

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 Language of Bookmarks

| “S” bookmark | Bookmark with a URL | “copyright” bookmark |
|--|--|---|
| indicates book has been scanned and is freely downloadable | indicates book has been scanned and is freely downloadable | book is copyrighted and ineligible for digitization |

Please do not remove bookmarks!

Other independent libraries and reference resources to be aware of:

Reanimation Library (Brooklyn)
reanimationlibrary.org

Southern California Library for Social Studies and Research (Los Angeles)
socallib.org/

Independent Press Resource Center (Portland)
iprc.org

Chicago Underground Library
<http://underground-library.org/>

Radical Reference (online only)
radicalreference.info

Mayme A. Clayton Library and Museum/
Western States Black Research and Educational Center (Culver City)
<http://www.wsbrec.org/>

The Feminist Library
<http://feministlibrary.co.uk>

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| Bathrooms: |
| Women’s room (near elevator) code: 3018 |
| Men’s room (perpendicular hallway) code: 8805 |



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
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 • 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 • radical studies • Left and labor histories • political philosophy • philosophy • intellectual “property” • business • economics • math • science • health • space

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.

Row Six: Miscellany: Artists' books • oversize ephemera • oversize books and periodicals • city plans • science fiction • Official Gazette of the U.S. Patent Office • library theory and practice and collections maintenance • general reference

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., and often two days a week: we offer open Sundays at least twice a month. We also offer limited off-hours research appointments for traveling visitors 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 \$26,000 per year.

How is the library supported?

It is supported by the small family for-profit business that we operate, the Prelinger Archives (a film archive), together with our (the founders') supplementary income streams from part-time and freelance work. Cash donations are used to buy food and drinks for volunteers and visitors, and occasionally to pay the utilities. We gratefully acknowledge cash contributions for acquisitions and operations from Kenneth N. Swezey and from an anonymous donor.

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.