Pourrey Cross Textile Library
Classification Schedules
(revised July 1996)

Methods for Cataloging in the Pourrey Cross Library at Interweave Press

Philosophy for Cataloging

The most important feature for cataloging is simplicity. If a book is multitopic or you have trouble deciding where it fits, hold the book and stand in the middle of the library with your eyes closed. Then let your feet take you in the direction you would go if you wanted to find this book in the future. You must decide where you would logically go to find the book or in which section it would be most useful.

Above all, CATALOG BY INSTINCT!

This library cataloging system was created and instituted by Carol Strickler in 1984. Her system follows the Dewey Decimal System but breaks down Textiles into many sub-categories. Bridget Volz continued the cataloging from 1991 to 1996. In July 1996, Heather Ahlstrom revised the classification schedules to better fit the books in the Pourrey Cross Library. Volunteers from the Northern Colorado Weavers Guild have maintained the Pourrey Cross Library for the past number of years.

Assigning Catalog Numbers

First Line: Choose a number from the Classification Schedules (pages 2–4). Look at other titles to double-check your choice. For example, the first line for a book on weaving in Guatemala is 09.53 (page 3).

- Children's books are assigned catalog numbers, plus a lower case "j" preceding the number. The j is ignored when shelving.
- Records, videos, tapes, and CDs are assigned catalog numbers, plus lower case "av" preceding the number.

Second Line: The second line provides a way of arranging books within the same Classification Schedule number. This line consists of: the first letter of the author's last name (capitalized), a number from the Cutter-Sanborn Three-Figure Author Tables (available online), and the first letter of the title of the book (lower case).

For example, for *Hand-Loom Weaving* by Luther Hooper: the number from the Cutter-Sanborn tables is 786, so the second line for this book is H786h.

- When the book has a primary editor instead of an author, use editor's name to get the Cutter-Sanborn number.
- If a book has neither author nor editor, use the book title to get the Cutter-Sanborn number. In this case, the number is not followed by a lower case letter.

For example, for Fiber Revolution, use Fiber to look up the number in the tables (443); the second line is then F443.

Third Line: Only duplicates or series need the third line. In these cases, put c.1 and c.2 (copies) or v.1 and v.2 (volumes), etc. In some cases, you may need both copy and volume number.

For all three lines of Carol Strickler's *A Portfolio of American Coverlets*, vol. 4, for example:

30.2 (Weaving: General and History: Coverlets)
S917p (Strickler, Cutter-Sanborn number, Portfolio)
v.4 (volume 4)

Classification Schedules: general categories

00: Generalities for Textiles
10: Dyeing
20: Spinning
30: Weaving
40: Cloth and Needlework
50: Related Techniques

Classification Schedules

00: Indexes, Directories, Sources, Bibliographies
    .1 Indexes
    .2 Directories (*emphasis on artists*)
    .3 Sources
    .4 Bibliographies

01: Dictionaries, Encyclopedias, Glossaries

02: General Textile Crafts
    .1 Textile Care and Conservation
    .2 Literature

03: Industry and Technology, Texts

04: Fibers
    .1 Flax (Linen)
    .2 Cotton
    .3 Sheep Wool
    .4 Silk
    .5 Other

05: Color and Design
    .1 Color Theory
    .2 Design Theory
(**Ethnic Motifs belong with their specific country in 09*)

06: Collections and Exhibitions (*all types, emphasis on works*)

07: Making a Living with Textiles
    .1 Occupational Hazards
    .2 Legal Matters
    .3 Business and Marketing
    .4 Photography
    .5 Computers
    .6 Biographies

08: Textile History by Period (*general, when emphasis is not on specific craft aspects*)
    .1 Prehistoric and Ancient (to AD 499)
    .2 Medieval and Renaissance
    .3 17th and 18th Centuries (1600–1799)
    .4 19th Century (1800–1899)
    .5 20th Century (1900–1999)

09: Geographic/Ethnic (*general, when emphasis is not on specific craft aspects*)
    .1 Europe
        .11 British Isles
        .12 Central Europe and Germany
        .13 France and Monaco
        .14 Italy
        .15 Spain, Iberian Peninsula and adjacent Islands
        .16 Eastern Europe
        .17 Scandinavia
        .18 Other parts of Europe (including Greece)
    .2 Asia
        .21 China and adjacent areas
        .22 Japan and adjacent islands
        .23 Arabian Peninsula and adjacent areas
        .24 India and adjacent areas
        .25 The Middle East
        .26 Former Soviet Union
        .27 Central Asia
        .28 Southeast Asia
    .3 Africa
        .31 North Africa (including Morocco, Algeria, Tunisia, Libya, and Egypt)
        .32 West Africa (from Niger and Nigeria to the west coast)
        .33 Central Africa (from Chad and Sudan to Zaire and Tanzania)
        .34 South Africa (from Angola, Zambia, and Mozambique to the south coast, including Madagascar)
    .4 North America
        .41 Canada
        .42 United States
        .43 Northeastern U.S. (New England and the Mid-Atlantic states)
        .44 Southeastern U.S. (South Atlantic states)
        .45 South Central U.S. (Gulf Coast states)
        .46 North Central U.S. (Great Lakes states)
        .47 Western U.S.
        .48 West Coast
        .49 Alaska
    .5 Central and South America
        .51 Mexico and Cuba
        .52 Brazil

Pourrey Cross Textile Library

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37: Applied Weaving (projects)
.1 Swatches
.2 Fabrics (i.e., pictures of swatches)
.3 General, covering multiple topics
.4 For the Home (including Upholstery, Draperies, etc.)
.5 Rugs
.6 Clothing
.7 Other (including miniatures)

40: CLOTH AND NEEDLEWORK
40: General and History
.1 Dictionaries and Encyclopedias
.2 Finishing

41: Knitting
.1 General and History
.2 Stitches and Techniques
.3 Clothing
.31 Sweaters
.32 Children
.33 Mittens, Hats, Socks
.4 Other Knitting Projects
.5 Machine Knitting
.6 Crochet
.7 Knitted Lace

42: Lace
.1 General and History
.2 Bobbin Lace (Pillow Lace)
.3 Needle Lace
.4 Tatting
.5 Other (including Netting, Hairpin, and Drawn Threadwork)

43: Embroidery
.1 General and History
.2 Stitches and Techniques
.3 Projects
.4 Needlepoint (Bargello, Canvas-Work)
.5 Machine Embroidery
.6 Ribbon Embroidery
.7 Other (including Temari Balls and Tassels)

44: Quilting
.1 General and History

.2 Techniques
.3 Appliqué Projects
.4 Pieced Projects
.5 Both Appliqué and Pieced Projects
.6 Other (including Sashiko, Molas, and Dimensional)
.61 Baltimore
.7 Crazy Quilts

45: Sewing
.1 General, Techniques
.2 Tools and Equipment
.3 Fabrics and Findings (including buttons)
.4 Patterns and Pattern Construction
.5 Clothing *see 02.1 for care of clothing*
.6 Sewing for the home or office (including interior decorating)
.7 Fashion and Costumes (*specific ethnic costumes belong with their country in 09*)

46: Other Handwork (including Dolls, Stuffed Animals)
.1 Handwork for Holidays

50: RELATED TECHNIQUES
50: Basketry
.1 General and History
.2 Plants and Fibers for Basketry
.3 Techniques and Projects
.4 Chairseats and Caning
51: Knotting Techniques
.1 General Knotting
.11 String Figures
.12 Hammocks
.2 Braiding and Plaiting
.3 Macramé and Netting (including Sprang)

52: Beadwork
.1 General and History
.2 Techniques
.3 Fimo, Sculpey, etc.
.4 Other Jewelry (including Metal and Hairwork)

53: Other
.1 Rugmaking (nonwoven)
.2 Felting
.3 Papermaking

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