

Notes on Operations

Cataloging and Digitizing Ephemera

One Team's Experience with Pennsylvania German Broadsides and Fraktur

**Ann Copeland, Susan Hamburger, John Hamilton,
and Kenneth J. Robinson**

The growing interest in ephemera collections within libraries will necessitate the bibliographic control of materials that do not easily fall into traditional categories. This paper discusses the many challenges confronting catalogers when approaching a mixed collection of unique materials of an ephemeral nature. Based on their experience cataloging a collection of Pennsylvania German broadsides and Fraktur at the Pennsylvania State University, the authors describe the process of deciphering handwriting, preserving genealogical information, deciding on cataloging approaches at the format and field level, and furthering access to the materials through digitization and the Encoded Archival Description finding aid. Observations are made on expanding the skills of traditional book catalogers to include manuscript cataloging, and on project management.

Ephemera and ephemera collections well deserve the attention they are receiving of late. Academic librarians concerned with exposing hidden collections have acknowledged the value of ephemera.¹ The American Antiquarian Society has pointed to ephemera among its primary resources that allow scholars to study print culture from its earliest beginnings in North America.² The Library of Congress' digital collection, "An American Time Capsule, Three Centuries of Broadsides and Other Printed Ephemera," celebrates "the everyday activities of ordinary people who participated in the events of nation-building" captured within the artifacts.³ The September 2005 symposium, "Ephemera Across the Atlantic: Popular Print Culture in Two Worlds," sponsored by the Library Company of Philadelphia and Winterthur Museum and Country Estate, focused on the wealth and variety of genres in public and private hands—from early printed broadsides to contemporary culi-

nary artifacts, from the sacred to the secular. Several monographs and two major exhibitions on the Pennsylvania German broadside, and the launch of a project at the University of Göttingen to record all broadsides printed in North America in the German language between 1700 and 1830, reveal a groundswell of current activity regarding ephemera.⁴

The recent experience of the Pennsylvania State University Libraries Special Collections Cataloging Team in cataloging a collection of ephemera, consisting of Pennsylvania German broadsides and Fraktur, was timely in addressing access to such materials. The term Fraktur, which originally described a type of German printing similar to old English Gothic, today refers generically to a form of Pennsylvania German folk art, in print or manuscript, that is embellished with illustrations of birds, hearts, flowers, and angels to document births and baptisms, marriages, and other occasions. When cataloging these items, the

Ann Copeland (auc1@psulias.psu.edu) is Special Collections Cataloging Librarian, **Susan Hamburger** (sxh36@psulias.psu.edu) is Manuscripts Cataloging Librarian, **John Hamilton** (jxh13@psulias.psu.edu) is Cataloging Specialist, and **Kenneth J. Robinson** (kjr106@psulias.psu.edu) is Cataloging Specialist, the Pennsylvania State University, University Park.

intermingling of folk art with printing, handwriting, and graphics raised many questions. With genealogical material calling out to be preserved, how much should be recorded? Given the hand-painted folk art and the graphic dimensions of the individual pieces, what set of cataloging rules—graphic, manuscript, or monographic—should be used? With clusters of like items, how should one decide between a collection-level versus item-level approach? What kinds of metadata might be suitable for a digital presentation of such materials?

This paper discusses the various challenges of cataloging mixed collections of ephemera and makes a case for ensuring access to ephemera through Machine Readable Cataloging (MARC), Encoded Archival Description (EAD) finding aids, and, ideally, digitization. It also describes the way one cataloging team worked through the issues to solve problems, document decisions, and create a metadata-rich digital project.

Literature Review

In a theme issue of *Rare Book and Manuscript Librarianship* on “Descriptive Cataloging of 19th Century Imprints for Special Collections,” Zeitz suggested that the “bibliographic control of ephemera is now in its infancy, with the exception of the major ephemeral genres: broadsides and the graphic arts (woodcuts, engravings, drawings and lithographs), book-like pamphlets, and major manuscript materials such as letters, diaries, journals, and ledgers.”⁵ He advocated a hybrid cataloging practice, combining the most appropriate rules from as many codes as necessary to truly bring ephemeral materials into the research domain: “ephemeral materials have been under-utilized as a research source probably because of the difficulty in accessing them.”⁶

Zeitz suggested that if catalogers keep in mind the many ways that ephemeral materials may be researched (subject, corporate name, printer, type of illustration, etc.), they will create a record that will be accessible to the widest audience. The examples in his article are printed ephemera (such as menus, tickets, letterheads, calling cards, advertisements), but he noted that there are at least 150 genres of ephemera. Zeitz discussed the construction of the major fields in the cataloging record and advocated liberal use of genre terms, relator codes, notes, subject access, tracing of names, tracing of first lines of verses, captions, and mottoes. He concluded that, regarding access, more is better than less, provided it makes sense within the collection and the institution.

In the same issue, O’Keefe’s article, “Cataloging 19th Century Single-Sheet Publications,” described the American Antiquarian Society’s (AAS) cataloging program for broadsides.⁷ Recognizing that broadsides “document the history of the nation and its communities, and do so in a manner more timely and with greater passion than any other printed sources,” the AAS began full cataloging of its collection of 20,000 items in 1980 to preserve them from unnecessary handling.⁸ The Society catalogs single-sheet publications according to AACR2 and *Descriptive Cataloging of Rare Books* (DCRB) rules, with extensive subject headings and access points for provenance, genre, and so on.⁹

More recently, Hadley spoke to the issue of “Access and Description of Visual Ephemera,” at a Society of American Archivists’s conference session on the topic of ephemera.¹⁰ She suggested that there is really no right way to deal with visual ephemera, and that approaches will vary according to institution and research needs. Her discussion, from an archivist’s point of view, described the way different research needs can be served by highlighting various elements of visual

ephemera; she concluded, as Zeitz did, that the most successful strategies for description and access are those that anticipate the likely use of materials.

Numerous published book-length guides describe private and public Fraktur collections with images, text, and a listing of holdings, such as those from the Library of Congress, Free Library of Philadelphia, Franklin and Marshall College, and the Schwenkfelder Library.¹¹ These are important reference materials, but do not specifically address the cataloging of Fraktur.

The literature on the cataloging of ephemera is limited, as Zeitz explained, because bibliographic control of ephemera is in its infancy. He suggested that, given the marginal status of ephemera until lately, the cost of cataloging, book arrears, and the lack of a tradition for cataloging ephemera has meant that “there are few or no standards and little established practice. Few librarians or libraries want to be pioneers in establishing a cataloging policy for ephemera . . .”¹² Because nothing has been written specifically on the cataloging of Fraktur, the authors decided to use the Penn State project as an opportunity to establish a cataloging policy. The authors hope that the decisions reached as part of this project and the process followed will be useful for other practitioners as the interest in ephemera grows.

Overview of the Cataloging Project

Sandra Stelts, curator of rare books and manuscripts at the Pennsylvania State University Libraries, first organized the library’s collections of Pennsylvania German broadsides and Fraktur in 2001, in anticipation of a visit from the late Carola Wessel of the University of Göttingen. As mentioned earlier, Göttingen is conducting a nationwide survey of all German lan-

guage broadsides published in North America from 1700 to 1830, with the goal of developing a comprehensive bibliography and digital project to be shared via the Internet. The current project is under the supervision of Reimer C. Eck of the Göttingen State and University Library; the work has the proposed title of *Bibliography and Edition of Broadsides Printed in North America in the German Language, 1700–1830*.¹³

During the summer of 2003, Anthony Tedeschi, a library intern, began the initial processing of the collection. His translation of German into English and his descriptions of the items provided the basis for the project's cataloging records. Members of the Special Collections Cataloging Team, who became the project team, consisted of four catalogers, each with his or her own approach to cataloging. The three book catalogers (Ann Copeland, John Hamilton, and Ken Robinson) were familiar with transcription, bracketing supplied titles, and recording dimensions. The manuscripts cataloging librarian, Susan Hamburger, experienced in writing descriptive summary notes, cataloging at the collection level, and constructing unbracketed titles for manuscript records, had much to teach the rest of the team.

The project began slowly in summer 2003, and gained speed once the collection was accepted as a digital project in January 2004. The Pennsylvania German broadsides and Fraktur fit thematically into a growing body of digitized resources on Pennsylvania history. While additions to the collection and the digital site are ongoing, the first 160 records (most of the project) were completed by June 2004, with the digital site, Pennsylvania German Broadsides and Fraktur (www.libraries.psu.edu/speccolls/rbm/fraktur/index.html), going live in October 2004.

Special Challenges

The collection of Fraktur material owned by the Special Collections Library at Penn State presented interesting and memorable cataloging dilemmas. Creating cohesive and coherent cataloging records for a miscellany consisting of printed broadsides, graphic materials, single-item manuscripts, and manuscript collections required more than accurately following established rules. It required a series of informed decisions, developed and shared by all participants. Employing multiple sets of cataloging rules, historical interpretation of the material, and some specialized reference and research materials, cataloging this varied collection proved to be complex yet exhilarating.

The team began the project with a box of materials (organized by size of item) from one of three collections (the Ammon Stapleton Collection, the Allison-Shelley Collection, and the general rare book and manuscripts collection) containing Pennsylvania German broadsides and Fraktur. Each person cataloged items in turn until all items in the box were finished. Because no inventory across the three collections existed, no one realized that similar materials existed throughout. For example, identical printed birth certificates by G. S. Peters, H. Sebald, and Johann Ritter were cataloged by different team members. After cataloging about fifty items, team members realized they needed to be more consistent in their approach and began to meet as a group regularly. This necessitated, in many cases, looking back through those early records and making sure the records agreed with the subsequent cataloging decisions. Such collaboration provided both greater access and more consistent access to the collection.

From the experience, the team learned that when taking on such a project, a preliminary inventory

should be made to discover duplicates and like items. Additional lessons learned from the project include the need to discuss cataloging interpretations among team members, meet frequently to share newly identified issues, and catalog a few pieces before getting back together again to determine a consistent and mutually agreed on approach.

One significant decision was to preserve all relevant data and record it as consistently as possible. The *Taufschein* (birth and baptismal certificates) have been cataloged by other institutions as broadsides, emphasizing the printer and publisher rather than the family that is celebrated by the handwriting on the form. These data often include name of child, birth and baptismal dates, geographic location, father's name, mother's maiden name, and sometimes the pastor's and witnesses' names. Cataloging several *Taufschein* and then conferring allowed the team members to arrive at a record structure that contained both manuscript and printed information (discussed later in this paper). Sharing their knowledge and various perspectives, team members created an inclusive record structure that could be used consistently for optimal access. Documenting these decisions was also crucial, as similar items continued to appear at random among the three collections.

Another challenge was learning about the various subgenre of Fraktur. By reading and comparing notes, looking at guides to other collections, and locating reference materials, the team members gained confidence when cataloging these unique artifacts. Items included writing specimens (*Vorschriften*) given to pupils by their teachers as a reward of merit; religious texts, hymns, or house blessings (*Haus Segen*) in the form of bookmarks and paper cut-outs; and spiritual mazes (*Irrgarten*). Understanding the subcategories within the Fraktur collec-

tions ensured the appropriate use of descriptive notes and genre terms and their consistent application across the collections.

Deciphering Pennsylvania German Printing and Handwriting

One of the biggest challenges in working with this collection was reading the Pennsylvania German printing and handwriting, commonly called Fraktur and Frakturschrift, respectively. This style of typeface and handwriting evolved from the Gothic script first developed in ninth century German-speaking Europe.¹⁴ The final form of Fraktur was standardized by 1513 and prevailed in Germany until 1941, when it was superseded by the leaner Roman typeface seen today.¹⁵ Frakturschrift is often referred to as Sütterlinschrift, a script created by Berlin graphic artist Ludwig Sütterlin (1865–1917), and taught in German schools from 1915 to 1941.¹⁶ They are very similar in appearance. German immigrants brought Fraktur and Frakturschrift to America in the eighteenth and nineteenth centuries. The Pennsylvania Germans used this style from about 1740 until the first quarter of the twentieth century. Fraktur is being used today, though in smaller numbers, and primarily in English.¹⁷

One of the difficulties when reading Fraktur and Frakturschrift is confusing letters with the more familiar Roman typeface and script. To assist in deciphering these letters correctly, two sources were invaluable: Mashey's *A Guide to Olde German Handwriting of the Mid-1800's* and Bentz' *If I Can You Can Decipher Germanic Records*.¹⁸ Both guides provide numerous clear examples for each letter. The online handwriting guide published by the Family History Library provides a useful table comparing the Roman type with its corresponding German type and script.¹⁹ Even with the assistance of guides, there may still be difficulty determining what was written or printed, as many letters look alike

SCRIPT		PRINTED			
Roman type	Sütterlinschrift	Roman type	Fraktur type	Roman type	Fraktur type
e, n, u	u, n, ũ	A, U	U, U	s, f	f, f
s, h, f, j	ſ, h, f, j	B, V, ß	B, B, ß	b, n, v	b, n, v
r, v	r, v	C, E	C, E	k, t	k, t
g, p, q	g, p, q	G, S	G, S	r, x	r, x
B, C, L	B, C, L	K, N, R	K, N, R	v, y	v, y
		I, J	I, J	i, j	i, j

Figure 1. Easily confused letters

and may be easily confused with each other. These are shown in figure 1. The letters “I” and “J” are particularly difficult, and consulting a German language dictionary is prudent when in doubt.²⁰

In addition, when used together, the small angular letters of the handwriting (i, c, n, and m) become quite difficult to separate. Mashey gives helpful suggestions, such as a dot above a letter would indicate an “i,” and the letter “c” is usually followed by an “h” or a “k.” To determine the difference between “m” and “n,” she recommends counting the peaks. Some letters give the appearance of two separate letters, when they are in fact one. These include A, a, G, g, Q, q, and y. The team members found identifying the more easily recognizable letters first (instead of going directly from left to right) to be helpful. This gave clues to the Roman counterparts for the more difficult letters. The Fraktur typeface also has ligatures—multiple letters printed as one letter. The early designers of the Gothic typeface used one type piece to print both letters. The most common ligatures are shown in figure 2.

Some handwriting examples are difficult to decipher due to sloppy handwriting or letters that have faded over time. A magnifying glass can be useful. A German language dictionary or a German language speaker may help to ascertain the remaining portion of a word that is only partially

ck - ck	ch - ch
tz - tz	ss - ss

Figure 2. Fraktur ligatures

recognizable. For birth and baptismal certificates, consulting a detailed map or searching the United States Geological Survey Geographic Names Information System online database assisted in identifying place names.²¹ Where a word is truly indecipherable, one should make an educated guess and apply a guideline found in Hensen's *Archives, Personal Papers, and Manuscripts* that recommends supplying a question mark in brackets.²² Often variant spellings, missing umlauts, missing punctuation, uncapitalized nouns, and letters not written in a standard form, and occasionally some mixing of Fraktur and Roman script, are present within the same document. The process of deciphering was initially tedious, but with experience the team became more efficient. Keeping the comparison chart (figure 3) close at hand was helpful.

Creating Collection-Level Records

Given the growing interest in ephemera, the promise of Göttingen's digital project, and the uniqueness and research value of the collection, team members chose to catalog the

Pennsylvania German broadsides and Fraktur individually. This would bring out the variety and depth of the collection, provide consistent access to the materials as a collection, and accurately describe Penn State's holdings to potential users elsewhere via Penn State's online catalog and records in OCLC's WorldCat.

In two cases, however, collection-level records for small clusters of material were more appropriate. In both cases, the sum of the parts was more important intellectually than the individual items. The collection includes twelve issues of 6 different German American newspapers. Team members did not want to mislead anyone about Penn State's holdings by cataloging each title as a serial, nor did they have sufficient information to do so; thus, a collection-level record was the best solution.

Team members also chose to assemble a small cluster of 24 disparate pieces of ephemera together into one group with the collective title "Pennsylvania German bookmarks, maxims, fragments, cut-paper work and pin-prick work, 1753–1816." The collection consists of printed and manuscript poems, sentiments, mottoes, bookmarks, drawings, and symbols, all on small slips of paper, the smallest measuring 3 × 8 cm and the largest 18 × 11 cm. The folk art drawings are colorful. When assessing the pieces individually, the team members were confronted by questions such as: How does one catalog a snowflake? (See figures 4 and 5.) Taken together, the items are a link to the idle pastimes—drawings and doodles—as well as treasured sentiments of a people.

Format Decisions

In general terms, the individual Fraktur materials comprise three primary categories—monographic broadsides, graphic materials, and manuscripts. Within such broad categories, some materials qualify as multiple formats. The Taufschein are simultaneously

Roman	Fraktur	Sütterlin	Roman	Fraktur	Sütterlin
A a	A a	A a	N n	N n	N n
B b	B b	B b	O o	O o	O o
C c	C c	C c	P p	P p	P p
D d	D d	D d	Q q	Q q	Q q
E e	E e	E e	R r	R r	R r
F f	F f	F f	S s	S s (or S*)	S s (or S*)
G g	G g	G g	T t	T t	T t
H h	H h	H h	U u	U u	U u
I i	I i	I i	V v	V v	V v
J j	J j	J j	W w	W w	W w
K k	K k	K k	X x	X x	X x
L l	L l	L l	Y y	Y y	Y y
M m	M m	M m	Z z	Z z	Z z

* Only when "s" occurs at the end of a word.

Figure 3. Roman, Fraktur, and Sütterlin letters

broadsides, graphic materials, and manuscript items. Typically, catalogers will apply the Anglo-American Cataloguing Rules and the Library of Congress Rule Interpretations (LCRIs) to monographic items such as printed broadsides, consult *Describing Archives: A Content Standard* (DACS) for guidance on manuscript items, and refer to *Graphic Materials: Rules for Describing Original Items and Historical Collections* for pieces that are clearly graphic.²³ For the birth certificates, the team members developed the idea of cataloging them as hybrid records, using the manuscript format to record all the unique genealogical information, supplemented by notes to record the displaced monographic elements, such as publication data.

Are the Adam und Eva broadsides in figures 6 and 7 textual or graphic? Team members decide to catalog them as text because the images, although relatively large in proportion to the text, do not stand on their own and the textual portions are crucial to the documents in conveying the meaning. This is one

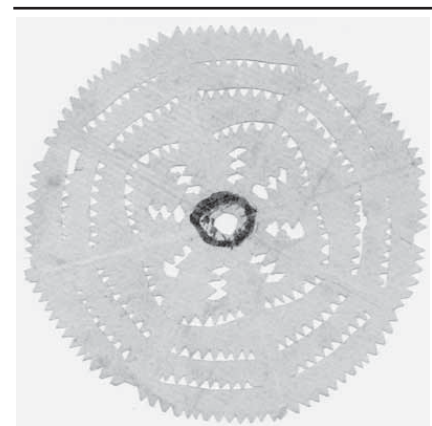


Figure 4. Cut-paper work

example of the kind of evaluation required before cataloging many of the pieces in the collection.

Sometimes team members were able to use an existing catalog record prepared by another institution for the document in hand. Occasionally they recognized that, while a particular record matched the item in hand, it had been cataloged using the wrong format. In these cases, team members created a new record to describe

the item in the appropriate MARC format.

MARC Cataloging Decisions

The key data elements required to describe and access these materials were the same fields common to other online cataloging records—Main Entry, Title and Variant Titles, Publication Data (with particular attention to the date of publication), Physical Description, Notes (specifically Summary and Citation/Reference notes), Subjects and Genre terms, and Added Entries. The Host Item Entry field was also added to link individual records to each of their respective home collections (Ammon Stapleton and Allison-Shelley).

Main Entry (1XX)

The main entry was formulated based on rules applicable to the type of material—AACR2, *Graphic Materials*, or DACS. For the Fraktur, the main entry could be an artist or an individual author. A Fraktur artist responsible for creating a certificate, for instance, would qualify for main entry status. Added entries for the family and individuals documented on the certificate were included in 6XX or 7XX fields. In general, ephemeral genealogical material does not lend itself to authorial main entry; the team members chose a title main entry for these materials.

For single sheets, the entire item is to be considered the chief source, and the main entry could conceivably be found only by reading the piece. Some broadside poems or songs had a substantial publishing history and the main entry could be determined by research, even though the author was not mentioned on the item.

Title and Variant Titles (245 and 246)

In many cases, the primary title was clearly defined, and could be constructed using fundamental AACR2

Title:	Pennsylvania German bookmarks, maxims, fragments, cut-paper work, and pin-prick work, 1753–1816.
Author:	
Other Title:	
Publication Information:	
Physical Description:	24 items.
Notes:	In Rare Books and Manuscripts, University Libraries, Pennsylvania State University, University Park, Pa. (#F160.G3P463/Box 1 Item 005/Vault).
Summary:	The collection consists of 24 printed and manuscript poems, sentiments, mottoes, bookmarks, drawings and symbols, all on small slips of paper, the smallest measuring 3 × 8 cm. and the largest 18 × 11 cm. The folk art drawings are very colorful. Some of the calligraphy is in a fraktur style hand.
Acquisition Source:	Purchased.
Finding Aid:	Online finding aid for all Penn State Pennsylvania German broadsides and Frakturs available at http://www.libraries.psu.edu/speccolls/FindingAids/fraktur.frame.html
Subject:	
Genre:	Broadsides; Penmanship, German; Bookmarks; Cut-paper work.
Contributors:	
Collection:	Pennsylvania German broadsides and Fraktur, 1750–1979
Permitted Uses:	This image is posted publicly for non-profit educational uses, excluding printed publication. Other uses are not permitted. For details please see: http://alias.libraries.psu.edu/vius/copyright/publicrightssc.htm
Image Size:	400 × 393
File Format:	JPEG

Figure 5. Description for cut-paper work

principles. Some broadside titles are of impressive length, and lend themselves to transcribing large quantities of text, but many presented an uncomplicated title that was easy to identify and record. For example:

Doctor Wilhelm Stoy's
gewisses Mittel gegen den
Biss toller Hunde.

Carding machine : the subscribers, living at the Fulling

mill, in Rockland township, Berks County, having erected a new machine for carding wool, they invite all those, who wish to have their wool carded, to bring it there, and they hope to be able to give satisfaction to all those, who will honor them with their custom

This indenture made the twenty fifth day of January in the year of our Lord one thousand seven hundred and sixty three between Frederick Hummel of Derry Township County of Lancaster and Province of Pennsylvania Yeoman and Rosina his Wife of the one part, John Bowman of the same county on the other part.

For a significant percentage of the collection, however, the title element needed to be created, and in a consistent fashion throughout. Birth and baptismal certificates, for example, might be entirely original, or they could consist of one of the popular designed and printed forms with added handwritten information. While brackets are not required in manuscript cataloging, as all the title information is supplied by the cataloger, some printed forms with titles were transcribed and the additional handwritten data included within brackets. For those certificates without an explicit title, team members constructed one, recording the type of certificate(s) and the name of the individual or family recorded on the item:

Geburts und Taufschein [for Eva Isabella Richard, 1864 Aug. 17-1864 Sept. 14]

Birth and baptismal certificate for Mamie Emma Walter, 1886.

Variant Title entries were created for other data found on the item, such as first lines of poems or songs; because the pieces were largely created in the German language, numerous translated titles needed to be included:

Playbill for Schiller's *Kabale und Liebe*
First line: *Kabale und Liebe*

Der Einzug Christi in Jerusalem.
First line: *O sehst Jesus ist zu uns vom Himmel kommen*

Dieses Sing-Horen-Buchlein gehöret Johannes Wagner, 1791.
Translated cover title: *This booklet of songs belongs to Johannes Wagner*

Place of Publication and Name of Publisher (260a and 260b)

The Fraktur collection contains a host of unpublished material, which resulted in few 260 fields. Even for published material (primarily broadsides and printed birth and baptismal forms), publisher and printer information was often lacking. In these cases, research was needed to discover the printer. Fortunately, Penn State's library's book collection includes excellent reference sources, enabling team members to match graphic elements from the item in hand with an array of illustrated examples, often identifying the particulars with amazing accuracy—revealing the place and printer, and establishing the date that a specific design was used to within a short span of years:

Harrisburg: Gedrucht und zu haben bey G.S. Peters, [1830?]

Reading: printed by J. Ritter & Co., [1811]



Figure 6. Adam and Eva broadside (example A)



Figure 7. Adam and Eva broadside (example B)

In other cases, publication data was more problematic. Sometimes an approximate place of publication could be determined from similar material, or from clues in the piece; reference sources were quite helpful in suggesting when particular designs were used or when a certain publisher flourished.

At times, research, analysis, and inspiration could only achieve so much:

[Reading, Pa.: s.n., 18--]

[S.l.: s.n., 1750?]

Hybrid items, such as a printed birth certificate filled in with handwriting, were cataloged as single-item manuscripts. No 260 field was possible for such items. Printing information for the original form, when available, was recorded in a 500 note:

Printed for F. Krebs in
Reading, Pa., ca. 1814.

Date of Publication (245f and 260c)

Dates are crucial to genealogical and other researchers, so team members sought the most accurate date possible for each item. The date was recorded in the 245 subfield f for single-item manuscripts; the entire range of inclusive dates was put into the subfield for collection-level records:

Johann Jacob Weyandt
manuscript, Vorschrift, 1780
March 13.

German American newspapers,
1805-1908

The date of the printing goes in the 260 subfield c for published and visual material. Corresponding dates and types were supplied in the fixed fields:

[Reading?, Pa., ca. 1790?]

Dates, when not explicitly stated, could usually be determined from similar material or research sources. For some published material, the date of publication was easily available; for others, sources often suggested active dates for a publisher that helped estimate dates of publication. Internal evidence helped to approximate a date

of publication. This data was recorded in a General Note:

Date of publication from
only date found in the text
on p.[4].

Two other similar broadsides with different titles by Henrich Otto about Beppel's murder were supposedly printed in Philadelphia in 1785 according to Bristol and Shipton & Mooney.

For certain genealogical manuscripts, a profusion of data (such as records of multiple births, baptisms, marriages) produce a confusing array of dates. For example, a baptismal certificate might contain a birth date for the child, a wedding date for the parents, and perhaps a confirmation date for the child, recorded long after the event of the baptism. Thus the dates present on the item did not always reflect the date of the manuscript's creation. Team members elected to use the range of officially recorded dates provided in the form as the critical dates for the manuscript. They noted the date of the printed certificate, if available, in the summary note. Using the range of dates in the fixed fields forced team members to consider the certificate a collection in terms of the bibliographic level:

Geburts- und Taufschein for
Däse Sell, 1859 Nov.
14-1860 May 6.

Summary: A birth/baptismal certificate for Däse Sell, daughter of Peter (the word Johannes is crossed out) and Anna Sell (née Hassler), born on Nov. 14, 1859 in Lower Heidelberg, Berks County, Pennsylvania and baptized May 6, 1860. The form was apparently filled out some years after the birth since the form was printed ca. 1862.

Physical Description (300)

Due, in part, to the presence of a 520 Summary Note in every manuscript record, the 300 Physical Description only needs to convey the number of pages or pieces, an identifying term, the presence and nature of any illustrations, and the dimensions of the piece. For collection-level records, the number of pieces was recorded as specified by DACS. Team members consistently recorded both the overall dimensions of the sheet and the printed portion, because variations in these dimensions were often critical for identifying editions or iterations:

1 broadside : ill. ; 25 × 17
cm. on sheet 28 × 20 cm.

1 engraving : col. ill. ;
19 × 23 cm., on sheet
24 × 28 cm.

24 items.

General Note (500)

General Notes were created to record bibliographic details, identify holdings, and credit those sources that helped provide estimated dates. The notes, taken as a whole, provide an indication of the diverse and often eccentric topics relegated to such fields in general cataloging. The notes necessitated by the Fraktur materials were even more colorful, but otherwise conformed to AACR2 standards.

Title is in two columns with two biblical passages surrounded by a hand-colored heart decoration in between; at head of title are three hand-colored illustrations of angels.

To the tune of Dietrich
Buxtehude's Mein Gemüth
erfreuet sich.

Friedrich Krebs had ordered
1000 birth/baptismal cer-

tificates in 1805 and another 500 in 1806. It is supposed that the certificates of both orders vary in the typesetting. It is not possible to decide which order this edition belongs to. --Cf. Stopp, K. Birth and baptismal certificates, 647.

Citation/References Note (510)

The importance of the Citation Note became apparent early in the project as a place to acknowledge the reference and resource materials consulted in seeking to organize this collection. Consulting standard references in Fraktur research, as well as more generalized resource materials, led team members to the practice of citing these sources in the Citation/Reference Note field. Stopps' six-volume catalog of all known printing variants of the popular certificates, *The Printed Birth and Baptismal Certificates of the German Americans*, proved invaluable.²⁴ Lloyd's *Faith and Family: Pennsylvania German Heritage in York County Area Fraktur* helped the authors understand the illumination of various Fraktur types and the styles of the folk artists.²⁵ They formulated citations according to *Standard Citation Forms for Published Bibliographies and Catalogs Used in Rare Book Cataloging*.²⁶ Team members referenced the information from these sources, citing them in the 510 note:

Shaw & Shoemaker, 50603

Gravell & Miller. American watermarks, p. 181, 243-244

Hildeburn, C.R.
Pennsylvania, 2801

Shipton & Mooney, 43893

In some cases, the most ardent research yielded nothing more than

tired eyes and a stack of sources. When research was justified but unrewarded, negative results might be included in a standard 500 note:

Not in Evans, Sabin, NUC pre-1956, Bötte & Tannhof.

Bristol B7395 and Shipton & Mooney 45894 list a book (8 p.; 8 vo.) with same title published by Johannes Thaten in 1790; Bötte & Tannhof attribute this same book to the press of Johann Albrecht und Comp.; no mention of a broadside in any of these sources.

Not in Stopp, K. Birth and baptismal certificates, but very similar in design to others by Barton & Jungmann for the 1790-1793 period.

Summary Note (520)

Team members included a Summary Note for all materials regardless of format. Because researchers are the projected audience for the Fraktur materials, a fairly high level of detail was provided in the Summary Note, which was constructed to highlight the textual contents, as well as to describe decorations. Information detailing the size and scope of the item and other physical details were included, such as the number of lines, columns, or stanzas. Team members made every effort to describe similar materials consistently. For example, printed forms that were filled in were described with the handwritten parts enclosed in square brackets:

Birth and baptismal certificate published by Schaefer & Koradi, ca. 1877, featuring central form within historiated border conveying Biblical scenes and themes; printed in blue with pale green

background. The form reads: This certifies that [Sanly Luke Morris Rotharmel] a child of [Jeremiah] and his wife [Meary] was born on the [twenty-third] day of [December] in the year of our Lord 18[98], in [Berks] County, [Pa] and was baptised on the [5th] day of [March] 18[99] by [A.K. Zimmerman]. Sponsors: [Mr. + Mrs. Rotharmel].

A song describing the 1809 hanging of Susanna Cox for the murder of her newborn child in Reading, Pennsylvania. Often attributed to Johann Gombert, a Bern Township schoolmaster present at the event, and likely issued soon afterward. In 32 numbered stanzas of four lines each, divided into three columns, within ornamental border around all and decorative rule between columns.

A variation of the Letter from Heaven, first published in Magdeburg in 1783 and attributed to Jesus. The letter describes how to live a good Christian life, and promises to act as a charm against certain disasters, and as a general good-luck charm. Printed in two columns beneath title header, within ornamental border of blue and gold; some text also printed in blue or gold. Includes several symbols, including two angels in the act of delivering the letter, two eye-with-scales images flanking the letter header, and an image of Christ in Heaven.

Subjects and Form/ Genre Terms (6XX)

Much of the subject analysis for the Fraktur collection could be considered typical. The variety of materials represented in the collection covered a broad range of subject areas—art, religion, genealogy, local history, German language aids, medicine, and so on. The list of subject headings below, culled at random from records in the collection, may give some indication of the diversity possible in a synthetic collection pressed together from loosely-affiliated pieces:

Bible -- Examinations, questions, etc.

Blood.

Bites and stings -- Treatment -- Pennsylvania.

Climatic changes -- Effect of solar activity on -- Pennsylvania -- Poetry.

Fall of man -- Pictorial works.

Harvesting -- Poetry.

Helminthiasis in children -- Pennsylvania -- Treatment.

Honey -- Therapeutic use.

Infanticide -- Pennsylvania -- Reading -- Poetry.

Miracles -- Poetry.

Murder -- Pennsylvania -- Poetry.

Napoleon I, Emperor of the French, 1769-1821 -- Poetry.

Penmanship, German -- Specimens.

Picnicking -- Pennsylvania -- Grange.

Rabies -- Popular works.

Uxoricide -- Maryland -- Fredericktown -- Poetry.

In addition to subject headings, team members applied form/genre terms in field 655, using a variety of thesauri, including the *Thesaurus for Graphic Materials: TGM II: Genre and Physical Characteristics Terms*, *Thesaurus for Graphic Materials: TGM I: Subjects, the Art & Architecture Thesaurus*, and *Rare Books Genre Terms Thesaurus*.²⁷ Each thesaurus has unique strengths in terms of established headings, and team members determined that applying terms as accurately as possible would provide the greatest benefit to users. They assigned subject headings to reflect the content of the work in hand and form/genre terms to represent the type of item.

For birth and baptismal certificates, the goal was to preserve all genealogical information. To that end the following structure was established:

600 30 [Family name]

600 10 [Child's name],
[Date] -- Birth

600 10 [Father's name]

600 10 [Mother's name]

650 0 Baptismal certificates
-- Pennsylvania -- [Place] --
Specimens

650 0 Birth certificates
-- Pennsylvania -- [Place] --
Specimens

655 7 Baptismal certificates
-- Pennsylvania -- [Place]. aat

655 7 Birth certificates --
Pennsylvania -- [Place]. aat

655 7 Broad-sides. aat [when printed]

655 7 Frakturs (document)
aat [when written in Fraktur style]

When a family name had not already been established, team members chose the form of the name on the piece for the 600 34 field, with the second indicator designating local use.

Added Entries (7XX)

Creating added entries for people and places discussed in the works was essential to emphasize the local aspects that help make this collection unique. Appropriate entries might include a printer or artist; in the case of Fraktur bookplates, team members provided an added entry and a relator term for the previous owner of the book:

245 Bookplate for Maria
Bruchin, 1775.

700 Bruchin, Maria, b. 1758,
former owner.

Team members chose to make liberal use of added entries, including the names of the many artists, printers, and other contributors represented by the collection. Using relator terms in the subfield e helped to establish the relationship between the entry and the item being cataloged:

Zentler, Conrad, 1771?-1848,
printer.

Boyer, Solomon, paper-
maker.

Reiche, J. F., engraver.

Mifflin, Thomas, 1744-1800,
recipient.

Host Item Entry (773)

One of the most important decisions made was to collocate the Fraktur

material to aid online searching. Team members constructed a general 773, Host Item Entry, for all items to indicate their affiliation with the Pennsylvania German broadsides and Fraktur collection. Additionally, they used a 773 to affiliate individual materials within the Ammon Stapleton Collection and the Allison-Shelley Collection:

Pennsylvania German broadsides, Fraktur, and newspapers, 1780-1908
[for the Ammon Stapleton Collection]

Pennsylvania German broadsides and Fraktur, 1772-1866
[for the Allison-Shelley Collection]

Pennsylvania German broadsides and Fraktur, 1750-1979
[for Fraktur in the general, unnamed collection]

Using the 773 in this way aids retrieval by grouping collections for patrons and public services representatives. It also allows searching by donor collection, which is useful when showing a donor the additions to the collection via the online catalog.

Electronic Location and Access (856)

In addition to individual catalog records, an EAD finding aid contextualizes the entire collection: Guide to the Pennsylvania German Broadsides and Fraktur Collection (www.lias.psu.edu/speccolls/FindingAids/fraktur.frame.html). The finding aid collocates items by form and genre in series and subseries, provides the call number, box and folder number of each item, and indicates the named collection to which each piece belongs (Ammon Stapleton or Allison-Shelley). To facilitate leading a user to the finding aid, a hyperlink was added to every catalog record.

The Digitization Project

Digitizing images provides access to and sharing of resources via the Internet. Where fragile artifacts and rare materials are concerned, an additional benefit to such efforts accrues. Browsing images via thumbnails in lieu of handling items helps to preserve the originals. The ability to connect a digital image to a catalog record is further compelling. As Zeitz pointed out, "With the advent of imaging technology, we are in a position to begin cataloging collections of ephemera with the secure knowledge that cataloging records can be linked with images of the item in a way which will allow precise, quick retrieval."²⁸

Ephemera, often defined as "minor transient objects of everyday life," are by nature impermanent.²⁹ Broadsides were "passed out as handbills or posted for temporary public viewing, then quickly discarded. A few were rolled, folded, or pasted in a drawer or chest. Others were tucked in books and forgotten."³⁰ Fraktur, with its highly individualized folk art illustration, was not designed to be framed or intended for public display. These were personal documents, certificates of merit, bookplates within books, family registers pasted into a Bible. Their fragile nature is of concern. Many of the broadsides in the collection have been folded, are faded, and show signs of wear and water damage. Digitization can protect against additional damage caused by excessive handling.

In creating the digital site, the question of metadata had to be solved. Because several of the team members participated in proposing the digital project to the preservation department, they were able to influence the metadata decisions. Brief descriptions are often created for digital initiatives and have the advantage of not cluttering the screen with too much information. Brevity in description is compensated by the ability to browse

among versions, quickly compare, and visually locate a particular symbol or type layout from a page of thumbnails. The opportunity to make a visual identification by those who will "know it when they see it" is a bonus for certain researchers who may otherwise wonder if the cataloger correctly described the artifact; the immediate visual recognition of a certain heart or angel can signify a printer or a style. The image alone would suffice for many Fraktur scholars.

When it was time to decide how to construct the metadata for the digital broadsides and Fraktur Web site, team members used the same reasoning that led to full item-level cataloging. Such unique items should have detailed descriptions so that users could search by personal and family names, printers, publishers, subjects, and genre, and know the physical dimensions of the original artifact. The initial efforts to fully catalog each item made the transition to the online environment fairly easy from the standpoint of metadata. The full MARC record was used in the digital collection. Because of the software used, the fields display as Dublin Core Elements, with the mapping from MARC to Dublin Core behind the scenes.

Using CONTENTdm Digital Collection Management Software for the collection presentation enables searching a term in any of the fields. The software also allows users to search on a list of browse categories based on a predetermined list or a controlled vocabulary, presented to the user as a drop-down menu. The team chose some of the most common form/genre terms used in the 655 field of MARC to populate the drop-down list. Figure 8 presents a sample screen, displaying the dropdown menu.

Users are able to view thumbnails of every image in the collection that results from a search. Clicking on an individual image or viewing all of the materials of one type (birth certificates, for example) allows vari-

Entire Collection
Advertisements
Ballads
Baptismal certificates
Bible stories
Birth certificates
Bookmarks
Bookplates (provenance)
Broadsides
Certificates
Confirmation records
Cut-paper work
Devotional poetry
Engravings
Fraktur (documents)
Hymns
Letterpress works
Lithographs
Manuscripts
Newspapers
Penmanship, German
Petitions
Playbills
Poems
Political campaigns
Portraits
Posters
Proclamations
Relief prints
Songbooks
Songs
Woodcuts

Figure 8. Drop-down list of genre terms

ous approaches to learning about the Fraktur through the digital collection. To direct a user to a description that would contextualize the larger collection, the individual metadata description for each image has a link to the EAD finding aid. Conversely, the EAD finding aid directs the user to the digital site.

Conclusion

The Penn State Special Collections Cataloging Team has been fortunate in having the opportunity to catalog an ephemeral collection of Pennsylvania German broadsides and Fraktur.

Having little guidance from the literature when cataloging the Fraktur, the team had to devise a structure for preserving manuscript information for genealogical researchers, printing details for historians, and describing folk art decoration, all within one MARC record. The structure also includes ample tracings for various kinds of names, genre terms for format, a host-item entry to distinguish discrete collections within a larger collection, and a link to the larger EAD finding aid for context.

The various challenges presented in cataloging these materials required cooperation, imagination, and some innovative decisions. Bringing together the perspectives of those on the team and conferring throughout the project was not only enjoyable but also resulted in several positive outcomes. A researcher can now gain access to the materials through the full MARC records in the library's catalog and, by extension, in shared bibliographic databases, through an extensive explanatory EAD finding aid, and within a digital collection of high-quality scanned images.

The authors hope that the team's positive experience will serve as a model for other institutions contemplating providing access to similar collections of mixed ephemera. As libraries begin to realize the research value of their ephemeral collections, this project may provide encouragement as well as offer practical solutions for making these interesting and useful materials available.

References and Notes

1. Association of Research Libraries, "Exposing Hidden Collections Conference Summary: Hidden Collections Conferees Call for Local and Collective Actions," Sept. 2003, www.arl.org/collect/spcoll/ehc/EHC_conference_summary.html (accessed Sept. 22, 2005).
2. Joanne D. Chaison, "'Everything Old Is New Again': Research Collections at the American Antiquarian Society,"

Library Trends 52, no. 1 (2003): 14–29.

3. Library of Congress, Rare Books and Special Collections Division, "An American Time Capsule: Three Centuries of Broadsides and Other Printed Ephemera," <http://memory.loc.gov/ammem/rbpehtml/pehome.html> (accessed Oct. 4, 2005).
4. Corinne Earnest and Russell Earnest, *To the Latest Posterity: Pennsylvania-German Family Registers in the Fraktur Tradition* (University Park, Penn.: The Pennsylvania State Univ. Pr., 2004); Russell Earnest and Corinne Earnest, with Edward L. Rosenberry, *Flying Leaves and One-Sheets: Pennsylvania German Broadsides, Fraktur and Their Printers* (New Castle, Del.: Oak Knoll Pr., 2005); Don Yoder, *The Pennsylvania German Broadside: A History and Guide* (University Park, Penn.: The Pennsylvania State Univ. Pr., 2005); Library Company of Philadelphia, *Pennsylvania-German Broadsides: Windows into an American Culture* (exhibition held September 16, 2005–April 14, 2006 at the Library Company of Philadelphia), www.librarycompany.org/broadsides/index.htm (accessed Apr. 1, 2006); *Making Fancy: Materials and Methods in Pennsylvania German Fraktur* (exhibition held September 2005–January 2006, Winterthur [Del.] Museum and Country Estate).
5. Stephen J. Zeitz, "Ephemera: MARC-Formatted Cataloging Records," *Rare Book and Manuscript Librarianship* 7, no. 2 (1992): 152.
6. *Ibid.*
7. Doris O'Keefe, "Cataloging 19th Century Single-Sheet Publications," *Rare Book and Manuscript Librarianship* 7, no. 2 (1992): 141–49.
8. *Ibid.*, 141.
9. *Descriptive Cataloging of Rare Books*, 2nd ed. (Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1991).
10. Nancy Hadley, "Access and Description of Visual Ephemera," *Collection Management* 25, no. 4 (2001): 39–49.
11. Paul Connor and Jill Roberts, comps., *Pennsylvania German Fraktur and Printed Broadsides: A Guide to the*

- Collections in the Library of Congress* (Washington, D.C.: Library of Congress, 1988); Frederick S. Weiser and Howell J. Heaney, comps., *The Pennsylvania German Fraktur of the Free Library of Philadelphia: An Illustrated Catalogue* (Breinigsville, Penn.: Pennsylvania German Society and the Free Library of Philadelphia, 1976); *A Selective Guide to the Franklin and Marshall Fraktur Collection* (Lancaster, Penn.: Franklin and Marshall College, 1987); Dennis K. Moyer, *Fraktur Writings and Folk Art Drawings of the Schwenkfelder Library Collection* (Kutztown, Penn.: Pennsylvania German Society, 1998).
12. Zeitz, "Ephemera," 153.
 13. Yoder, *The Pennsylvania German Broadside*, 25.
 14. Family History Library, "Handwriting Guide: German Gothic," 1999, www.familysearch.org/eng/Search/RG/guide/German_Gothic99-36316.ASP (accessed Oct. 11, 2005).
 15. Charles M. Stacy, "Fraktur, Sütterlinschrift, Old English and the ABC's," *ATA Chronicle* (Sept. 1996): 14–15.
 16. *Der Grosse Brockhaus*, Bd. 11, 355 (Wiesbaden, Germany: F. A. Brockhaus, 1952–63).
 17. Earnest and Earnest, *To the Latest Posterity*, 16.
 18. Anne B. Mashey, *A Guide to Olde German Handwriting of the Mid-1800's*, no. 2, rev. ed. (Wexford, Penn.: Anne B. Mashey, 1981); Edna M. Bentz, *If I Can You Can Decipher Germanic Records* (San Diego: Edna M. Bentz, 1992).
 19. Family History Library, "Handwriting Guide: German Gothic."
 20. R. G. Arens created the Sütterlin font used in the figures in this paper figures; it is available for download from Peter Dörling's Web site, Read Suetterlin: Read Blackletters, www.suetterlinschrift.de/Englisch/Sutterlin.htm (accessed Oct. 11, 2005). The Fraktur font used in the figures is called Walbaum Fraktur and was created by Dieter Steffmann. It is available at Walbaum-Fraktur, <http://moorstation.org/typoasis/designers/steffmann/samples/w/walbaum.htm> (accessed Oct. 11, 2005).
 21. United States Geological Survey, "Geographic Names Information System (USGS GNIS)," <http://geo.names.usgs.gov/gnishome.html> (accessed Oct. 11, 2005).
 22. Steven L. Hensen, comp., *Archives, Personal Papers, and Manuscripts: A Cataloging Manual for Archival Repositories, Historical Societies, and Manuscript Libraries* (Chicago: Society of American Archivists, 1989).
 23. *Anglo-American Cataloguing Rules*, 2nd ed., 1998 rev. (Ottawa: Canadian Library Assn.; London: Library Assn. Publ.; Chicago: ALA, 1998); *Library of Congress Rule Interpretations*, 2nd ed. (1989), accessed via Catalogers Desktop; Elisabeth W. Betz, *Graphic Materials: Rules for Describing Original Items and Historical Collections* (Washington, D.C.: Library of Congress, 1982); Society of American Archivists, *Describing Archives: A Content Standard* (Chicago: Society of American Archivists, 2004).
 24. Klaus Stopp, *The Printed Birth and Baptismal Certificates of the German Americans* (East Berlin, Penn: K. Stopp, 1997).
 25. June Burk Lloyd, *Faith and Family: Pennsylvania German Heritage in York County Area Fraktur* (York, Penn.: York County Heritage Trust, 2001).
 26. Peter M. VanWingen, *Standard Citation Forms for Published Bibliographies and Catalogs Used in Rare Book Cataloging*, 2nd ed. (Washington, D.C.: Library of Congress, Cataloging Distribution Service, 1996).
 27. Library of Congress, Prints and Photographs Division, comp. and ed., *Thesaurus for Graphic Materials* (Washington, D.C.: Cataloging Distribution Service, 1995); The Getty, Art and Architecture Thesaurus Online, www.getty.edu/research/conducting_research/vocabularies/aat (accessed Oct. 4, 2005); *Genre Terms: A Thesaurus for Use in Rare Book and Special Collections Cataloging*, prepared by the Bibliographic Standards Committee of the Rare Books and Manuscripts Section, 2nd ed. (Chicago: Association of College and Research Libraries, 1991).
 28. Zeitz, "Ephemera," 154.
 29. Maurice Rickards, *The Encyclopedia of Ephemera* (New York: Routledge, 2000), v.
 30. Earnest and Earnest, *Flying Leaves and One-Sheets*, xiii.
-