
FROM THE EDITOR

The Selected Writings of Sandra Kirshenbaum

EDITED, WITH AN INTRODUCTION, BY RUSSELL MARET

Book Club of California, San Francisco 2020

PRINT

FINE

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Open Letter from the Editors

THIS maiden issue of *Fine Print* is based on several important premises: that there are significant numbers of people in America interested in creating fine books and related forms as an artistic expression; that there are many others, booksellers, librarians, and collectors who understand and appreciate the book as art, and that all these groups will benefit from a newsletter which will view the fine printing scene, East and West, North and South, reporting on what the private and specialized presses are doing, and presenting accurate up-to-date bibliographic descriptions of their major works.

We will maintain this broad view, though a decidedly regional bias will be manifest in our first issue, emphasizing fine printing in California. We are fully aware that many of the most important presses in America have not yet found their way into our pages, and that many signifi-

cant events across the country are transpiring without our notice. Nonetheless, we will have established the structure and aim of our newsletter, and with correspondence in progress, we are already on our way to becoming a well-balanced, multi-regional publication.

In order to fully escape the parochial image, however, we need to communicate with you.

Printers, we request that you keep us informed of your activities and future projects. Our bibliography cannot be comprehensive, so it must be selective in some degree, usually listing only major efforts, not ephemera. Therefore, when you have issued a book you believe worthy of inclusion in the *Fine Print* bibliography, we ask that you send us a review copy (to be returned promptly and in original condition, of course). Or, alternatively, let us know of a collection or library in the San Francisco Bay Area where your books may be viewed.

Libraries, book clubs, and institutions, send us advance notification of events and exhibits for inclusion in our Calendar. And from all our interested readers, we request reports on activities related to the book arts in your community — serious efforts in hand bookbinding, calligraphy, paper-making, etc.

Thus, with your help, we will fulfill our major objective, to present a lively and informed report of the current scene in all its diversity. Certainly the varied backgrounds of the editors will, in themselves, insure some diversity of view: Sandra Kirshenbaum is a bookseller and former librarian; Steven Corey is Special Collections Librarian at the University of San Francisco; George Ritchie is a printer with Andrew Hoyem; Linnea Gentry is a Hoyem apprentice with previous experience in the design of juvenile trade books. We will all strive to make *Fine Print* a significant vehicle of communication, to create a stimulating exchange of ideas among printers, and not coincidentally, to encourage patronage of the arts of the book. We solicit your support and your subscriptions.

THE BOOK CLUB OF CALIFORNIA

IS PLEASED TO ANNOUNCE THE FORTHCOMING PUBLICATION OF

From the Editor: The Selected Writings of Sandra Kirshenbaum

Although Sandra Kirshenbaum is best known as the editor of *Fine Print*, her engagement with the world of book arts went well beyond the editorial. She donned the caps of writer, lecturer, friend, patron, and advocate to the book arts community. Her impact in many of these guises can be hard to pinpoint and extract, but it is clearly on display in her writing; she not only loved and understood the world of books, she ably articulated why others should love it as well. She did so in a prose that could be both serious and lighthearted in turns, suffused with the same curiosity and high standards as her editorial work.

When the inaugural issue of *Fine Print* appeared in 1975, the book arts community was undergoing a seismic generational shift. The methods and motivations in bookmaking were moving toward a new kind of interpretative book; the presumptions of the early private press were coming into question; specialist book arts organizations were opening around the country; and the first signs of the digital future were appearing on the horizon. Kirshenbaum embraced this transitional moment as evidence of the book's perseverance. She authored a series of prescient essays in which she wrestled with and postulated the potential impacts of new ideas and technologies on the future of the book, without sacrificing her appreciation for traditional methods.

From the Editor gathers together Sandra Kirshenbaum's writings for the first time. It includes all of her longer articles from *Fine Print*, as well as essays from other journals and catalogs, and a particularly thought provoking, previously unpublished lecture, 'The Return of the Scholar-Printer.' The text is illustrated with many of the original *Fine Print* illustrations, as well as full color images of many of the books being discussed.



From the Editor: The Selected Writings of Sandra Kirshenbaum is the 240th publication of the Book Club of California. It was designed and produced by Russell Maret. The typeface is Haarlemmer MT Pro designed by Jan van Krimpen and Frank Blokland. The display typeface, Harlem, was inspired by the calligraphy of Jan van Krimpen and designed by Russell Maret. The frontispiece portrait of Kirshenbaum was engraved by Abigail Rorer. The body text was printed by Puritan Press; the title page, frontispiece engraving, endsheets, and cover papers were printed letterpress by Russell Maret. The book was bound by John DeMerritt Bookbinding.

The edition is limited to 300 copies, signed and numbered by the editor. 152 pp. 7 x 10 inches. Bound in quarter bookcloth with patterned paper covers and endsheets, smyth sewn, with a pasted label on the spine.

The price is \$215. Sales tax and shipping are additional.

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