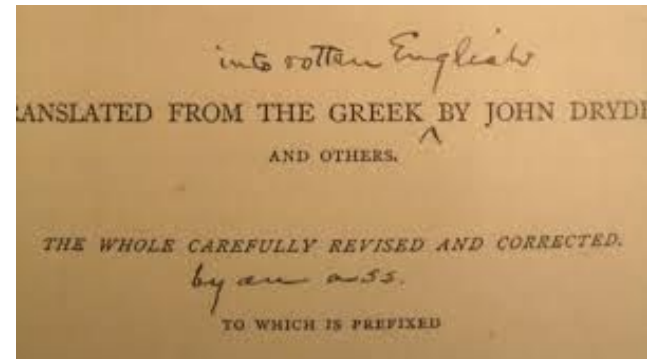
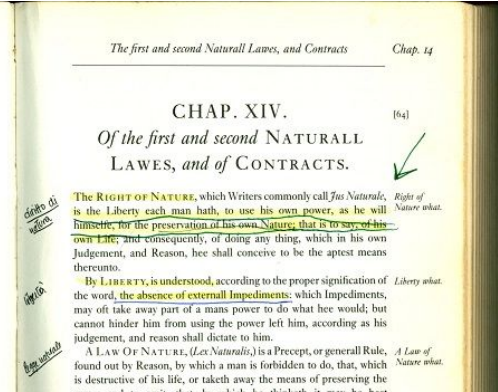
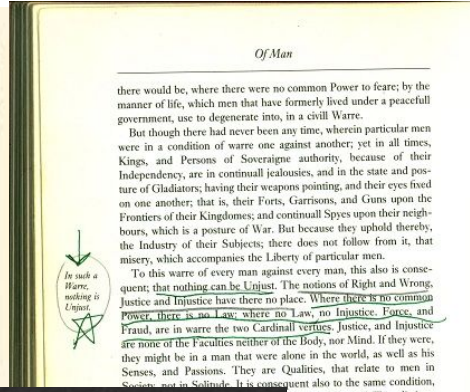
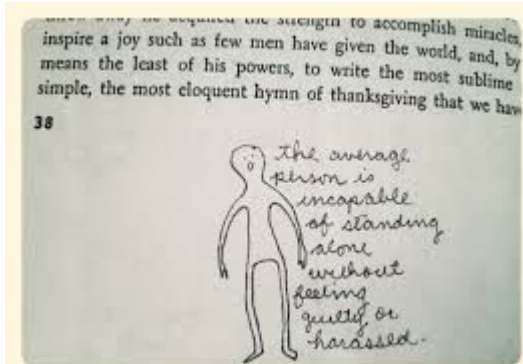
Local note would say:

[Library] copy signed by the author on title page.

[Library] copy inscribed by the author to [insert name], dated [insert date].

Optional: transcribe inscription fully in quotation marks.

# Marginalia



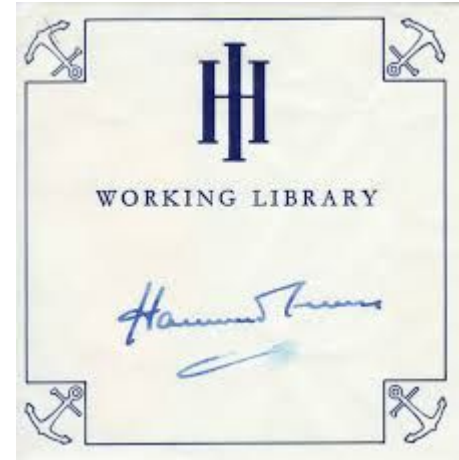


# Marginalia Local Notes

Examples:

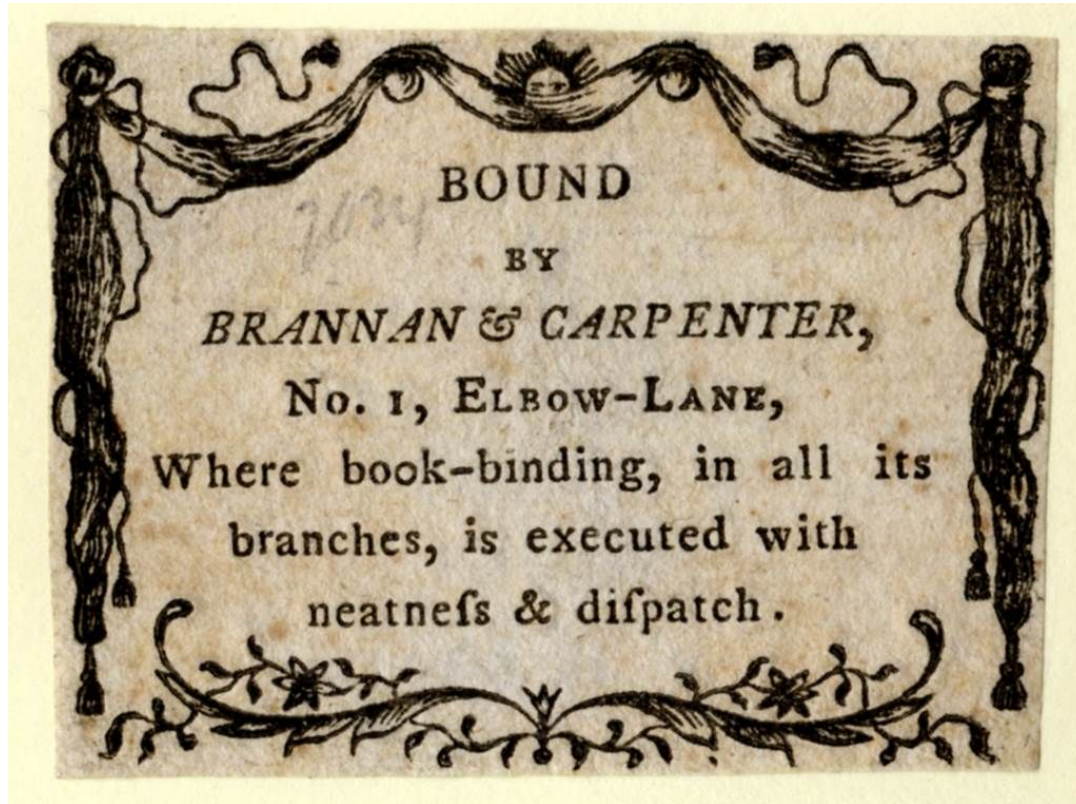
- Marginalia throughout in multiple hands and inks/pencil.
- Former owner notations in black ink throughout.
- Yellow highlighter and notes in black ink throughout (heaviest between pages 64-90).
- Illustrations in multiple colored inks on leaves 14, 24, and 36.

# Bookplates



Former owner bookplate on front endpaper.  
[Description here]

# Booksellers and binders tickets



Bookbinder ticket (or labels) on front endpaper, lower left corner.  
[Can add quoted text from ticket as well].

# Damage



Significant water damage and staining throughout.  
Insect damage on pages 34-48.



# RBMS and AAT Genre Terms

## RBMS controlled vocabularies

### Art & Architecture Thesaurus

- Bindings
  - Leather bindings. \$2 rbbin
- Provenance
  - Author's inscribed copy. \$2 rbprov
- Relationship designators for access points
  - Buccicone, Whitney, \$e author, \$e binder, \$e bookseller.
- Marginalia (annotations). \$2 aat

All get 655 \_7  
fields with \$2  
at end.

# Some oddities you may run into

- Miniature books
- Ephemera vs. Realia
  - Ephemera - printed materials not meant to last (e.g. posters, pamphlets, etc.)
  - Realia - “real” objects (e.g. clothing, toys, etc.)
- Archival collections
- *For more information and cataloging instructions, see my [documentation](#).*

# Hands-on Exercises

*All drinks off the tables!*

Questions?



# Thank you!

Feel free to contact us with any questions or comments.

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