

RECREATIONS IN PHOTOGRAPHY.

We are glad to see that the directions that we have on several occasions given as to the use of a black background have been put to profit by our readers. We have just received from Mr. R. Riccart, of Sainte-Foix-les-Lyon, a series of very interesting photographs from which we select the specimens herewith reproduced, and which appear to us to be of an original composition. The system employed by the author of these photographs is that of the natural black background obtained through the open door of a dark room, combined with diaphragms skillfully arranged in the interior of the apparatus, between the objective and sensitized plate. This is the surest method of obtaining the desired effect with the greatest precision, without the junctions being visible, and with perfect clearness for the section of the parts removed. To this effect, it is necessary to place the diaphragm at three or four centimeters from the ground glass, in the last folds of the bellows of the camera.

The following are a few data as to the manner in which the scenes that we reproduce were obtained. The first, representing a decapitation by means of a saber (Fig. 1), was taken by means of an exposure in which the head was placed upon the block, the subject inclining forward upon his knees, and a diaphragm, occupying about two-thirds of the plate, completely masking the body up to the neck. Then,

Fig. 5 gives an amusing specimen. We have seen an unfortunate victim placed upon a sawbuck, and whose head has been sawed off and lies upon a block.

Fig. 6 gives the same individual photographed twice, on two different scales. This sort of reproduction gives us an idea of the position that we shall have to take when we are called upon to consider our bronze in Colas reduction. An idea that appears to us very

the bottle on a large scale and the result is obtained.—*La Nature.*

Delftware.

Of the many ornaments that adorn our houses, few are more beautiful than the specimens of Delft pottery some are fortunate enough to possess. A few details as to the date of its origin and other particulars from the *Pottery Gazette* will not be without interest. One of the best authorities places the date of the first manufacture of delft between 1596 and 1611. During the first forty years or so, plates and other objects representing a number of personages, battles, "kermesses" or fairs, religious or mythological scenes, abounded. In the second half of the seventeenth century this pottery attained its highest degree of perfection. From this period date the lovely views and portraits that made its fame. An artist named Keiser was the first to imitate in this ware Japanese porcelain, also that of India and China. Then appeared lovely groups of flowers and animals. At this time also were employed the beautiful blue, red, and gold tints that became the rage, and at the end of this same century Louwys Fictor held a prominent place on account of his designs, showing garlands and hangings, imitated from Eastern artists. In the eighteenth century this manufacture began gradually to lose its artistic stamp, and tended to become purely industrial. Little by little

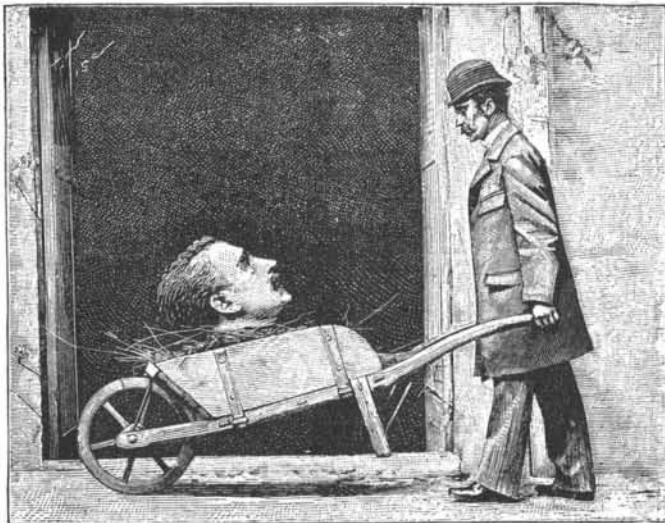


Fig. 3.—THE HEAD IN THE WHEELBARROW.



Fig. 1.—A DECAPITATION.

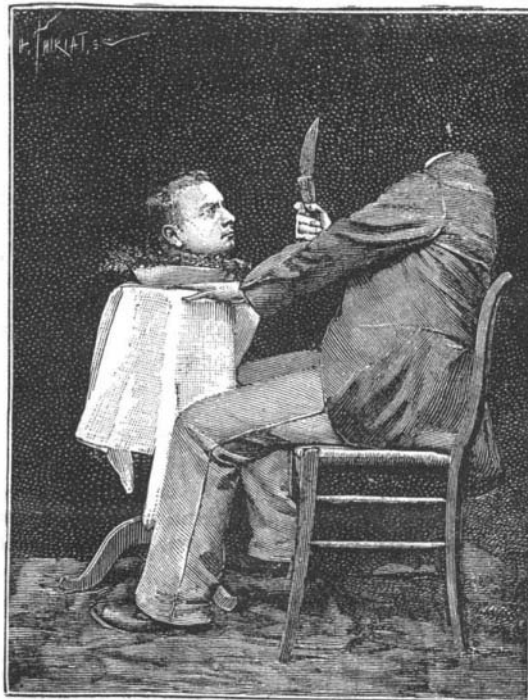


Fig. 2.—ANOTHER DECAPITATION.

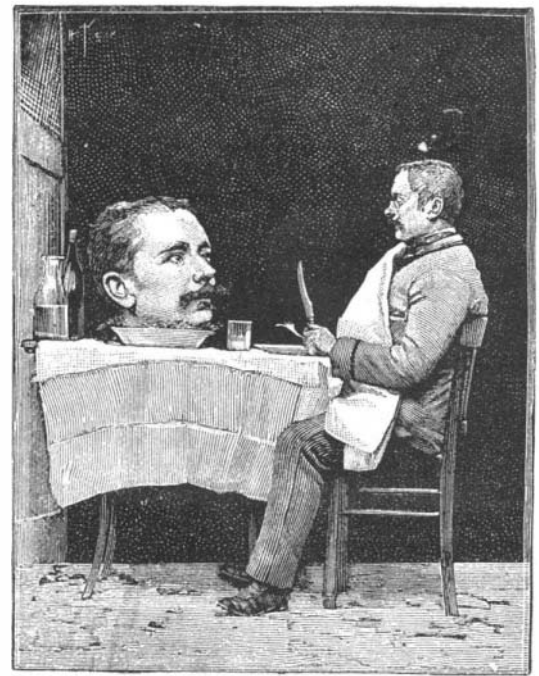


Fig. 4.—THE HEAD UPON A PLATE.

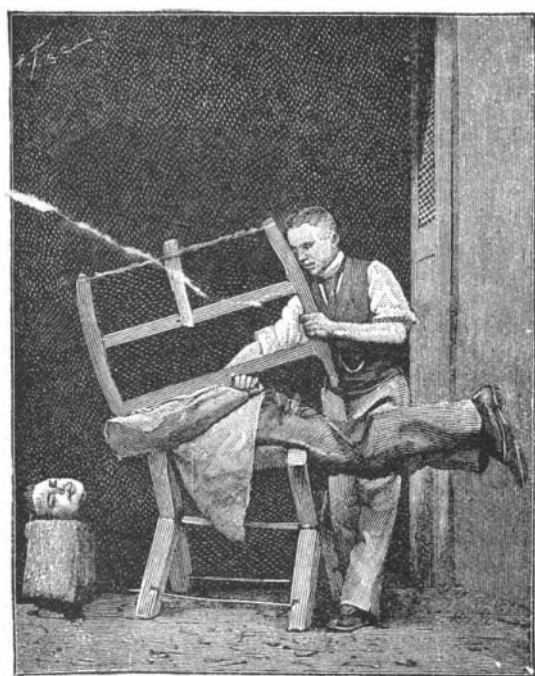


Fig. 5.—THE SAWED-OFF HEAD.

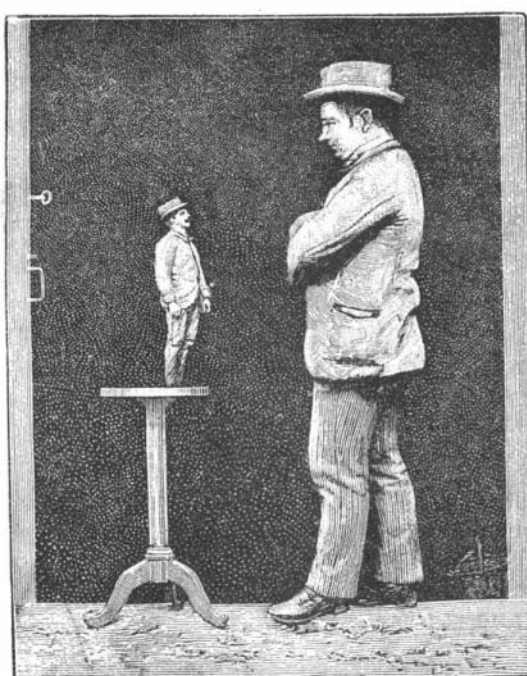


Fig. 6.—THE REDUCTION.



Fig. 7.—MAN IN A BOTTLE.

without changing the position of the apparatus, the diaphragm was placed on the other side in order to conceal the head, and the body was photographed in the second position along with the person representing the executioner. It would have been possible, by a third exposure, to so arrange things as to make the executioner the decapitated person. It was by the same process that the three following scenes were obtained: A person with his head placed before him in a plate (Fig. 2); a man carrying his head in a wheelbarrow (Fig. 3); and a person to whom his own head is served in a plate (Fig. 4). Such scenes may be varied to in-

original is that of the person in a bottle (Fig. 7). The individual represented was first photographed on a sufficiently reduced scale to allow him to enter the bottle. This exposure was made by arranging a diaphragm around the subject, that is to say, by using a screen containing an aperture, as for the Russian background. But this precaution was taken merely to conceal the floor, and yet it would perhaps be preferable in such a case to have the subject stand upon a stool covered with a very black fabric. However this may be, when once the first impression has been made, there is nothing more to be done than to photograph

the furnaces were closed, and instead of the thirty establishments formerly dedicated to the manufacture of this ware, and which made the reputation of the ceramists of Delft, only one exists at the present day, while its products cannot in any sense bear comparison with those of an earlier date.

INVENTION is only beginning to receive something like just appreciation at the hands of intelligent women. It has been the greatest of all helpers in the advancement of women, in placing each successive generation on a higher plane.—*Inventive Age.*