

Slides Without Mat Covers or Binding.

Rev. W. M. H. Young, Ph.D., says: Of course, no one objects to elegantly mounted slides; but there are hundreds of clerical and other lanternists, like myself, who cannot afford all they would like. Those of us who exhibit weekly to the same people year by year have to prepare numberless new slides, many of which are to be used but once only. To mount them in regulation style, with cover glass, mat, binding strips and printed titles, would be a waste of time and money under the circumstances. Any yet we do not wish our views to present a slovenly appearance on the screen.

I prepare my negatives so that the result upon the screen is the same as the best mounted slide. The process consists in cutting off the film of the negative with a very keen chisel, leaving that portion of the picture that would usually be shown through a mat.

Draw upon the film of the negative with a pencil the exact size and shape you wish the "mat opening" to be. Of course, some sort of a guide must be used for the corner of the chisel, and keep at it until the film is cut entirely away outside that part of the view to be copied upon the transparency. The clear glass thus exposed will make a dense border around the picture upon the transparency, which will take the place of any mat. This method works equally well for contact or camera transparencies.

If irregular designs are desired instead of the ordinary rectangular mat openings, it is easy to make them—and highly artistic too—by holding the chisel at an angle while cutting the outline. In this way the film is pared off beveled, giving a peculiar gradation of tone to a scalloped design.—The Optical Magic Lantern Journal.

THE ECCENTRICITIES OF A RAILROAD COLLISION.

We have been favored by Messrs. Clayton A. Smith and Dell Vaughn, of Waverly, New York, with a photograph of what the local railroad fraternity describe as one of the most curious wrecks in the history of railroading. It occurred in the Towanda station yard of the Barclay Railroad, where three cars, which had been left standing on the main track, were run into by a regular train under full steam. The car next to the engine, which is usually in such a case smashed into the proverbial kindling wood, was lifted up and forced over onto the top of the locomotive. With the exception of the injury done to the smoke box and stack, and to the roof of the cab, the locomotive was not damaged. It remained on the track, and was able to carry its strange burden into the village of Waverly, where the photograph was taken. Mr. Smith writes that the local railroad men say that the cause of the car taking this position was that the swing bumpers on the engine, which were down at the time of the collision, were thrown upward, and lifted the front end of the car.

We think it is probable that the drawbar and timbers, which can be seen embedded in the front end of the smoke box, contributed to the result by pivoting against the boiler tube plate, and lifting the car still further, as they were torn from their fastenings.

That this Erie box car should have kept its shape so

well under such rough handling speaks volumes for the excellence of the material and workmanship.

PRINTS OF SCARS.

BY FRANCIS GALTON, IN NATURE.

The accompanying print is sent with a twofold object. First, for its intrinsic interest in showing how thoroughly and definitely a grafted slice of skin and flesh has established itself under its new conditions, retaining its original characteristics unchanged during thirty years. Secondly, because of its probable interest to surgeons in illustrating the ease and complete-



ENLARGED PRINT OF A MISPLACED GRAFT OF FLESH ON A THUMB, THIRTY YEARS AFTER IT WAS MADE.

ness with which a record can be kept of the process and results of the cicatrization of wounds.

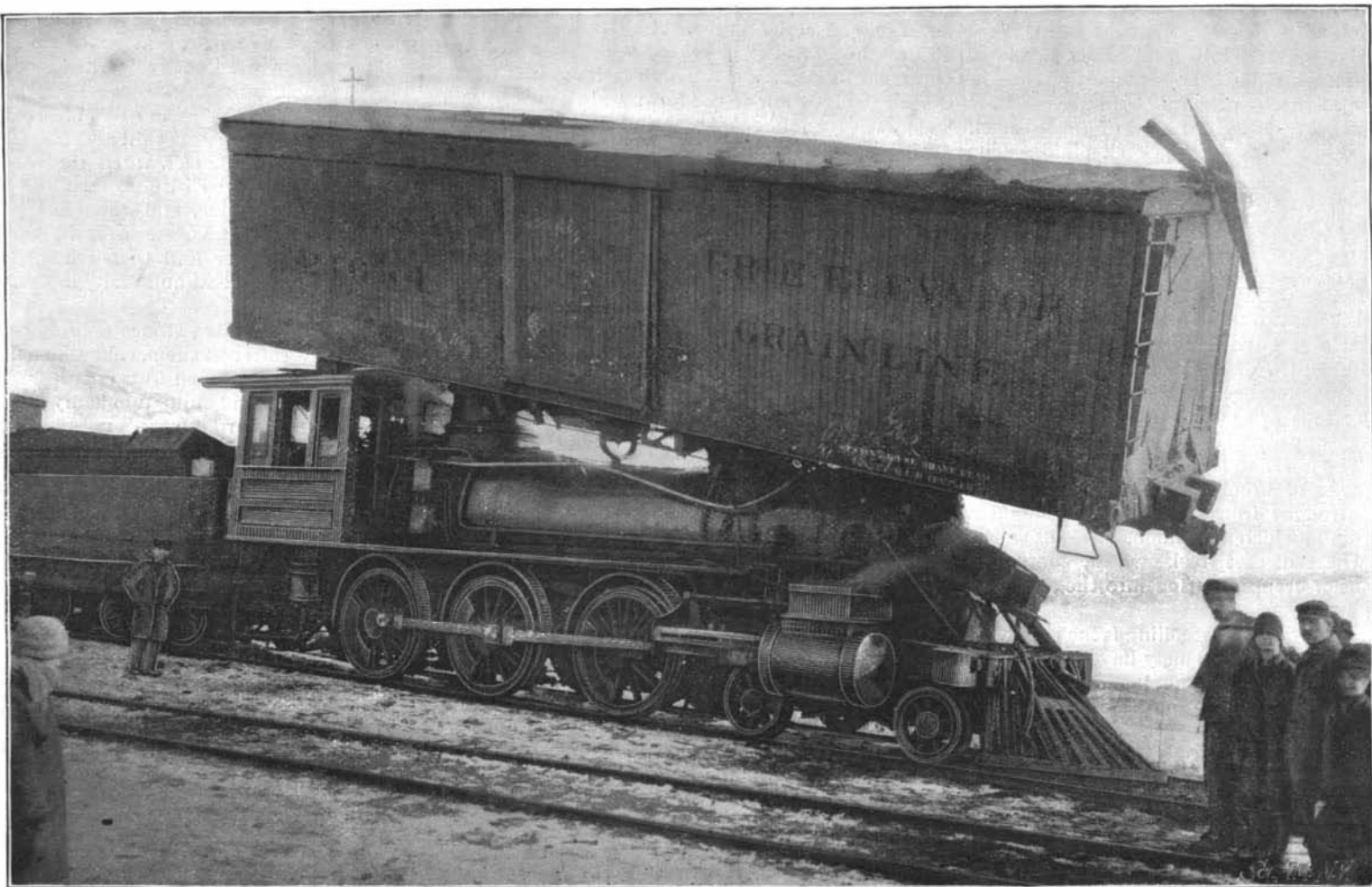
Prints are more clear, more cheap, and more trustworthy than photographs. They are not distorted through perspective, nor blurred owing to differences of focus; they can be taken in any light, and their scale is absolutely correct. They are made by rolling the scarred part on a porcelain pallet or metal slab, that has been covered evenly and very thinly with printer's ink; or, conversely, the pallet and paper are rolled upon the scar. As many duplicate prints can be taken as desired. I have written at some length about these and alternative methods of printing in my book, "Finger Prints," and elsewhere, that I need say no more about them now. The print sent herewith is a photographic enlargement, being more suitable for rough process printing than the somewhat minute originals; but one of these is also inclosed. The history of the graft is as follows: J. R. H., who is a solicitor in large practice, when he was twenty-five years old, sliced a piece clean off the thumb of his left hand. He was cutting cardboard with a sharp knife guided by a rule, upon which the thumb pressed and which it slightly overlapped. The piece that was cut off fell on the table; it was at once picked up, clapped upon the wound, and the thumb was tightly bandaged. After a few days reunion had taken place, and the wound was healed. It then proved that the

graft had not been replaced in its original position, but crossways to it, as seen by the papillary ridges in the accompanying print, taken in 1895, thirty years after the accident.

Art Pottery.

Mr. Holman Hunt, in the course of a paper on the future of the "Della Robbia" and artistically decorative pottery work, given at a recent reception at the Della Robbia Pottery Works, Birkenhead, England, called attention to certain experience which the history of ornamental design had established as an irrevocable and eternal fact. He went on to say: Art schools are producing artists who are not artists by nature, and who can never do anything but create confusion as painters of pictures or sculptors of human and animal form. It is important to dwell upon this truth in considering the needs of the pottery work whose fate we have to decide at this juncture. It was founded to redirect art energy toward industrial forms of daily need and use. I cannot pretend to express opinions about the very important financial questions, and these are most important in my eyes, because I don't like charitable feelings toward art. It must be recognized to be worth the money it costs. Art must be self-supporting. I will, however, express my opinion that the aim of this enterprise from the beginning was to bring back vitality to domestic art. We cannot review the past without recognizing that no art grows in a day. We in modern England are too impatient. We sustain a class of active writers ever on the watch to find or to imagine flaws in sincere attempts of the true artist, whatever his department may be. My comment upon this tendency is to say that I could find numberless faults in the Madonna de San Sisto, in Raffaele's Cartoons, in Michael Angelo's Sistine Chapel, in Tintoretto's Crucifixion, while in a Murillo picture of the Holy Family in our National Gallery I could find no fault. There are many other great attempts equally without flaw, but the first set named are the godlike works of the heroes of art, the second set are the products of the measured rule and the paint pot. Well, perhaps the work done by the pottery works may be open to criticism. For the time of its attempt to get its feet, some crudity and awkwardness in its struggles should be a welcome sign of life. It does artistically show signs of vigor and health. It must be business men alone who can start it in life. Palissy ware was in the same straits in its early days. You all know the story of the inventor begging his wife's wedding ring to put into the crucible. If help can be gained and this industry can be saved and perfected, it will be an aid not to itself alone, it will shame painting and sculpture out of mere mockery of antiquated art and out of the mummy-like representation, more or less disastrous or impudent, of the outside skin of the discolored corpse of nature.

ALUMINUM has not proved to be of very much value for surgical instruments, as it is deficient in elasticity and will stay bent. The instruments are also so light that the surgeon actually feels the want of the accustomed weight of his regular instruments of steel.



CURIOUS RAILROAD WRECK AT TOWANDA PA.