Book Notes.

Many people—printers included—are possessed with the idea that all the best bookmaking is done in the large cities, such as London, Edinburgh, Glasgow, &c., but they would be very much surprised were they to see some of the really fine bookprinting produced in many small quiet country towns. This is forcibly brought home to us by a couple of volumes on our table bearing the publisher's imprint of Thomas Fraser, High-street, Dalbeattie (London: Simpkin, Marshall & Co.), and printed by J. H. Maxwell, Castle Douglas.


"Yarrow: Its Poets and Poetry," with Introduction and Notes by R. Borland, Minister of Yarrow.

There is a popular edition and a large paper edition of each—crown 8vo. (at 2/6 and 3/6 respectively) and demy 8vo. at 15/- each. The publisher has sent us both, so that we can judge of their respective merits, and has also lent us some of the illustrations wherewith to embellish our notice. We reproduce the title page of "Yarrow" entire. Both books are tastefully got up, the typographical dress neat in style and make up, the illustrations, as will be seen from the selections we present, admirable in artistic effect and excellent in clearness and sharpness of impression, the paper of fine quality, and the binding, in the popular editions neat and tasteful and in the large paper editions decidedly handsome, the entire production reflecting great credit on the enterprise of the publisher and the craft spirit of the printer.

These companion volumes of Scottish poetry will be heartily welcomed by all who appreciate the "wood notes wild" of the Borderland. Mr. Harper's book contains choice selections from the poems, songs, and ballads written by poets of the Gallovian district during the last hundred and fifty years, prefaced by an exceedingly interesting and well written introduction, which shows him to be not only a poet himself but the possessor of a mine of historical and traditional information about his tuneful brethren. Perhaps the best known of these is William Nicholson,

Yarrow: Its Poets and Poetry

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Dalbeattie: Thomas Fraser.
1890.
Sings Wordsworth, and “there are few streams in any land that have been so much besung as ‘ballad-haunted Yarrow’” writes the compiler in his admirable introduction. Allan Ramsay roused first the strain of Yarrow’s poetical literature; Hamilton and Hogg, Walter Scott and Wordsworth, John Wilson (Christopher North), Professor Blackie, Principal Sharp, and Alexander Anderson (Surfaceman), Andrew Lang and James Brown (J. B. Selkirk) are also among her poets, “and though they differ in the manner in which they sing of the love and sorrow so inalienably associated with the vale, yet the feeling produced in the mind is that they are members of the same choir, each singing the part for which he is best fitted, and every note adding to the perfection of the symphony.” The twenty-eight illustrations in the popular edition are dainty copper etchings (heliogravures) and the portraits are woodcuts, the whole being repeated in the large paper edition, with twelve full-page extra illustrations, beautifully printed by the Woodburytype process of permanent photography. These comprise five drawings by Constance W. Mangin; one by J. B. Selkirk, and two by Sir Noel Paton, together with fine portraits of Professor J. S. Blackie, J. B. Selkirk, Alexander Anderson, and William Hamilton of Bangour. The binding matches that of the companion volume, and like it only a few copies remain.

"THE LAW OF COPYRIGHT," by T. E. SCRUTTON, M.A., LL.B., of the Middle Temple, Barrister-at-Law (London: Wm. Clowes & Sons, Limited, 27 Fleet-street), is a useful presentation of the subject, consistently carried out, contributing a valuable guide to authors, artists, publishers, and printers who desire to know all about the existing state of the law with regard to copyright, and on which it is now more than ever essential that they should be well posted. An interesting point is clearly stated in the chapter on “International Copyright,” that under the Convention of Berne, by which the British Empire, Belgium, France, Germany, Italy, Spain, Switzerland, Luxemburg, Tunis, and Hayti formed the "Copyright Union," all literary or artistic copyrights secured in any one of these countries is equally secured in all the others. On such points as these Mr. Scrutton’s book is invaluable, and the fact that it has already reached a second edition is ample evidence of the need for such a work. (Demy 8vo. 12/6).
We have received from Herr Wilhelm Leo (Stuttgart) a Buchbinder-Kalendar for 1891, very neatly bound in brown cloth, round corners, red edges, with a cloth pocket at the end for loose notes. The book is a marvel of cheapness and assorted information useful to the trade. It is well printed on very thin toned paper, with 304 pages of letterpress and a map of Germany; yet the thickness of the bound book, including the boards, is less than half-an-inch, and the price is 1/6. A more handy volume we cannot well conceive, as a glance at its contents will show: Diary, five days to a page; advice as to book-keeping for bookbinders, with examples; price lists for various styles; hints on blocking, the making of inks, and blending; bronzing; gold blocking; hand-tooling; marbling; gold, silver, and aluminium edges; illuminated edges; incised leather work; inlaying; marbled leather; perforating; black bordering; index cutting; picture framing; guarding and mounting; recipes; branches of the Bookbinders' Union with names and addresses of officers and houses of call; a list of books on bookbinding in all countries; and a directory of dealers in bookbinders' materials, besides other useful information and advertisements galore. Useful and comprehensive, it gives the provincial binders of Germany the result of the experience gained in large cities, and it should be an example for us to follow, applying English ideas, for, of course, it is essentially German.

DIE ARBEITEN AN DER VEGOLDERPRESSE.—The Work of the Blocking Press, by Ed. Tonndorf, is from the same house. It is, as the title implies, a treatise upon the blocking press, the best to use and the best methods of doing various styles of work, by an author who has already been so successful with a treatise on colour printing that the present work is an enlargement on that subject. The first part deals with the variations of press manufacture. These are good practical instructions as to the use of colours individually and blending, with an analytical examination as to which colours stand the light and air best; on bronzes and their value, especially as underprints for making dull gold and silver effects; or for concealing the colours of cloth whenever necessary to block in light coloured inks upon red or dark surfaces, especially if there is a large top light colour to be employed; on different forms of leaf metals and their merits in various classes of work; on underprints for bronzes, red being recommended for gold bronze, and light blue or blue grey for silver, but the inks must be used thin, laid on sparingly, and the bronze applied when about half dry; and on the mixing of inks. Part two deals with black and variegated colour blocking mainly, but there are some important chapters upon wood, metal, and leather imitations in relief work, with full details as to the acids and stains to be employed for ebony, walnut, mahogany, etc.; the bronzes and graphite for metal; and the preparations for leather surfaces. The specimen accompanying the work are good proofs of the practicality of the methods advocated, and although upon very thin paper, and subjected to considerable pressure since their manufacture, they have retained form wonderfully well. To those able to read German we recommend a perusal of this instructive work.

"PRINTERS AND PRINTING IN GLASGOW, 1830-90" is a very tasteful reprint of a paper read last November by Mr. Andrew Aird, the veteran head of the firm of Aird & Coghill, Glasgow, before the Glasgow Branch of THE BRITISH TYPOGRAPHIA. Mr. Aird's reminiscences of the editors, reporters, and printers who have come under his personal observation during the last sixty years are told in a gossipy style with much quaint humour and interesting anecdote and are pleasant reading. The address was so heartily received by his audience that a request was made for its publication in book form. Mr. Aird has revised the lecture, amplifying some of the details, and the result is before us in a beautifully printed small quarto volume, old style type, with red line borders, on slightly toned paper—a model of neat and tasteful bookmaking. An excellent collotype portrait of Mr. Aird, which we reproduce, forms the frontispiece. (Glasgow: Aird & Coghill, Argyle-street.)

THE FIRST PAPER MAKER.—"The nest of the hornet is the first article of paper manufacture that ever saw the light of day," said a paper maker recently to a Paper World reporter. "The hornet takes the wood of a tree, grinds it assiduously into pulp and forms sheets of paper, out of which it constructs its nest. Although, as you can see, the paper is gray in its present condition, it is undoubtedly paper, and of the finest kind. It is out of honour to the noble hornet—the first paper manufacturer known—that I adorn this office with it. No, there are no hornets in it now."