

America, are fans. They are called Ogi, i.e., those that shut up, and Uchiwa, the simple, round, stiff fans. Both kinds have been made for centuries for the home market, and likewise for foreign countries in later years. The export of fans has given a new impulse in a way not formerly the case to such a degree. There are pattern designers, whose sketches are fashionable work, houses which furnish only the bamboo frames, and others in which the handles are lacquered and ornamented. Another group of persons undertake the painting or printing of the paper, upon which the foreign customer often exercises an influence, though not always with good taste.

In Japan the finished paper is brought to market either in its natural condition or cut and patterned. It is sold in jo (books, quires), and there are usually fifty or forty-eight sheets in a jo, according to the kind. There are varieties, however, which have only forty sheets to the jo, and in large sizes and thick paper often only twenty sheets. One thousand sheets, or twenty jo of fifty sheets each, make a soku or ream, also called kami-is-soku.

About 40 per cent. of all Japanese hand-made paper is said to be manufactured in the two southwestern provinces, Tosa and Iyo, in the island of Shikoku.

MANUFACTURE OF BARK PAPER IN JAPAN.

Although the materials which are used in the paper industry of Japan, and the varieties of paper made from them, are so different, the process is and has been essentially always the same, the product being hand-made or tub paper throughout.

The manufacture of paper rested entirely on manual labor. Any shortening or lightening of the process by water-power or machinery was unknown, so that one could speak neither of paper mills nor paper factories. Paper-making was and is still (with the exception of a few modern factories) a domestic industry in the true sense of the word, usually consisting of but one or two scoop vats in a house, but found in hundreds of places. Paper-making is often performed by simple peasants, who let it rest for months when, in summer, the work in the fields claim all their labor.

Gampi paper is known by its yellow color, high silk lustre and great uniformity.—From British Paper Maker.

HINTS ON DIFFICULT WORK.

VERY small pages, from which a large number of copies are to be printed, are best arranged for the press by having electrotypes made for four or eight pages, including the margins. After getting the form ready, and arranging the furniture, take a proof, and test the register. Then cast the plate. The object of making the margin at the same time is to prevent twisting or unevenness in the pages. Wooden furniture swells and warps, and even metal furniture is displaced. All very neat work is done on small paper, less than medium in size.

When a large book is to be printed, in which accurate register is needful, make two gauges, one to go over the pages in the narrow way, and the other the long way. Against the type the gauge is cut away; where the margins come the gauge is left intact. When complete, the stick or rod fits down over the whole, resting upon the marginal furniture, and not moving one way or the other in the direction in which the rod extends. Such a gauge prevents the slightest inaccuracy in margins,

which is apt to occur when furniture is made up anew each time.

Type dropped on the floor should not be picked up and put into the case again when the impression is desired to be a fine one. The ends of the ceriphs and the hair lines are likely to be broken, and the shank bent. Grit adheres to the side and falls to the bottom. Type is only new for a short time, and the slightest ill usage makes it worthless for fine editions.

Copy for a difficult piece of work, as, for instance, a dedication, should be put in type, or at least typewritten, before the real difficulty begins. Then the compositor is able to look ahead, and to some extent make calculations as to how his matter is coming out. This plan of putting copy into typewritten form is also good in algebraic and grammatical matter, and is almost essential in foreign languages if the compositor is to make good time. What prevents him from setting rapidly is failure to understand the marks in his copy. If the copy is made just as it should be, all the rest is easy sailing.

Perhaps the most valuable rule in an office which occasionally aspires to do good work is to insist that good work shall always be done. A pressman accustomed to printing patent medicine pamphlets could not immediately do a book which should have the proper color on every page and in which great attention should be paid to little details. Neither could an office in which partially crushed letters are disregarded be depended upon to set type for a perfect plate. Not only must there be exact knowledge, but there must be incessant practice. It is therefore a good custom to insist upon all the abstruser rules of the art being carried out at all times. Punctuation and capitalization must always be attended to, and it is only by eternal vigilance that regular and even spacing is attained. Every bad letter should be marked, even when the injury to it is only slight. A capital T, for instance, has two arms and one leg. The leg is ended by a horizontal line, which projects some distance beyond; either may be broken, and so may one or both of the light lines that connect the body mark with the end of the wings. Unless the proofreader is in the habit of marking imperfections here, he will not see them, and it might easily be that on an ordinary page a hundred letters could be found, each somewhat defective, while the whole page was readable. No really excellent work is executed without attention to all minor details.—Engraver and Printer.

