

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

## **The young man's book of amusement**

**Halifax, 1848**

Phanstasmagoria

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EXPERIMENTS WITH THE MAGIC  
LANTERN.

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THE construction of this amusing optical machine is so well known, that to describe it would be superfluous; particularly as it can now be purchased at a very reasonable expense, at any of the opticians: but as many persons who have a taste for drawing might not be pleased with the designs to be had at the shops, or might wish to indulge their fancy in a variety of objects, which to purchase would become expensive; we here present our readers, in the first place, with the method of drawing them, which will be succeeded by a plain description of some very diverting experiments.

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*Phantasmagoria.*

In the optical deception called Phantasmagoria, the object increases in brightness as it diminishes in size, or as it seems to retire, till it finally verges into a luminous point; a mode of disappearance so unexpected as to destroy the illusion it is designed to produce. This defect Mr. William Ritchie proposes to avoid by the following method, by which the disappearance of the objects may be rendered more in

accordance with what is supposed to take place, under the circumstances intended to be represented.

He proposes to supply the light by a portable gas lamp, with apparatus for increasing or diminishing the supply of gas to the burner at pleasure, which, by a peculiar stop cock, might very readily be accomplished. Then, by diminishing the light gradually, the brilliancy of the figure might be reduced as it retires, its lineaments would become shadowy and obscure, and at length vanish into thin air, as it is expected a phantom would do.

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#### *Of Painting the Glasses.*

You first draw on a paper, the size of the glass, the subject you mean to paint: fasten this at each end of the glass with paste, or any other cement, to prevent it from slipping. Then with some very black paint mixed with varnish, draw with a fine camel's hair pencil, very lightly, the outlines sketched on the paper, which, of course, are reflected through the glass. Some persons recommend writing ink, and a common pen with a fine nib: but this, even if it succeeds in making a delicate black outline, is sure to be effected by damp or wet.

It would improve the natural resemblance, if the outlines were drawn with a strong tint of each of the natural colours of the object; but in this respect you may please your own fancy. When the outlines are dry, colour and shade your figures; but observe, to

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