KAREN SNOW

A PRACTICAL GUIDE TO LIBRARY OF CONGRESS CLASSIFICATION

A Practical Guide to Library of Congress Classification

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Preface

At first glance, library call numbers appear to be mysterious and random combinations of numbers and letters—an uncrackable code. Yet somehow these call numbers, whose foundations are formed primarily by Library of Congress Classification (LCC) and Dewey Decimal Classification (DDC) in the United States, magically place resources on similar subjects together on the shelf. This categorization is not arbitrary at all, but quite intentional. The enigmatic codes do mean *something*: they primarily represent the subject matter of the work.

For as long as there have been libraries, there has been library classification: the system used to organize and arrange a physical collection, whether of books, magazines, DVDs, or any other item—even digital resources—benefits from classification systems. Some form of classification is necessary for the efficient functioning of a library with collections that can be openly browsed by users. Without a system for organizing a library collection, even the most carefully crafted catalog is rendered useless as users would need to scour the entire library to find the specific item they want. Even browsing is hampered, since most people browse with some general idea of what they're looking for, even if it's just fiction versus nonfiction.

Technically, assigning subject headings and subheadings is "classifying" as well, but modern classification systems not only provide subject collocation of works but also use some sort of notation to assist in the physical organization of library materials.

In other words, library classification systems serve two major purposes:

- They provide an "address" for each item.
- They group similar items together in a logical sequence.

Traditionally, library classification schemes have used number codes (Dewey Decimal) or letter/number codes (Library of Congress). However, the use of these specific notations, though common, is not essential; the type of notation you use (whether it is numbers, letters, or complete words or phrases) depends on the type of library user population you serve and the size of the collection.

This book is based on my LCC lectures from the beginning cataloging courses I teach. It is designed for library school students, new catalogers, accidental catalogers, and, quite frankly, anyone who needs and/or wants to understand and create LCC call numbers but does not want to wade through lots of cataloging jargon and extremely detailed explanations. I've tried to discuss LCC using easy-to-understand language and without assuming prior knowledge of cataloging principles and standards. I wrote this book with the goal of providing a solid foundation of LCC knowledge to my readers, not to cover every scenario one may encounter when creating LCC call numbers. With this is mind, I highly recommend consulting the main sources I use to explain the how and why of LCC call number construction: Classification Web and the *Classification and Shelflisting Manual* (CSM). They will provide further guidance as this book only scratches the surface of the complexities of LCC.

Most chapters of this book provide step-by-step instructions on how to construct an LCC call number, as well as practice exercises at the end of the chapter to test what you've learned. The answers to these exercises can be found in the "Answers to End-of-Chapter Exercises" appendix. As you move through the book, the exercises build on each other so that by the time you reach the end, you will be able to create full LCC call numbers on a variety of topics. I begin by explaining briefly the background of LCC and the main components of LCC call numbers. Before we start building LCC call numbers, I will discuss each part of the call number, particularly the meaning and construction of what are called "Cutter numbers," an important feature of LCC call number building. I will also make sure you know what you are looking at in

LCC itself before we start building call numbers—the LCC schedules can be very intimidating! Only then will I describe basic LCC call number building and then move to advanced building using various types of tables. Throughout I will use plenty of examples and explain what I am doing during each step in the process. I will conclude the book by discussing the basics of building call numbers for fiction works and provide alternate avenues and resources for finding and learning more about LCC classification. I hope that this book will provide a solid foundation on which you can build on your love and knowledge of Library of Congress Classification!

1

Library of Congress Classification in a Nutshell

The Library of Congress Classification (LCC) scheme was developed in the late nineteenth and early twentieth centuries. Heavily influenced by Charles Ammi Cutter and the Dewey Decimal Classification (DDC) System, LCC was created *specifically* for the Library of Congress, and many of its quirks can be traced back to that origin and purpose. It is most commonly found in academic libraries, but it is used in all types of libraries around the world. LCC is a hierarchical system (starting with broad topics and subarranging by narrower ones) that divides subjects into general classes—twenty-one in this case—which are represented by one or more alphabet letters:

A. General Works
B. Philosophy. Psychology. Religion
C. Auxiliary Sciences of History
D. History: General and Old World
E. History: America
F. History: America
G. Geography. Anthropology. Recreation
H. Social Sciences
J. Political Science
K. Law
L. Education
M. Music and Books on Music
N. Fine Arts
P. Language and Literature

Q. Science
R. Medicine
S. Agriculture
T. Technology
U. Military Science
V. Naval Science
Z. Bibliography. Library Science

Additional letters (subclasses) are used to narrow the scope: ML = literature on music and KFL = Louisiana law. The letters are not initials for anything; M = Music and T = Technology mostly by happenstance. Also, the class schedules (i.e., the notation, terminology, and instructions for each class) were independently developed by subject specialists in that field, so there isn't a lot of consistency between classes—each has its own internal structure and quirks. There is also no underlying philosophical system for LCC. It was designed by the Library of Congress in order to organize its collections in the most practical way possible. For this reason, the LCC evolves largely based on what is called *literary warrant*. In other words, the Library of Congress rarely adds to, deletes from, or modifies LCC unless there is a compelling reason from the literature it collects to do so.

After the alphabet letters, each class or subclass is further refined using numbers and (sometimes) decimals, Cutter numbers (I will explain more about these in a moment), and a year of publication.

Here is a visual of the components of an LCC call number for the book *Introduction to Information Science* by David Bawden and Lyn Robinson, published in 2012:

Anatomy of an LCC Call Number

Let's take a look at the elements that comprise an LCC call number. Each component will be discussed in greater depth in a later chapter, so don't fret if the following explanations aren't detailed enough!

CLASS NUMBER

LCC call numbers will always begin with one or more uppercase letters and one or more numbers following the letter(s). In most cases, this alphanumeric code will represent the main subject matter of the work. For example, instead of writing out that the resource is about the welfare of dogs, an LCC class number would use HV4746 to represent that concept.

HV4746 =
Welfare of dogs

CUTTERS

The next part of an LCC call number will be one or two "Cutters" (named after their creator, Charles Cutter). Cutters are also alphanumeric but are designed to organize an item alphabetically within a topic, usually by the main access point (i.e., the author's last name or the title of the book), but sometimes by geographic area or special topic as well. Cutters always begin with one uppercase letter and can contain one or more numbers after the initial letter. The first Cutter is preceded by a decimal point; if there is a second Cutter, it is preceded only by a space.

Cat = C38

Dog = D64

DATE

Dates

The last part of the LCC call number will usually be the year of publication, plus (in some cases) a "work letter" to differentiate between what would otherwise be identical call numbers.

Ideally, your goal should be to create a unique LCC call number for each item in the collection that will place the item in alphabetical order according to the main author of the work (or title if there is no main author).

The most common way to navigate LCC and build a call number is through Classification Web (http://classificationweb.net), produced by the Library of Congress. It does require a subscription, but it is completely online and allows you to search and browse LCC seamlessly. The screenshots you will see throughout this book are of LCC in Classification Web. You can also access LCC via portable document format (PDF) on the Library of Congress's website: https://www.loc.gov/aba/publications/FreeLCC/freelcc.html. The PDFs do not have the same functionality as Classification Web (for example, there are no hyperlinks that you can click on to access tables and other parts of LCC), nor are they updated as frequently as Classification Web, but they have the added benefit of being free to use! To demonstrate what I mean, here is a screenshot of a few entries in LCC subclass HB in Classification Web (I will explain what all this means in later chapters, so don't worry if you don't understand what you are seeing):

HB99.7	Keynesian economics
	Regional economics see HT388
	Environmental economics see HC79.E5
	By region or country
HB101	Austria Table H61
HB101.5	Czechoslovakia. Czech Republic Table H61
HB101.7	Slovakia Table H61
HB102	Hungary Table H61
HB103	Great Britain Table H61
HB104	Ireland Table H61
HB105	France Table H61

HB in Classification Web

And the same entries within the free PDFs (the class and subclasses, such as HB, are listed at the top of each page rather than with each number):

99.7	Keynesian economics
	Regional economics see HT388
	Environmental economics see HC79.E5
	By region or country
101	Austria (Table H61)
101.5	Czechoslovakia. Czech Republic (Table H61)
101.7	Slovakia (Table H61)
102	Hungary (Table H61)
103	Great Britain (Table H61)
104	Ireland (Table H61)
105	France (Table H61)

HB in PDFs

The Library of Congress no longer publishes LCC in print volumes, so if you want to create up-to-date call numbers, the two resources mentioned above are your best bet.

QUICK TIP . . .

The LCC call number is often based on the first subject heading listed in a catalog record, so if you already have subject headings, your work on the LC call number may be partially complete. In chapter 13 I discuss how to find LC class numbers using Library of Congress Subject Headings (LCSHs)!

The *Classification and Shelflisting Manual* (CSM), the Library of Congress's guide to LCC, is also available in PDF for free. As I mentioned previously, this resource is one of the main sources of information for this book, so I recommend consulting it if you need further guidance on a particular topic: https://www.loc.gov/aba/publications/FreeCSM/freecsm.html. It discusses the general principles of classification, filing rules, creating Cutters, as well as how to classify specific types of materials and topics, such as juvenile materials and government documents.

In the next few chapters I will examine each of the three parts of the call number more closely, starting with the end of the call number first (the date) and then working my way to the beginning (the class number).

EXERCISES

1. LCC has how many main classes?
2. What does the Library of Congress use to justify the creation, deletion, or modification of class numbers?
3. What are the three main parts of an LCC call number?
4. What is the name of the online, subscription-based resource produced by the Library of Congress that allows you to search and browse Library of Congress Classification?
5. What online resource is the Library of Congress's guide to LCC?

2

Dates

Let's look a bit more at the "date" part of the call number. There can only be one date per call number except for special cases (see below), and it will be the last part of the call number. It's usually pretty straightforward—when was the item published? That's your date! If your library uses the MARC (MAchine-Readable Cataloging) standard, you should use the date in the 264 field, second indicator "1," subfield $c. If there are multiple dates in the bibliographic record (like a publication and copyright date), that's OK. Choose the publication date. If the item uses Roman numerals, transcribe the date using Arabic numerals. For example, transcribe MMX as 2010.

In cases where the publication date is variable or unknown, use the following guidelines (the square brackets in some of the entries below indicate that the information is not on the resource itself but supplied by the cataloger):

Date Guidelines

If you see "[date of publication not identified]" in the record, try your best to find another date (copyright, printing, distribution, etc.) that you can use in the call number. If there are additional characters such as square brackets and a question mark in the date of publication element, *do not* include these characters in the call number! Just put the year.

If you find yourself in a situation where you have multiple editions of the same work published in the same year, use lowercase letters starting with "b" to differentiate them (this is not as uncommon as you would think—sometimes a work will be published in different countries by different publishers). These lowercase letters are called "work letters" and help distinguish call numbers that would otherwise look exactly the same:

HV4746.S66 1982
(Original US edition)

HV4746.S66 1982b
(British edition, same date)

HV4746.S66 1982c
(Revised US edition, same date)

The work letter "a" is used for facsimile reprints and photocopies. Add "a" to the end of the publication date of the original item's call number:

GV1449.5.J66 1960
(Original edition)

GV1449.5.J66 1960a
(Facsimile reprint)

If you are cataloging a multipart item, use the date associated with the earliest or first part:

SF427.45.R56 1990
(Item published from 1990 until 2003)

In some cases, LCC will call for two dates in a single call number. For example, assume you are cataloging the following title:

The Olympics of 1972: A Munich Diary by Richard D. Mandell, published 1991

Two Dates in a Call Number

The above is a screenshot of LCC within Classification Web (which we will talk more about shortly). Note the highlighted class number says to organize "By year" and then "Subarrange by author." If we follow these directions, our call number will look like this:

GV722 1972 .M35 1991

Before the 1980s, the Library of Congress rarely added the publication date to call numbers, but now it is standard practice. Being able to see the publication date within the call number can be very helpful when browsing the shelves; one can instantly distinguish between newer and older publications.

EXERCISES

1. The item you are cataloging was published in 1981. What year should you include in the call number for this work?
2. The item you are cataloging was published in 2001, with a copyright date of 2000. What year should you include in the call number for this work?
3. You think the item you are cataloging was published in 1959, but it is questionable. In 264_1$c you put [1959?]. How should you transcribe the date in the call number for this item?
4. You are cataloging a facsimile reprint of an item that originally was published in 1923. How should you transcribe the date in the call number for this item?
5. You are cataloging two editions of the same work published in the same year: 2015. You assign the following call number to one of the editions: NK1170 .B45 2015. What call number should you assign to the other edition to distinguish it from the first?

6. You are cataloging an item that you think was published between 1968 and 1974. How should you transcribe the date in the call number for this item?
7. You are cataloging an item that was published in either 2001 or 2002. How should you transcribe the date in the call number for this item?

3

Cutter Numbers: What Are They?

Cutter numbers (or just "Cutters") are alphanumeric codes representing words or names that allow for the alphabetical arrangement of books on the shelf. They are placed after the classification number within the call number. They are a very important part of an LCC call number—in the vast majority of LCC call numbers, you will have at least one Cutter and sometimes two (but never more than two). They were invented by Charles Ammi Cutter in the late nineteenth century. He designed them to be used with his Expansive Classification System, which is not commonly used today, but his "Cutter numbers" have lived on. Cutters are used in both the Dewey Decimal Classification System and the Library of Congress Classification System. However, the Library of Congress uses its own Cutter table, and that is what we will be using in this book.

You might be wondering, if their purpose is alphabetization, why not use the first few letters of the author's last name (or of the title, or whatever you're using to alphabetize)? For smaller collections, you could do just that (and many libraries do!). For example, you might have seen the following on spine labels:

Non-Cutter Author Alphabetization

However, the Library of Congress Classification System was created by one of the largest libraries in the world, and when you have a large library, it's not at all uncommon to have, say, fifteen different books on the history of film by authors named Smith (not to mention Smithy, Smithson, Smithers . . . !). Clearly, there needs to be a better way to alphabetize large collections, and that's where Cutter numbers come in.

Here are some LCC call numbers with Cutters (surrounded by rectangles):

LCC Cutters

Each of these call numbers represents a work on the same topic (Z665) but by different authors (represented by the Cutters .F76, .G547, and .L89).

QUICK TIP . . .

At some libraries, nonfiction works are classified using LCC or Dewey, but fiction is organized by genre and then by the first three letters of the author's last name.

There are three main types of Cutters in LCC, and multiple types can be found in an LCC call number:

- Main entry—usually the last name of the author (or first-listed author) of the work (in the MARC 1XX field of a bibliographic record) or title if there is not an author main entry (e.g., Taylor = .T39).
- Cutters from the LC schedules or tables—can represent different things, like a topic, geographic place, a format, or time period (for

example, using .A2 for periodicals on a certain subject or .C5 for chocolate).
- Geographic Cutters—predetermined Cutters that represent a specific city, county, region, country, and so on (for example, Mexico = .M6).

Cutter numbers take the following form:

[alphabet letter] [one or more numbers]

for example:

Y77
W5
R5677892

How long they should be depends on the situation, but most "main entry Cutters" created to represent the main author of the work will be two numbers past the initial letter. There can be one or two Cutters per call number. If there are two Cutters in a call number, the first Cutter will have a period in front of it, but the second Cutter will not.

Main entry Cutters help keep works in alphabetical order by author's last name on the shelf within a specific subject area. So, for example, if you have five books in the class HC27 by authors Tabor, Taylor, Thorn, Tripp, and Tudor, their Cutters should be, respectively, .T33, .T39, .T56, .T75, and .T83. This ensures that when these books are placed on the shelf, they will be placed with Tabor's book first and Tudor's book last.

Examples of LCC Call Numbers

At this point, you are not expected to understand how I constructed .T39 from Taylor; we will talk about how to construct main entry Cutters in the next chapter.

There are a number of different Cutter tables—a general one that is used in most circumstances and several special tables that are used in specific situations, such as the Artists Table, the Translation Table, or the Biography Table. I will talk about a few of these later, but right now let's take a look at the basic LCC Cutter table:

1. After initial **vowels**									
for the second letter:	b	d	l-m	n	p	r	s-t	u-y	
use the number-------→	2	3	4	5	6	7	8	9	
2. After the initial letter **S**									
for the second letter:	a	ch	e	h-i	m-p	t	u	w-z	
use the number-------→	2	3	4	5	6	7	8	9	
3. After the initial letters **Qu**									
for the second letter:	a	e	i	o	r	t	y		
use the numbers------→	3	4	5	6	7	8	9		
For the initial letters **Qa-QT**									
Use: **2-29**									
4. After other **Initial consonants**									
for the second letter:	a	e	i	o	r	u	y		
use the number ------→	3	4	5	6	7	8	9		
5. For **expansion** to an additional number									
for the next letter:	a-d	e-h	i-l	m-o	p-s	t-v	w-z		
use the number-------→	3	4	5	6	7	8	9		

LCC Cutter Table

We will go over what all this means in a moment, but a few things to keep in mind first:

1. Most main entry Cutter numbers are three characters long (i.e., .W54). Anything more or less than that is typically only done in special situations or to fit the number in a shelflist—more on that later. If you have to create another type of Cutter (like a place name or title), two characters long is usually sufficient.
2. Main entry Cutters never end with a zero or a one.
3. There can never be more than two Cutters per call number—if you have three or more Cutters, then you have done something wrong!

4

Creating a Main Entry Cutter Number

Now that you have a basic understanding of what a main entry Cutter number is and what it allows you to accomplish, let's practice creating Cutters. A reminder: the main entry Cutter represents the last name of the main author (or the first-listed author if there are multiple authors) or the title of the work if there is no main author.

Let's say you're Cuttering (yes, it can be verbed!) the name Addams. The first letter of the name is an "A," so you would start the Cutter with a decimal point (assuming it is the first Cutter in the call number) and the capital letter A:

.A

From here on out, you will be converting the remaining letters in Addams to numbers. As mentioned previously, main entry Cutters are usually two numbers past the initial letter, so that is what we will do here. The Cutter number for the second letter of the author's name depends on what the first letter is—whether it's a vowel, an "S," a "Q," or some other consonant. Addams starts with a vowel ("A"), so next you should look at line 1 of the table, titled "after initial vowels." The second letter in Addams is "d"; looking under "d" in the table, you'll find the number "3," so put that after the .A:

.A3

LCC Cutter Table—Line 1 Highlighted

Any additional numbers are called "expansions"—they extend the Cutter to allow further fine-tuning of the shelflist order. Usual practice is to extend Cutters two places past the initial letter unless otherwise instructed, so let's add an expansion number by consulting line 5. The third letter in Addams is "d" again. If we look under the "d" on line 5 of the table, we find the number "3" (note that this time, "3" corresponds to letters "a" through "d").

Addams = .A33

1. After initial **vowels**									
for the second letter:	b	d	l-m	n	p	r	s-t	u-y	
use the number-------→	2	3	4	5	6	7	8	9	
2. After the initial letter **S**									
for the second letter:	a	ch	e	h-i	m-p	t	u	w-z	
use the number-------→	2	3	4	5	6	7	8	9	
3. After the initial letters **Qu**									
for the second letter:	a	e	i	o	r	t	y		
use the numbers------→	3	4	5	6	7	8	9		
For the initial letters **Qa-QT**									
Use: **2-29**									
4. After other **Initial consonants**									
for the second letter:	a	e	i	o	r	u	y		
use the number-------→	3	4	5	6	7	8	9		

LCC Cutter Table—Line 5 Highlighted

The Panda's Thumb
P = initial letter = P
a = second letter after initial consonant = 3
n = expansion letter = 6
Cutter = .P36

Los Jardines ("Los" is an initial article in Spanish)
J = initial letter = J
a = second letter after initial consonant = 3
r = expansion letter = 7
Cutter = .J37

However, if the initial article is part of a personal or place name, *do not* ignore it.

Los Angeles (a place name)
L = initial letter = L
o = second letter after initial consonant = 6
s = expansion letter = 7
Cutter = .L67

El Greco (a personal name)
E = initial letter = E
l = second letter after initial vowel = 4
G = expansion letter = 4
Cutter = .E44

If a name is less than three letters long, Cutter out as far as you can. If the first word of a title contains less than three letters, keep Cuttering into the next word.

Li
L = initial letter = L
i = second letter after initial consonant = 5
Cutter = .L5

In the Clear
I = initial letter = I
n = second letter after initial vowel = 5
t = expansion letter = 8
Cutter = .I58

Names that begin with "Mc" and "Mac" should not be Cuttered the same—Cutter them as they appear.

McCarthy
M = initial letter = M
c = second letter after initial consonant = 4
C = expansion letter = 3
Cutter = .M43

MacCarthy
M = initial letter = M
a = second letter after initial consonant = 3
c = expansion letter = 3
Cutter = .M33

If a name or title begins with a Roman or Arabic numeral, assign a Cutter between .A12 and .A19, a range of Cutters that has been reserved for numbers. This ensures that names and titles that begin with a number will file first alphabetically. Let's say you are cataloging the following resources that have a title main entry and are located within the same class number:

1 Is the Loneliest Number
8 Mile
10 Things I Hate about You

We don't need to consult the Cutter table. Instead, use your judgment to assign a Cutter to each that will ensure that they stay in numerical order on the shelf, but also allowing for future additions to the collection (I will talk more about this in the next chapter on shelflisting).

.A13—*1 Is the Loneliest Number*
.A15—*8 Mile*
.A16—*10 Things I Hate about You*

By assigning the first title the Cutter .A13, I am "saving" .A12 for future additions to the collection. Cutters .A17 through .A19 can be used for later additions as well.

It is important to understand how to create a Cutter using the LCC Cutter table, but there is another, free resource currently available on the web

that makes Cuttering a breeze. It is called the Cataloging Calculator by Kyle Banerjee. Here is the URL: http://calculate.alptown.com. Click on the LC Cutter radial button, type in the name or title you want to Cutter, and a Cutter is immediately generated on your screen.

The heavy use of Cutter numbers is one of the main features of LCC that distinguishes it from other classification schemes. Using these alphanumeric notations keeps the LCC call number more compact while also ensuring that no two resources will have the same call number. This uniqueness makes it easier to keep resources organized on the shelf.

EXERCISE

Cutter the following names and titles two digits past the initial letter (if applicable).

1. Issa
2. Willis
3. Takachi
4. Anwar
5. Florez
6. Kyrios
7. Simpson
8. Montgomery
9. MacKenna
10. De Souza
11. Ahrens
12. Chase
13. Ko
14. O'Connell
15. Schmidt
16. *Reference and Information Services*
17. *It's All in Your Head*
18. *Stretching*
19. *The Trickster*
20. *On My Own Two Feet*
21. *The Checklist Manifesto*
22. *Quest for the Selby Mirror*

5

Cutters and the Shelflist

The "shelflist" is another word for the inventory of a library's resources as they are ordered on the library's shelves. The Library of Congress's shelflist is, by necessity, different from your local public library's shelflist because each library has different resources in its collection, even though there will likely be some overlap.

Shelf of Books with LCC Call Numbers

LCC Call Number Shelflist

Even though "665" is a larger number than "67," because we are organizing decimal numbers, .C665 will always come before .C67. If math is not your forte (I feel your pain!), then look at each number a column at a time:

.C66
.C665
.C67
.C6723
.C68

All have a "6" immediately after the initial letter; then the numbers are organized numerically by the second number, the third number, and so forth.

Let's say you receive James Cooper's *Introduction to Information Science* and you need to fit it between Aaron Cooper's book and Michelle Cooper's book. If we choose .C67 like we did in our first option above, that will conflict with Tim Corley's Cutter. If you choose .C667, that will place James Cooper's book after Michelle Cooper's book. We want to choose a Cutter that will put James's book between Aaron's and Michelle's. There's no exact "right" answer, but it's a good idea to leave yourself some wiggle room for future additions to the collection, so a good candidate might be .C663.

You can extend Cutters as far as you need to in order to make something fit. You can also fudge the numbers a bit if your shelflist is way off from the basic Cutter table, but obviously it's a good idea to maintain your shelflist in such a way that you shouldn't need to resort to such measures. Regardless, a Cutter that is "correct" according to the table but that misalphabetizes an item on your shelf is *not* a correct number!

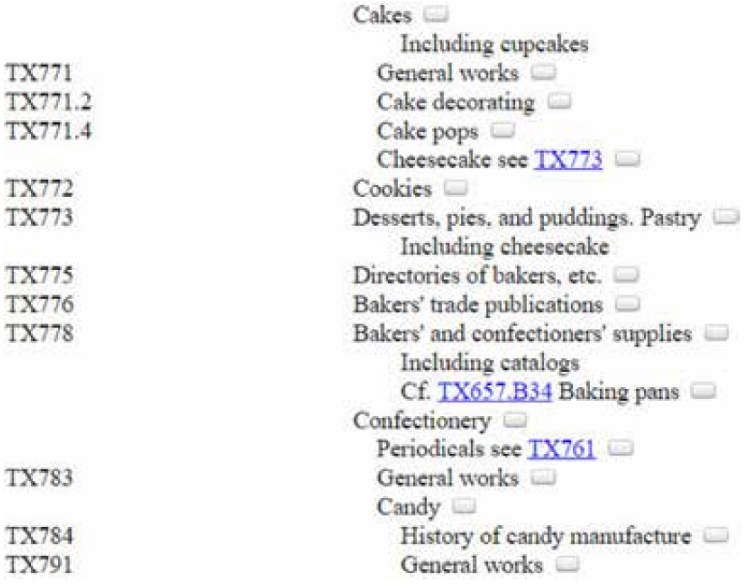
QUICK TIP . . .

At some institutions, catalogers will check the Library of Congress's catalog to see how well LC's call numbers match up to their local shelflist. This can be particularly useful if your institution performs a lot of copy cataloging (using records created by catalogers outside of your institution) because many catalogers will create call numbers with LC's shelflist in mind.

Another potential Cuttering problem can occur when you have two works by the same author on the same topic. If you have two call numbers that look like this, the assumption is that the work with the second call number is a newer edition of the work with the first call number:

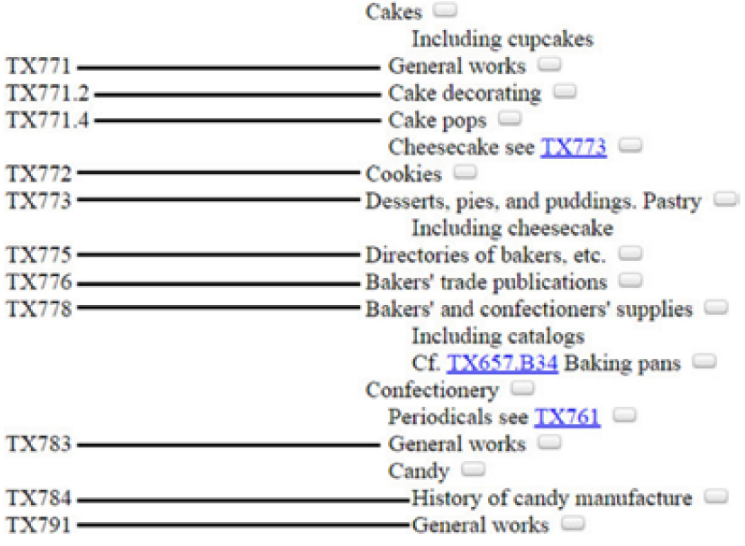
LCC Call Number—Editions

In the above case, it is fine to use the same Cutter. The different years tell us that these are the same work but different editions. However, if an author wrote different works on the same topic (not simply different editions), then you need to adjust the Cutters of each work so it is clear they are different works. For example:

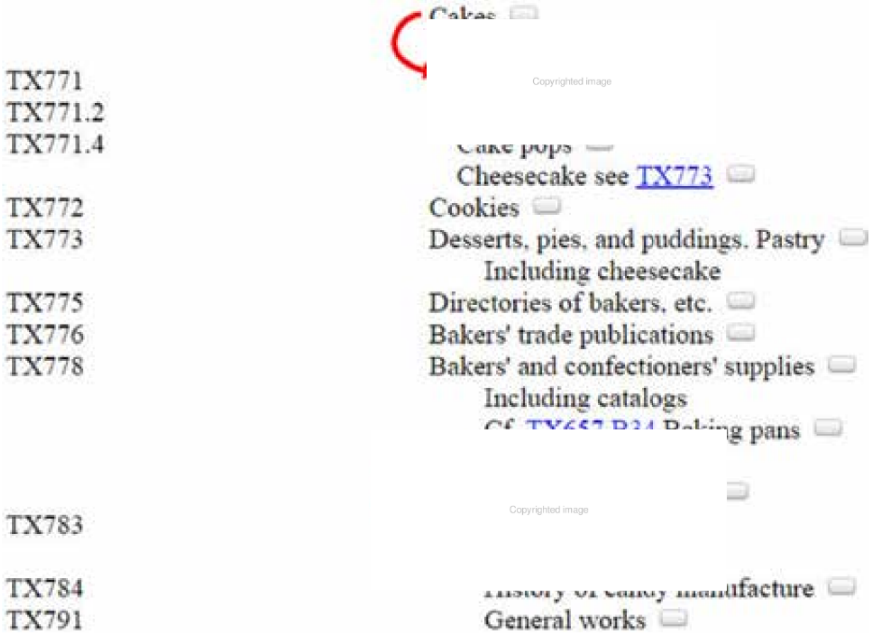


TX—Cooking and Baking

Captions present the meaning of the class number using English words. For example, TX772 is associated with the caption "Cookies." I added lines to the screenshot above to give you a clearer sense of which class numbers go to which caption:

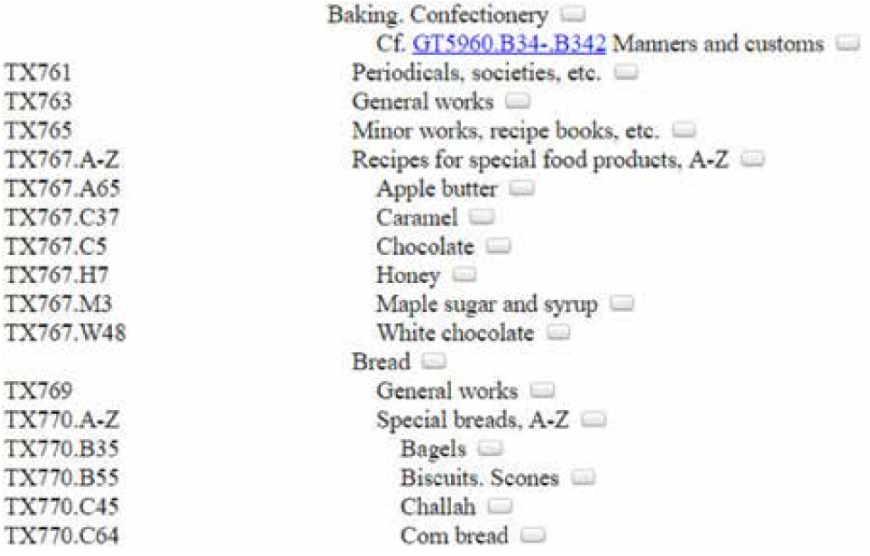


TX—Cooking and Baking with Horizontal Lines



TX Hierarchy

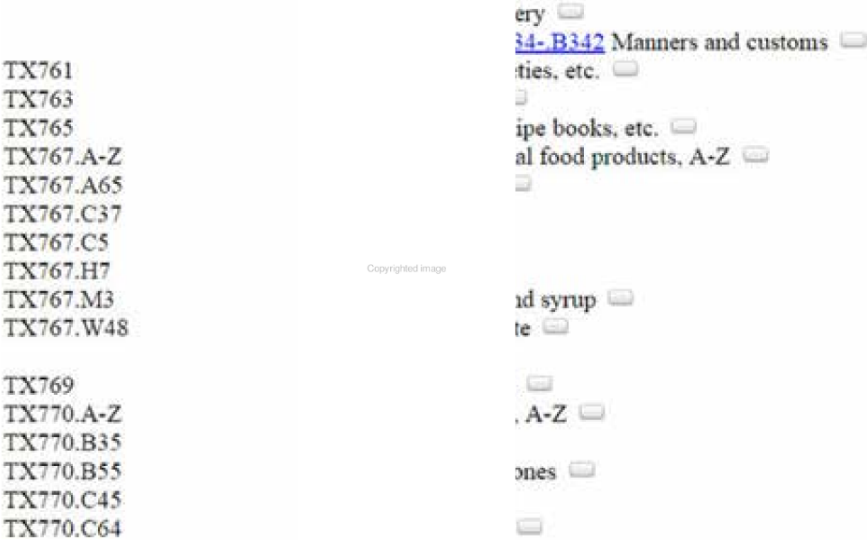
Let's look at a different type of entry in LCC—one that includes Cutters that represent topics:



LC Class Numbers with Cutters

If you recall from our earlier discussion, there are many different types of Cutters. In chapter 4, we discussed how to create a main entry Cutter that represents the main author of a work or a title. But there are also Cutters used throughout LCC that represent a specific topic or format that you include *in addition to* the main entry Cutter (we will discuss this further when we start building LCC call numbers in chapter 9). The captions will make it clear when it is appropriate to include these types of Cutters.

Take a look at the captions that end with "A–Z" in the above screenshot (such as "Recipes for special food products, A–Z" and "Special breads, A–Z"). The class numbers associated with these captions also have "A–Z" (TX767.A–Z and TX770.A–Z). This does *not* mean that you add A–Z after the class number. The "A–Z" is a placeholder for the first Cutter, which should fit alphabetically between A and Z. For example, all of the special food products at TX767 have Cutters assigned to them that are alphabetically between A and Z: .A65 (Apple butter), .C37 (Caramel), .C5 (Chocolate), and so forth. I used vertical lines in the screenshot below to highlight the different levels of hierarchy.



LC Class Numbers with Cutters—Hierarchy

It is important to include these Cutter numbers when building a call number because they narrow the focus of the class number; for example, TX767 should not be used unless you include the Cutter for the special

4. Is there a class number associated with just "Animals"?
5. If I have a book of nature photography on an Animal "Special subject," do I choose TR729.A–Z as my call number?
6. If the book in front of you has the LCC number TR729.C69, what is the topic of the book?
7. What class number should you assign to a book of bark nature photography?