





THE PRELINGER LIBRARY IN SAN FRANCISCO IS A JOINT COLLABORATIVE PROJECT OF MEGAN AND RICK PRELINGER (HEREAFTER: MSP AND RP). WE FOUNDED IT IN 2004 TO SUPPORT RESEARCH, COMMUNITY, AND COLLABORATION. IT IS A FREE PUBLICLY ACCESSIBLE WORKSHOP WHERE ARTISTS, WRITERS, AND ACTIVISTS FROM AROUND THE BAY AND ACROSS THE WORLD MEET TO PURSUE NEW WORKS OF ALL KINDS.

THE EVENTS AND PROJECTS FEATURED IN THIS YEARBOOK WERE MADE POSSIBLE BY THE CO-FOUNDERS IN COLLABORATION WITH THE LIBRARY'S 2017 CORE COMMUNITY OF VOLUNTEERS, GUEST HOSTS, AND ARTISTS: SARAH BENLOLO, BRYAN BOYCE, ADRIANNE FINELLI, JESSICA LACHENAL, NICOLE LAVELLE, CHARLIE MACQUARIE, MARIE MARTRAIRE, DEVIN SMITH, ALICIA TOLDI, MARSHALL TRAMMELL, AND CAROLEE GILLIGAN WHEELER.

THE ARTWORK ON THE COVER IS PATRIOT ACT BY VANESSA RENWICK, DISCUSSED ON PAGES 4–6. PHOTO BY JEREMY BROOKS (CC-BY-NC 2.0).

THIS YEARBOOK WAS WRITTEN AND PREPARED BY MSP WITH INPUT AND ASSISTANCE FROM THE LIBRARY CORE COMMUNITY.

WWW.PRELINGERLIBRARY.ORG

SPRING, 2018

2ND PRINTING

THE LIBRARY IN 2017

COMMUNITY

**ARTS, EDUCATION,
& SCHOLARSHIP**

COLLECTIONS

SUPPORT

The Library in 2017

This year the Library served twelve hundred people as a space for dissent, difference, and discovery. Its collections enabled research-based practices across an ever-widening range of expressive forms. It continued to follow an activist approach to librarianship, maintaining an organic system of knowledge sharing and creative production that is open to all who are interested.

Though the Library is filled with historical materials, it is designed to support the future, not the past. It is a memory bank that exists to provide access to history, which is a precondition to justice and a better future.

Forces that benefit from hierarchies of power, such as racism, inequity, and injustice prefer to suspend the movement of time.

These forces all benefit from a lack

of historical consciousness and a lack of forward social motion. They mask themselves as “new” when they are not, and as being forward-looking, when in fact they are resurrections of bankrupt ideas that have been discredited and even overthrown by previous generations.

The Library, as a memory project, therefore positions historical memory as a political act: Access to history provides tools for building an anti-racist and equitable future, whether it's through



knowledge about previous social movements, or information about the preconditions that led to current injustices.

The Library's iconic neon "Free Speech..." sign, featured on the cover of this Yearbook, has symbolized the Library's stance since it was installed in 2006. The sign is the central element of an installation by artist **Vanessa Renwick** titled *Patriot Act* (originally a work in neon, velvet, the U.S.A. Patriot Act, and the Library Bill of Rights). From **Vanessa's** 2004 Artist Statement:

"Patriot Act is an impassioned and sublime installation that explores our country's shifting personal and constitutional liberties. The piece consists of neon words installed in the library cases. The words emanate a meditative, ethereal glow and shift in and out of legibility depending upon one's perspective. The work foregrounds critical discourse concerning our access to and personal control over information and experience.

In *Patriot Act*, Renwick specifically references the Rights of Library Users:

‘The Library Bill of Rights affirms the ethical imperative to provide unrestricted access to information and to guard against impediments to open inquiry. Article IV states: ‘Libraries should cooperate with all persons and groups concerned with resisting abridgement of free expression and free access to ideas.’



When users recognize or fear that their privacy or confidentiality is compromised, true freedom of inquiry no longer exists.’

Adopted June 19, 2002, by the ALA Council. See odoka.org for more information on the original incarnation of this installation which was commissioned by Stephanie Snyder at the Douglas F. Cooley Memorial Art Gallery at Reed College.”

Following two years at its original installation site, *Patriot Act* was installed in the Library in 2006 by the artist, with help on installation day from **Bill Daniel**. On the previous page, two scenes from installation day: **Vanessa** and **Bill** on the green ladder working on placement and positioning, and materials laid out on a table in the front of the room.

The year’s projects in the Library express the combined responses of over a thousand researchers to the injustices of our times. We are grateful to everyone who was part of the Library’s year, and look forward to 2018!

As this Yearbook goes to press in the first quarter of 2018, the Library has renewed its lease through the end of 2021, meaning four more years...of everything shown here and all that will follow.



Above: Adrienne Finelli’s Seed Bombs on the main table, with California Poppy seeds embedded in pulped inauguration day newspapers.

On the Timeline in 2017



Winter: The Library was honored with inclusion in **Marie-Joëlle Parent's** book *300 Reasons to Love San Francisco* (Juniper Publishing, 2017), which brought many interested travelers to our door in 2017. The Library is reason number 163. Shown in one small photo on the page are **Adrienne Finelli** and **Bryan Boyce** who hosted the author's original research visit.

...**Nienke Terpsma** and **Rob Hamelijncck** of **Fucking Good Art** visited in February, FGA being "a travelling project for research in-and-through-art" based in Amsterdam... The Librarian from the **Frankfort, IL Public Library** also visited.



Spring: Artist and zineophile **Oscar Arriola** of Chicago visited, which led to subsequent support of **RP's** fall Chicago film screening... **MSP** represented

the Library at UCLA in March, at a Digital Humanities panel titled "Challenging Models of Digitization and Access," while **RP** appeared at "Living Archives" at the CCA Storefront Labs... In New York, **Charlie Macquarie** and **RP** each presented at "Libraries and Archives in the Anthropocene: A Colloquium" at NYU, sponsored by **Litwin Books**. While in New York, **RP** and **Charlie** together visited ally organization **Interference Archive**. In May, **MSP** and **RP** presented a lecture on the Library at the **Colophon Club**, an

Above: Cover and the Library's page in *300 Reasons*. Right: the Library projected on the wall at UCLA, with Patrik Svensson, host; MSP; Jasmine Nyende, and Michelle Caswell.



association of Bay Area people devoted to the book arts...Also in the spring local author **B. Alexandra Szerlip** published her biography of Norman Bel Geddes, *The Man Who Designed the Future* (Melville House, 2017), for which she had conducted research visits to the Library in prior years.



Summer: Letterform Archive staff made a field trip...People on their way to the Chaos Communication Congress in Leipzig stopped off to study maps of Germany...

MSP and **RP** represented the Library and also the film archives in a residency at **Duke University**, where they presented separately

at a symposium, “Material Desire in the Digital Age.”...Three weeks later they presented together on the Library as an artists’ resource at **SFMOMA’s** “Does Art Have Users,” a symposium that was part of the Museum’s Public Knowledge initiative (see p. 22), in partnership with the *Asociación de Arte Útil* and the **Yerba Buena Center for the Arts** and its exhibition *Tania Bruguera: Talking to Power / Hablándole al Poder*.

Fall: In October, the Library hosted a visit by a group of educators representing **Transcend Education**...**RP** delivered the George Parker Winship lecture at **Harvard’s** Houghton Library, on the topic “Effacement in the Repository: Do Physical Objects Have the Right to Exist?”...In November, **Sarah Benlolo** hosted an off-hours location shoot by lifestyle leader **Tom Cronin** who, with a crew, used the shelves as background for a film about yoga and meditation... In November and December the Library hosted around 200 visits, closing the year with a bang.



Above: At Duke.

THE LIBRARY IN 2017

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The Library Community

The Library community is shaped in concentric rings with the outer rings holding all our visitors over all of our years. At the center of the ring system standing alongside the co-founders is the core community: our Guest Hosts, collections volunteers, and resident artists and writers. These are the people who make possible everything that happens in the Library beyond the capacities of the co-founders.

The volunteer community grew in 2017, gaining **Alicia Toldi** as collections assistant specializing in maps, and **Devin Smith**, photographing the shelves. All other Library core community members continue from 2016 and before. Residents are represented in the “Arts...” section.

On this page: **Alicia’s** work sorting and organizing maps and regional ephemera will make the collection more navigable and accessible from this year onward.



Guest Hosts:

The Research to Resist Team is Adrienne Finelli & Bryan Boyce



RESEARCH TO RESIST



Guest Hosts:

The EPS's Carolee Gilligan Wheeler and Jessica Lachenal

“The Elsewhere Philatelic Society (EPS) is an art collective that focuses on the drive to achieve Philatelicism (“[...] the study of the study of stamp collecting, collectors, and collections”): an amorphous mish-mash of public space reinterpretation, street art/environmental installation, publications, machine augmented concerns, and philately. Currently EPS members are engaged in a series of training sessions to better become fully prepared mail carriers.

Participation in EPS events is almost always free and open to anyone.

Recently we have expanded opportunities for people not physically present in the San Francisco Bay Area to participate in its projects through the mail.

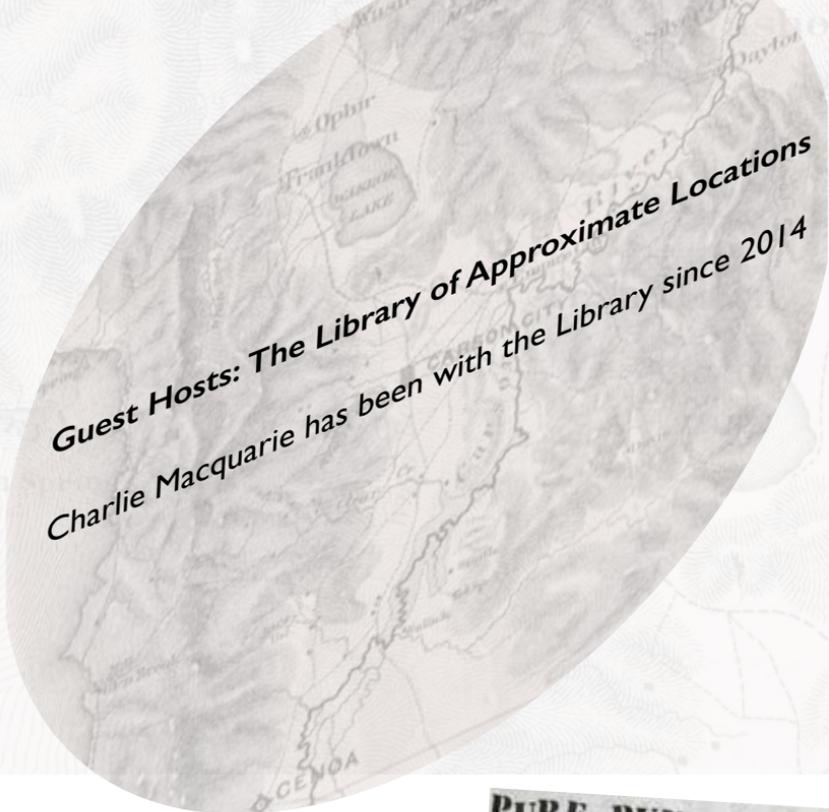




A theme that frequently comes up in our work as the Elsewhere Philatelic Society is “the Bay Area that is no longer there,” particularly when our community of players is already imagining places in the world that could never have existed either. We recently were awarded a section of the original Bay Bridge by the Bay Bridge Steel Program as overseen by the Oakland Museum of California. In order to unveil our awarded steel, we held an all-day event on the bridge, accessible to everyone who RSVPed. We fancifully recreated the day the Bridge first opened in 1936 and then escorted participants—and the steel—across the bridge to Treasure Island. Songs were sung, the Bay Bridge trolls were addressed, and attendees received commemorative artistamps. Research conducted at the Prelinger Library was invaluable in preparation for this event.

The EPS supports the Library by sending two of its officials, **Carolee Gilligan Wheeler** and **Jessica Lachenal**, to act as volunteer librarians. In exchange, the officials benefit from valuable time to conduct both their Philatelic clerical work, keep up with their correspondence, and mine beautiful bits of paper from the free cart.”





Guest Hosts: The Library of Approximate Locations
Charlie Macquarie has been with the Library since 2014

Volunteer archivist
Sarah Benlolo is
in her second year of
organizing the
Epicenter
Zone
zine
library.



Distributed Community: Anonymous Mailings



Where do they come from? What inspires our correspondent to send us cryptic postcards? Above: four in a series of postcards the Library received in 2016 and '17, sent from different postmark locations in North America. The printed, hand-addressed cards

reference several of the Library's focal points: collage, media history, vintage printed ephemera, and an aesthetics of dissonance. The handwriting on the cards confirms a single sender. (The EPS insists they know nothing!)

Left: A remark about the patriarchal bias that is encoded in many conventional archival practices. Sent by "a friend" in Los Angeles.



Community in Collaboration: Pop up Volunteers

Elliott Spelman and Lea Eaton dropped by one day in February and offered a big fix to our lighting situation in the middle aisle. Drawing on their skills in illumination engineering, the duo successfully wired and mounted four fluorescent bulbs to span the “dark” aisle in a matter of hours. The transformation was dramatic, and accessibility to Rows 3 and 4 has been greatly enhanced.



Collections volunteer **Devin Smith** commenced the task of photographing each shelf in the Library, a project expected to enhance our ability to describe the collection.

THE LIBRARY IN 2017

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The Library's role as infrastructure for the arts has always operated close in hand with scholarly research, publications, and education. This year there were no tangible boundaries between those domains, as all visiting practitioners and students were engaged in research-based forms of practice that drew on visual resources. In 2017 the Library hosted its first music residency by percussionist and theorist **Marshall Trammell**, who developed a research-based musical performance strategy that operated as political activism. We also hosted and facilitated Season Four of **Nicole Lavelle's** and **Charlie Macquarie's** Place Talks series, which brought in ten artists to use the Library's resources to support their visual lectures about location. **Dustin Mabry** was a resident researcher from a PhD program in Sociology at UC Davis. More projects follow in this section. Below, the main table after a visual culture class visit. Inset: a poetic piece of ephemera found deep inside a book.



PLACE TALKS

Free and open to the public!
www.placetalks.online

Season 4 — 2017/18

PLACE TALKS

Over there

Louder, please

at the Prelinger Library

The whole story, a series of
written fragments



Fa' Behemians



Get it while it lasts



Word and symbol in object in
mutual complex culture

- Sept. 21** **Lauren Marie Taylor** *And Yet We Are Not Saved*
Monica Westin *How to be Present – Virtual Bodies at the Museum*
- Oct. 19** **Lukaza Branfman-Verissimo** *The Diaspora of the Color Blue*
Helen Shewolfte Tseng *Secrets of a Southern Goth*
- Nov. 16** **Ivy Anderson & Devon Angus** *Policing Heteronormativity:
Gender and Gentrification in Early San Francisco*
Stella Iman Dugall *Black Girls & Natural Hair:
A Site of Healing and Cultural Agency*
- Jan. 18** **Martin Pinol** *Mole Galleries: A Disputed Assemblage
on the Diaoyu / Diaoyutai / Senkaku Islands*
Willy Reed *It Just Came Gushing out the Tube: Examining
the Latent Function of Frozen Yogurt Interior Design*
- Feb. 15** **Mary Elizabeth Hogan** *DEAR MR. KROPELNICKI:
Implementing Perpetual Landscapes in West Petaluma*
Jared Stanley *In Memory of My Dumb Friends*

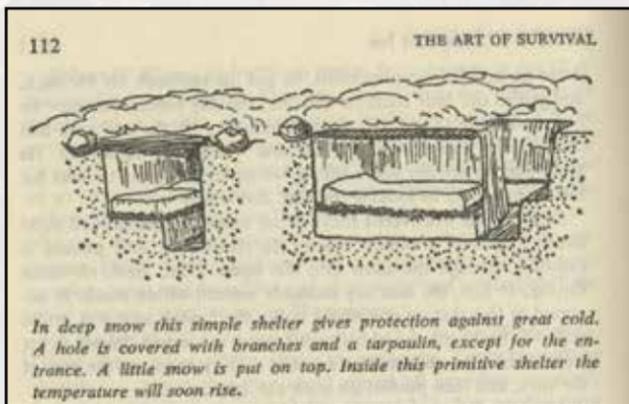
Artist in Residence Marshall Trammell: Indexical Moment/um

Indexical Moment/um is a strategy developed by 2017–18 Artist in Residence **Marshall Trammell** for “conducting several research threads into anti-oppression fighting formations.” Marshall is Founder and Chief Investigator of Music Research Strategies. The approach that Marshall brought to his Residency laid the foundation for “participatory research workshops that reimagined the origins of the secret Underground Railroad quilt codes entitled ‘Interiors of Opposition’ and a Creative Music series called ‘Simultaneous Multi-Dimensionality,’ derived from performing research and the warrior ethos.”

Indexical Moment/um Event Series:

Simultaneous Multi-Dimensionality #1:

“Performing-
Ethnomusicology,”
Performance
featuring dj,
poet and scholar
Jeramy Decristo,
May



“Interiors of
Opposition:
Library
Underground”
August 10 & 11

“A participatory research workshop and meta-ideologizing practicum that addressed the need for decolonizing interventions and strategies to navigate the persistence of dominant ideologies

in our midst. The practicum examined Underground Railroad narratives, secret quilt codes, and emancipatory technologies of fugitivity as part of an international undertaking to recontextualize, remix, and reinsert emancipatory language to address the occupation, exploitation, incorporation and hegemonic domination of oppressed peoples.”



Simultaneous Multi-Dimensionality # 2:

Performed with Danishta Rivero & Jacob Felix Heule on October 8, and with Kevin Robinson on October 5.



Background: Simultaneous Multi-Dimensionality #1, live in the Library. “Art of Survival” illustration chosen by Marshall to represent his Residency. This page: Marshall in performative percussive mode; cassettes for sale at a show.

SFMOMA's *Public Knowledge*

From SFMOMA: “Launched in April, 2017, *Public Knowledge* is a two-year project that aims to promote public dialogue about the cultural impact of urban and technological change and the role of public institutions in these turbulent times in San Francisco and the Bay Area. Bringing together artists, librarians, scholars, and community collaborators and partners from many backgrounds, The Public Knowledge initiative explores the tectonic

economic, social, and cultural shifts transforming San Francisco, the factors involved in the changes taking place, and the stakes involved in surviving, resisting, adapting, and trying to shape these changes. Valuing the unique contribution that artistic thinking and practice can make to public conversations, the project will unfold over two years of artists in residence, free talks, discussions, workshops, performances, and other events in neighborhoods and libraries throughout the city. Together we will explore how

contemporary art can illuminate issues of concern to our community, and create spaces for new conversations, both locally and farther afield. ... The project will have a physical location at a new pop-up Public Knowledge Library, a temporary branch of the San Francisco Public Library at SFMOMA where visitors can engage with all kinds of related materials, and an online location where anyone interested can learn more and participate.”



The Library is proud to be a community partner in *Public Knowledge*. We contributed 100 titles to the book list for the Public Knowledge Library, shown here inside SFMOMA. RP and MSP also presented in a workshop associated with *Public Knowledge* (p. 8). The Library thanks SFMOMA for permission to share these images and the Museum's text in this Yearbook.

Public Knowledge is curated by Deena Chalabi,

Barbara and Stephan Vermut Associate Curator of Public Dialogue, and Dominic Willson, Leanne and George Roberts Curator of Education and Public Practice. Stella Lochman, Program Associate, Public Dialogue, is head of production.

The Library as Teaching Platform – I

Scholars and classes representing the following institutions conducted research visits and field trips in 2017:

UC Berkeley

UC Davis

Concordia University

California College of the Arts

San Francisco State University

UC Santa Cruz

San Francisco Art Institute

University of San Francisco

TABLET OF MEMORY

1773

SAN FRANCISCO TODAY TEXTBOOKS c1950 (4 BOOKS)

REPORT ON THE UNDERGROUND WATER SUPPLY

Scholar in Residence Dustin Mabry

Dustin's spring break residency

“engaged library materials regarding early 20th century science, technology, the economy, and topics such as city planning and industrial design.

Through this, he is developing a project which hopes to explain how it is that

professionals today seem trapped between a necessity to specialize and a desire to generalize, as early 20th century professions bent on non-specialization proliferated at the height of specialization in the U.S.

He now hopes to extend this work through interaction with designers today.”



Laura Eliasieh's Terraforming Exhibit

Laura Eliasieh (Stanford PhD Candidate in Modern Thought and Literature) conducted research in the Library through visits and interviews with MSP, a process that reached a culmination in the 2017 exhibition at Stanford's Green Library *Terraforming: Art and Engineering in the Sacramento Watershed*. The exhibit featured the work of artists

Helen & Newton Harrison, and contextualized their work with documents from the history of civil and environmental engineering. The

exhibit was a collaborative work by Eliasieh with **Emily Grubert** (PhD Candidate in the Emmett Interdisciplinary Program in Environment and Resources, and Prelinger Library vaunted alumna **Freya Channing** (Archival Processing Assistant for the Harrison Papers at Stanford



University Libraries). **Becky Fischbach** (Exhibits Manager and Designer at Stanford University Libraries) designed the poster that is reprinted

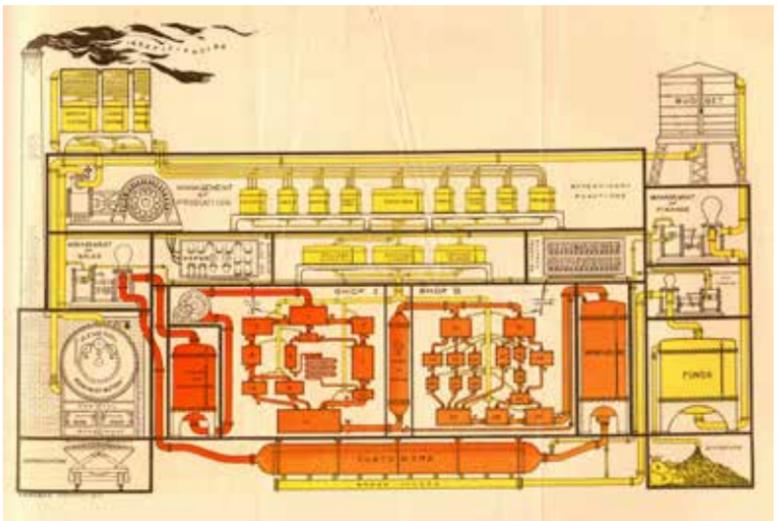
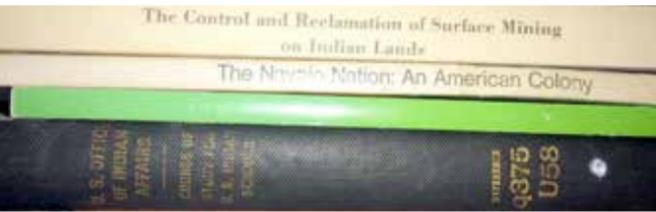
here with kind permission of Eliasieh.

Artist in Residence Marie Martraire

Marie's research explores "the representation of violent crimes in archival, historical materials, addressing issues surrounding political crimes, racism, immigration, and domestic violence. Considering

biased narrations surrounding violence or concealed crimes, her research project inquires if re/interpreting archival

documentations of violent acts could be productive and generative." Marie is a curator and writer, currently working at KADIST in San Francisco and Paris.



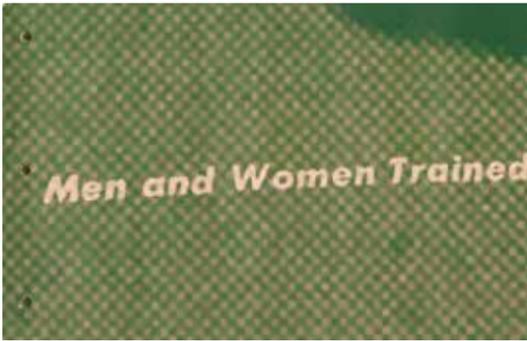
The Museum of Capitalism

Curators **Andrea Steves** and **Timothy Furstnau** conducted basic research in the Library in the course of developing their acclaimed traveling art exhibition. Several artists also conducted research to support their contributions to the Museum. Shown here, an interpretive graphic from *Factory* magazine, 1917, illustrating the process of industrial production. Note the absence of people, and the pile of coins in the lower right expressing dividends.

Library as Teaching Platform – 2

Class field trip spotlight: **Liat Berdugo**, a professor in the Art + Architecture department at University of San Francisco organized her Copy Culture class trip around an assignment titled “Remix the Archive” in which students created works of détournement through copying and combining Library materials. Opposite foreground: **Liat** addresses her class. Background: the class at work.

The class produced many compelling works from this assignment, with several students making return research visits. Below is one example: **Megan Badilla** created *Men and Women Trained*, in her words, a “book of collaged images juxtaposing housewifery and military work in order to question what constitutes a traditionally feminine role and a traditionally masculine role.”

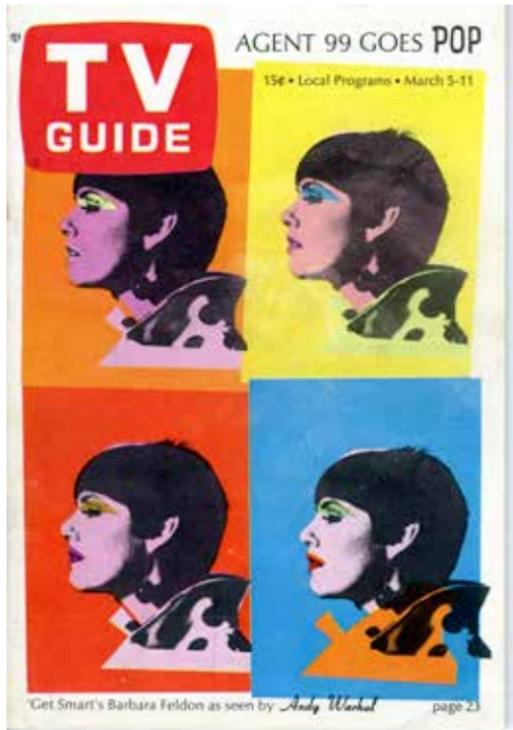




Library resources for contemporary topical research

TV Guide: One of the Library's most uncommon collections is also one of its most ordinary: a complete set of *TV Guide* from its first issue (April 3, 1953) through 2009, plus early "pre-national" issues dating back to 1948. These 3,000 weekly issues might be the longest playlist in existence, documenting TV history from the days of 5-inch flickering screens to the birth of YouTube.

Better than almost anything else, these *Guides* are quick routes to understanding the Zeitgeist of their era. What were Americans watching? What tickled and worried our collective mind? At once predictable and surprising, here is the second half of the 20th century laid out for us to review and rethink.



Above: Andy Warhol creates a cover for the magazine. Below: Showing on March 19, 1972 is *Red Detachment of Women*, the ballet from China, introduced by Gene Kelly. Below left, the first national edition.



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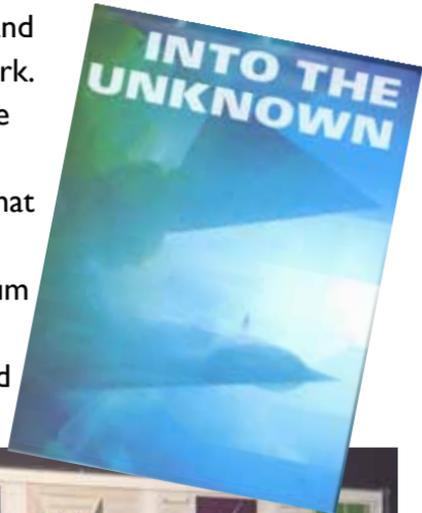
Collections Developments in 2017

The Library's collections are never static. They "cook down" over time, becoming richer every year as new materials arrive and thoughtful winnowing shapes the room and makes way for the new. Below, the fruits of Alicia's work to sort our topographic map collection created fruit for the Library's friends at **Stamen Design** who adopted the surplus. Background image: a big giveaway of deaccessioned materials is laid out in Row One, following our annual August "big weed."



Collections Materials on Tour: The Loan to the Barbican Centre

The curators **Patrick Gyger**, **Laura Clarke**, and **Elena Zardini** of the **Barbican Centre**, London, created the international touring exhibition *Into the Unknown: A Journey through Science Fiction*. The exhibition opened in London in 2017 and has two additional installations between 2018 and 2020 in Athens, and in Brandts, Denmark. For this exhibition the Barbican Centre borrowed twenty original illustrations from the Library, from the collection that supported **MSP's 2010 Library-based work** *Another Science Fiction*. The Museum also reprinted one of the works in the book published with the exhibition, and contributed a copy of the book to the Library.



Kareem (Cary) Kaddah Scans the Punk Flyers

Among the Library's antecedents are the formative years the co-founders each spent soaking in the anti-normative and creatively stimulating environment of the punk subculture. **RP** built and saved a huge collection of punk flyers, and in 2017 Kareem (Cary) Kaddah (pictured below) spent the time at the Epson scanner to fully digitize the collection. Library visitors can now take digital copies with them. In Cary's own words:

"I am passionate about giving wide exposure to Punk memorabilia from San Francisco's Punk golden era of the late 1970s to the mid 1980s. I appreciate the Prelinger Library's commitment to open access. Many educational and other institutions are purchasing these collections and locking them up with restrictive viewing policies."



1839 GEARY

Collections Highlights:

Finding Hidden Narratives in Newspaper Clippings

In 2015 the Library acquired from Norm Therkelson his 60 binders of regional newspaper clippings, organized by topics such as infrastructure, environment, housing, and transportation. Ongoing processing of this collection brought to light in 2017 the two **Redevelopment** binders within this collection. At right, the plan for “slum clearing” registers its implications on the face of employee Julia B. Smith while more enthusiasm is shown by Redevelopment chief Riordan. The two are posed with a model of Geary Boulevard area redevelopment.



Left, a clipping from 1971 that popped out of a book on the history of Bay Area development. Some remarks in the article, such as planners’ misjudgment of the public’s devotion to cars, ring very true today, while the idea of BART as a “white elephant” is more dated.

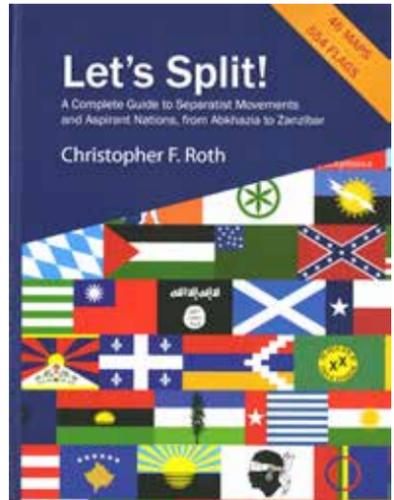
Collections Highlights: Recent Arrivals



Ted Joans' *Poet Painter / Former Villager Now / World Traveller (Parts I & II)* were published in 2017 through the work of researcher and editor **Wendy Tronrud** at **Lost & Found: The CUNY Poetics Document Initiative**. The books contain previously unpublished texts by **Joans**, the Black Beat Surrealist poet. The Library thanks **Joans'** surviving partner the Surrealist painter **Laura Corsiglia** (a friend through the wildlife community), for the gift of these books.



This year the Library made the acquaintance of **Rory Litwin**, publisher of **Litwin Books** and of **Library Juice Press**. Litwin Books had sponsored the *Library and Archives in the Anthropocene* conference (p. 7) and subsequently gifted the Library with a few choice titles from their presses. *Let's Split: A Complete Guide to Separatist Movements and Aspirant Nations, from Abkhazia to Zanzibar* by scholar **Christopher F. Roth** became the most popular browsable big book of the year, staying for weeks at a time perpetually unshelved in the vicinity of the main table as month after month of visitors spent time



perusing its atlas-scale respectful review of every group of splitters and aspirant sub-“countries” in the world.

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Support Structures

The Library originated in 2004 through the efforts of co-founders RP and MSP, but it quickly became a community project. Its collections, public open hours, and fiscal structure have all been supported over the years by a large, inspired, and generous community. Contributors of physical materials are too numerous to be named here; they are named on the website. We are grateful to the staff at Intersection for the Arts, our fiscal sponsor.

2017 Core Community

Collections Volunteers

Sarah Benlolo
Devin Smith
Alicia Toldi

Guest Hosts and Fellows

Bryan Boyce
Adrienne Finelli
Jessica Lachenal
Charlie Macquarie
Carolee Gilligan Wheeler

Contributing Artist

Nicole Lavelle

2017 Resident Artists & Scholars

Dustin Mabry
Marie Martraire
Marshall Trammell

Webmaster

Nate Hoffelder

Alumnae, 2004 – 2016

Kris Ashley
Jeremy Blatter
Antonella Bonfanti
Freya Channing
Juliayn Coleman
Kevin Coleman
Christina Corfield
Lindsey Dupler
Courtney Fellion
Sara Garvey
Emma Hurst
Pamela Jackson
Heather Jovanelli
Karla Nielsen
Tim Slaughter
Annegret Spranger
Dawn Marsh Wilson

2017 Library Budget

Rent	\$31,524	Electricity/Utilities	\$700
Telecom	\$1,500	Archival Supplies	\$1,000
Hospitality	\$500	Insurance and Fiscal Sponsorship Fees	\$3,500
Artist fees & community honoraria	\$8,000	Acquisitions	\$500
		Total	\$47,224



The Library is a member of the Intersection Incubator, a program of Intersection for the Arts providing fiscal sponsorship, incubation and consulting services to artists. Visit www.theintersection.org for information.

To support the Library, visit prelingerlibrary.org/support

Supporters of the 2017 budget

\$10,000 — *a very special gift from Barbara Shaw*

Organizational Support

The Seed Fund — \$5,000

A Hundred Monkeys — \$500
(via employee matching)

Samsung Engineering — \$100
(via employee matching)

\$5,000 +

Mandrake & Associates

\$1,000 – \$4,999

Mike Wilkins and Sheila Duignan
Sandi Deckinger
Jeffrey Trull
Charlie Stigler

\$500 – \$999

Melanie Craft
Jan Hirschmann
David Keenan
Rory Litwin
Suki O’Kane and Michael Zelner
Kimberly Stevens
Billy Terrell

\$100 – \$499

John Antoun
Nancy Appel
Lee Azus and Rob Halpern
Amy Balkin and Josh On
Andrew Beccone
Gene Becker
Gillian and Iain Boal
Kurt Bollacker
Andrew Bridges
Jennifer Brook
Christine and Rob Byrne
Bryan Boyce and Adrienne Finelli
Norm and Danica Chan

\$100 – \$499 (*continued*)

Bob Chlebowski and Gray Brechin
Michael Cousins and Adi Gevins
Alicia Curtis and Kathy Pratt
Dallas de Atley
Kate Fowle
David Graves
Tracy Grubbs and Richard Taylor
Kevin Hamilton
Kareem (Cary) Kaddah
Liz Keim and Wade Wright
Jan Krawitz
Benny Lichtner
Jessa Lingel
Rose Linke
Alexis Madrigal and Sarah Rich
Patrick Marks and Gent Sturgeon
Sean McFarland
Maria Mortati and Mark Glusker
Caroline Nassif
Jim Parker and Jane Yokoyama
Ben Petrosky
Frances Phillips
Thad Povey
Mary Roach
Rachel Rosen
Chelsea Sellin
Karan Sheldon
Elizabeth Shippey
Mark Slee
Mackenzie Smith
Scott Stark and Kathleen Tyner
Bob Stein
Trevor von Stein
E. O. Stinson

Shannon Supple
Dwight Swanson
Stephanie Syjuco
John Tariot
Richard Walker
Michael Ward and Karen Schaffer
Karen Wickre
Dan Wilson and Juliet Heller
Ben Wurgaft

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Arlen Abraham
Alfonso Alvarez
Tommy Becker
Summer Brenner
Max Burke
Alec Chessman
David Cucuzza
Arwen Curry
Rae Diamond
Bryce Dwyer
Alice Elliott
LisaRuth Elliott
Renata Ewing
Max Fenton
Meg Favreau
Erin Franey
Chris Gebhardt
Elizabeth Goodspeed
Sam Green
Danny Grobani
Christine Hall
Dinah Handel
Sadie Harmon
Paul Hays
Randall Ann Homan
Cynthia Hooper
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Zach Iannazzi
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Jane White
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Long Now sponsors *Lost Landscapes of San Francisco* at the Castro Theatre

In December, 2016, the Long Now Foundation sponsored its first benefit screening of RP's *Lost Landscapes of San Francisco* in support of the Library's 2017 fund. We are extremely grateful for the support of the Foundation and acknowledge the efforts of Long Now staff and volunteers in making the December event a success. The people listed below supported the Library through the purchase of Patron Tickets to this event.

Kersti Abrams	Corey Lindgren
Steven Ansell	Peter Linenthal
Gillian & Iain Boal	Dennise Lite
Gary Brickley	Bruce Littmann
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Glynn Butterfield	Peter Logan
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Back cover: MSP photo.

Pages 4 and 5: MSP photos.

Page 6: Seed Bombs by Adrienne Finelli, MSP photo.

Page 7: Photo by unidentified UCLA staff using MSP's phone camera.

Page 8: Above: "Material Desire Upstairs" is an MSP photo. Below: Charlie Macquarie with unidentified people at Interference Archives is an RP photo.

Page 10: Drawings by Alicia Toldi. Maps are from the Library's regional ephemera collection, Row 6.

Page 11: "Research to Resist" collage by Adrienne Finelli and Bryan Boyce.

Page 12: EPS sculpture by the Elsewhere Philatelic Society. Photo by Carolee Gilligan Wheeler.

Page 14: Topographic map from the Nevada section, Row One. Zine collage from the Epicenter Zone zine library.

Page 15: Postcards by Anonymous. Political button by Anonymous.

Page 16: MSP photos.

Page 18: MSP photos.

Page 19: Place Talks poster by Nicole Lavelle; audience photos by RP.

Page 20: Illustration from *The Art of Survival* (Row 4) chosen and scanned by Marshall Trammell. Performance photos are by RP. Cassettes for sale by MSP.

Page 22: MSP photos. Permission to represent the Public Knowledge Library in this Yearbook was generously granted by SFMOMA.

Page 23: Custom enclosures for fragile books made by Carolee Gilligan Wheeler. MSP photo.

Page 24: Above: Research table photo by Dustin Mabry. Below: *Terraforming* poster by Becky Fischbach (Exhibits Manager and Designer at Stanford University Libraries). Permission to reprint the poster granted by Laura Eliasieh.

Page 25: Above: Native American history section is in Row 5. Below: From *Factory* magazine, 1917, Row 2.

Pages 26–27: Images from *Men and Women Trained* created by Megan Badilla. Reprinted with the artist's kind permission. Class photos by MSP.

Page 28: *TV Guide* selections, collage, and text by RP.

Page 30: Birdseye photo of giveaway array by RP. Materials staged on the blue cart and Stamen Design pickup photos by MSP.

Page 31: *Into the Unknown* published by Barbican Centre, London, is shelved in Row 6 (oversize books). Photo of Library materials on display in the exhibition is by the Barbican Centre Curatorial team (Patrick Gyger, Laura Clarke, and Elena Zardini). Courtesy Barbican Centre, London.

Page 32: Punk flyer collage and self-portrait by Kareem (Cary) Kaddah.

Page 33: Clippings snapshots by RP.

Page 34: Ted Joans' *Poet Painter / Former Villager Now / World Traveller* (Parts I and II) are in Row 5 (African American History); *Let's Split* is in the critical geography section in Row 1.

Back matter drawings by MSP.



