

Bathrooms:
Women's room (near elevator) code: 3018
Men's room (perpendicular hallway) no code

Our Two Rules

1. Conservation: Please conserve bindings by pulling books off the shelves from the middle of the spine, like this:



YES, LIKE THIS.

Rather than using the top of the spine as a pull tab, like this:



PLEASE, NOT LIKE THIS.

2. The Ephemera collection: Please bring gray ephemera boxes to a table and alert your host before opening them. Allow a host to replace the materials.

3. Please *do not remove bookmarks.*

4. Please handle all materials with care and respect. The library is an extension of our home.

The Library Gratefully Acknowledges The Support of

Our community of individual donors

The Kenneth Rainin Foundation
The Haas Foundation

A Member of



www.theintersection.org

We are a member of the Intersection Incubator, a program of Intersection for the Arts providing fiscal sponsorship, incubation and consulting services to artists.

The Language of Bookmarks

“S” bookmark	Bookmark with a URL	“copyright” bookmark
this book has been digitized and is fully and freely downloadable		book is copyrighted and ineligible for digitization

Please do not remove bookmarks!



www.prelingerlibrary.org
weekly drop-in hours posted on website
no appointment necessary

301 8th Street, Room 215
San Francisco

digital books collection:
www.archive.org/details/prelinger_library

contact
info@prelingerlibrary.org

Blogs
periodicallisting.tumblr.com
prelingerlibrary.blogspot.com

Library Geospatial Arrangement Scheme:

Row One: Local, Regional, Landscape and Land Use: San Francisco • California • Western U.S. • Central U.S. • Eastern U.S. • geography • cartography • natural history • the four elements • agriculture • rural studies • landscape and land use • extractive resource industries

Row Two: Industry, Craft, Tradecraft, Infrastructure, and Cities: manufacturing • industry • history of technology • how to... • transportation • roads • camping • car culture • trains • planes • bicycles • railroads • electrical infrastructure • plumbing and waste • regional planning • town planning • urban studies • parks and gardens

Row Three: Home, Building, Design, Arts, Advertising: suburbs • home ec • housing • home-building • construction • real estate • architecture • graphic arts • fine arts • modern art • art and politics • graphic design • advertising • selling • packaging

Row Four: Media Infrastructure; Telecom; Cultural History: television • film • non-theatrical film history • video • media • - radio • telephony • telegraphy • codes • computers • music • popular culture • American cultural history • ethnicity • African-American history • Native American history • folklore • language • humor

Row Five: Social and Political History, and Science: women's studies • men • gender • sex • children • youth • parenting •

education • public health • immigration • law enforcement • civil rights • American political history – geopolitics: Cold War/atomic era history; Vietnam War; WWII; critical military studies • peace studies • activism • anarchism • utopianism • Left and labor histories • political philosophy • philosophy • intellectual “property” • business • economics • math • science • health • space

Row Six: Miscellany: Artists' books • oversize ephemera • oversize books and periodicals • city plans • science fiction • (unprocessed zine collection) • library theory and practice and collections maintenance • general reference

Ephemera Annex: The ephemera collection holds delicate and unique soft-format printed materials housed in gray archival boxes (see *Guidelines for Visitors*, other side). Subjects correspond to the shelf subjects, arranged in an echo of the shelves' geospatial shape, from San Francisco to Space. This is the heart of the library.

Library FAQ

By Megan and Rick Prelinger

Where did the books come from?

They were collected from used bookstores, new bookstores, junk stores, private book dealers, library discards and library duplicate exchange lists; also from donations offered to us by library visitors and other generous like-minded people.

How are the books chosen?

This is our personal collection, based on our research interests. It is also designed to support the projects of others; to stimulate discovery of the unexpected, and to work as a visual history, social history, and history

of ideas of the 20th century in America. Each acquisition must make a direct contribution to this goal. We are very selective.

What's the access policy?

During open hours the library is open to the public without charge. The library is an appropriation-friendly workshop where visitors are invited to scan, to copy, to photograph, and to download digitized books from our collection at the Internet Archive. There are no access fees. However, materials cannot be physically removed from the library.

What are the library's open hours?

We are open a minimum of one day a week, currently Wednesdays 1 p.m. • 8 p.m. We also offer limited off-hours research appointments for group tours and travelers who are unable to utilize the regularly scheduled open hours.

Is the library a nonprofit?

The library is a free offering, an installation, a workshop, and an extension of our living room. It is not incorporated officially in any way. Its annual budget is \$28,000 per year.

Does the library still take in new material, or is it full?

The library project is never static. Like a long-cooking pot of stew, it continuously takes in new ingredients while also reducing down, becoming richer and more concentrated with time.

How is the library supported?

The library is sponsored in part by individual donors through Intersection for the Arts. To donate, visit www.theintersection.org, find the Intersection Incubator Program, and dedicate your donation to Prelinger Library. We are also supported in part by grants from Alternative Exposure and from Mandrake and Associates. We are otherwise supported by the founders' earned income. We gratefully acknowledge cash contributions for acquisitions and operations from Kenneth N. Swezey and from an anonymous donor.