



*December 2023 Newsletter
Magazine Section*

*FRIENDSHIP, FELLOWSHIP
AND FUN*

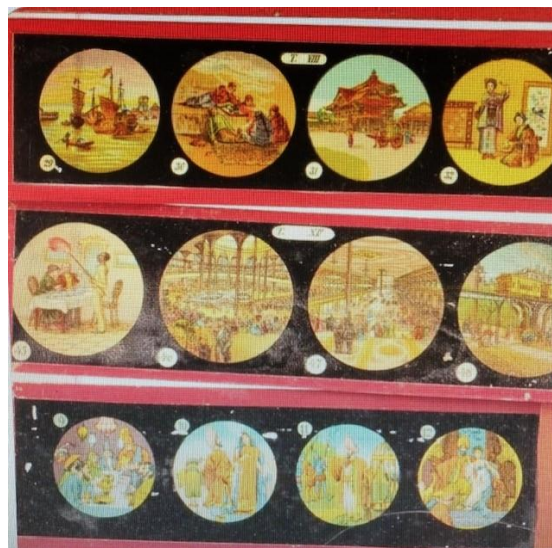


Animation

Animation is the method by which still images are manipulated to create moving images. Because our eyes can only retain an image for approximately 1/10 of a second, when multiple images appear in fast succession, the brain blends them into a single moving image.

Magic Lantern (1659)

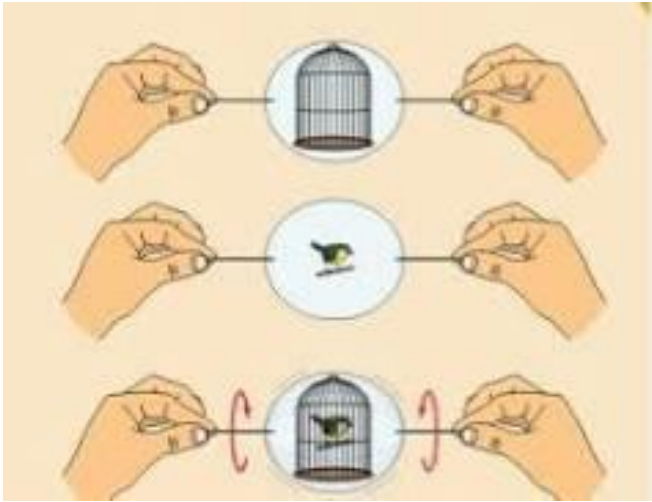
The magic lantern is an early image projection device and the forerunner of modern projectors. It was created by the Dutch scientist Christiaan Huygens and interestingly he originally regretted inventing it as he thought it was too frivolous.



The device uses a light source (originally a candle), a transparent plate (usually glass) with a picture on it, and a lens. A mirror would direct the light through the glass slides and project the illustration on a flat surface. An adept projectionist could quickly change between slides placed together to give the illusion of movement, so this is actually the earliest ever instance of projected animation. Originally it was a form of entertainment, then it was used for education, and then in the late 19th century it actually became a popular toy.

Thaumatrope (1825)

The name thaumatrope roughly translates from ancient Greek as 'wonder turner'. It's a simple little device that consists of a disc with a different image on each side. Popular combinations were a cage on one side and a bird on the other, and a branch on one side and leaves on the other. At either side of the disc is a piece of string, and when the user twists the disc quickly between these two pieces of string, it creates an illusion that the two images appear as one.



The British physician John Ayrton Paris is widely credited as being the inventor of the thaumatrope, although the mathematician Charles Babbage claimed that it was actually invented by the Irish physician William Henry Fitton. Regardless of who actually invented it, Paris is the person who popularized it through its commercial production in 1825. The boxes of 12 or 18 discs were sold as *The Thaumatrope; being Rounds of Amusement or How to Please and Surprise By Turns*.

Phenakistoscope (1832)

Inspired by the work of English scientist Michael Faraday, the Belgian physicist Joseph Plateau started to experiment with optical illusion as a university student in the late 1820s. This experimentation would eventually lead him to create the phenakistoscope a few years later.



A phenakistoscope works in a very simple way. A series of images are drawn onto a cardboard disc, and then slits are cut in the cardboard between each image. A spindle with a handle is then placed through the middle of the disc so that the disc can be easily turned by hand. The tip of the spindle is then placed on a mirror, with the sequence of images facing the mirror. The user then turns the spindle to rapidly spin the cardboard disc, and when the person looks through the slits, the image appears to move as a looping motion animation.

The way in which a phenakistoscope tricks your brain is the same way that the frames of a film trick your brain – when successive images appear in quick enough succession, your brain turns the animated feature into one consistently moving image. The phenakistoscope was really popular for around two years before being overtaken by new technological developments.

Zoetrope (1833/34)



The zoetrope is essentially a cylindrical version of the phenakistoscope and uses the same persistence of motion trick to create the illusion of fluid motion. Whereas the phenakistoscope used flat discs, the zoetrope is actually a drum with a series of images on a strip that is placed inside. The images are a series of frames that have incremental changes, just like in modern animation. On the outside of the drum are a number of equally spaced slits. The drum is then spun on its axis, and when the viewer looks through the slits, it looks like the image is moving.

With this change in format there were a number of improvements. First off, whereas you needed a mirror in order for a phenakistoscope, the zoetrope did away with this making it more accessible. Being a cylinder also meant that more than one person at a time could view it. Also, the strips inside the drum were easily interchangeable. The zoetrope was originally developed by British mathematician William George Horner

in 1834, but nothing really happened with it for more than thirty years. Then in 1867, the toy company Milton Bradley patented a version of the zoetrope and it became a big hit.

Kineograph AKA The Flipbook (1868)

We absolutely love the fact that the flipbook is technically called a kineograph – it makes it sound so fancy and elaborate. Almost everyone has made their own flipbook in school, and the way in which it works is super simple. You basically draw a sequence of images in a book, and then use your thumb to flick through the pages quickly to create the illusion of motion.



Funnily enough, the German word for flipbook is 'Daumenkino' which translates to 'thumb cinema'. When you create your own flipbook, it's probably the simplest form of hand-drawn animation there is. A flipbook doesn't need to be hand drawn though – it can be a series of photographs, or printed illustrations. It's a limited animation, but it's also a lot of fun.

No one really knows when the first flip book was invented, and it's often

assumed that it must predate devices like the phenakistoscope, but unfortunately there is no real evidence of this. The first recorded instance of a kineograph comes from 1868, when a patent for it was filed by John Barnes Linnett. Different versions and evolutions of the flip book emerged over the years, such as when it was mechanized as the mutoscope. Early animated filmmakers often say the flipbooks were a source of inspiration. In a nod to the influence of flipbooks, since 2007 Walt Disney has started its films with a production logo sequence that is really reminiscent of a flipbook. What we love about this type of animation is that anyone can do it – just get yourself a blank book and start drawing!

Praxinoscope (1877)



The next iteration in the evolution of animation devices is the praxinoscope. The successor to the zoetrope, the name of the device has its roots in ancient Greek – roughly translating as ‘action viewer’ – and it was invented in 1877 by the French inventor Charles-Emile Reynaud. It’s similar to the

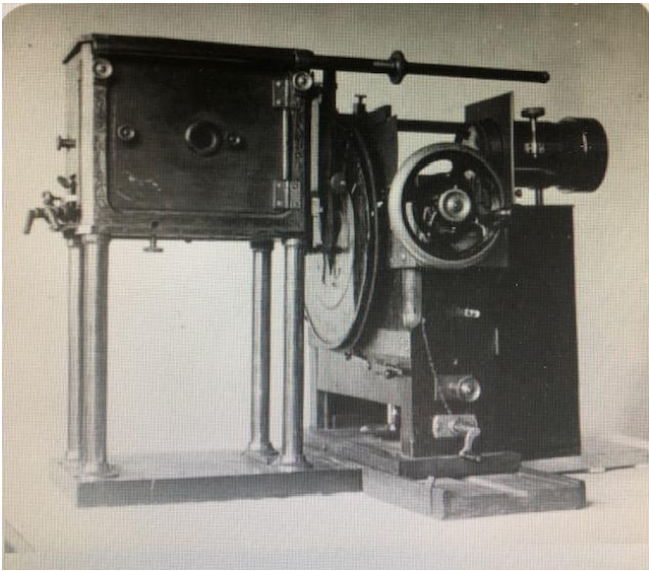
zoetrope in the way that it uses the same motion technique and also has a strip of sequential pictures on the inside of a cylinder, but it made a new development that made it a significant improvement on the zoetrope. The praxinoscope did away with the narrow slits that people viewed the animated elements through on the zoetrope and replaced it with an inner circle of mirrors.

When the outer drum containing the strip of pictures was turned rapidly, the image reflected in the mirrors appeared to remain stationary, and the rapid succession of images then gave the illusion of motion to the stationary reflections. Using mirrors instead of narrow slits meant that the resulting image was brighter and less distorted.

Reynaud made a number of improvements to the praxinoscope, and his devices were responsible for what is considered the first ever projected animated film, making Reynaud a true animation pioneer.

Zoopraxiscope (1879)

The photographic pioneer Edweard Muybridge invented the zoopraxiscope in 1879, and it is now considered an important forerunner to the movie projector. The way Muybridge made this work is kind of incredible, and involves a kind of ‘de-animation’ before a ‘reanimation’. He set up a series of linked cameras to capture animals in motion, and the individual cameras each gave an image of the animal at a different point. These photographs were then animated together using the zoopraxiscope.



The zoopraxiscope consisted of a lantern along with a rotating glass disc. The series of photographs he had taken of animals were then printed onto the glass disc. When the glass discs are rotated in conjunction with a metal shutter disc, it gives the illusion of motion in the same way as a phenakistoscope. This reanimation of his original still photographs is quite ingenious. This was the first time ever that movements had been constructed using photographs from life, which is essentially the same way that modern film works. A total of 71 zoopraxiscope discs are known to have survived.

Theatre Optique (1888)

In 1888, Charles-Emile Reynaud more than one-upped himself when he improved on his original Praxinoscope invention and created the Theatre Optique. Whereas the Praxinoscope only used a single sequence of images on the inside of a cylinder, the Theatre Optique used a long transparent roll of pictures that was wound between two

spools. Reynaud himself painted the pictures by hand, and each roll of hand-drawn animation contained between 300 and 700 different frames and could be up to 50 meters in length. These rolls were then wound between two spools, and the images were projected onto a background image. A series of mirrors and magic lanterns were used to make the projections possible, and then Reynaud would operate the device by hand and control the speed of playback.



Reynaud tried to sell his system with the films, and when this didn't work out he decided to start doing theatrical screenings instead. He ended up showing his animated films at the Musée Grévin in Paris, and between 1892 and 1900 he had huge success performing 12,800 shows to more than 500,000 visitors.

The animated films were between 10 and 15 minutes long, and they even included sound effects that were triggered by silver tabs on the roll that activated an electromagnet that would then trigger sounds like a buzzer or drum. The films also had music written especially for them and then played live on the piano, and live dialogue.

These are considered the world's first ever projected animated films and the beginning of the art form. Reynaud was a true animation pioneer, and his method of using a separate motionless background rather than drawing the background into the frame with the moving characters became a staple of cel animation, used by classic cartoons and the animation industry for decades. Without the work of Reynaud, motion pictures may not exist today.

Walt Disney Timeline



1901 - Walter Elias Disney is born in Chicago to Elias Disney and Flora Disney.

1906 – The Disneys move to Missouri where Walt has an idyllic childhood on a farm and develops a strong interest in drawing.

1910 - Elias, his health poor, has to sell the farm.

1911 - The family moves to Kansas City where Walt rises daily at 3.30am to deliver newspapers on his father's paper route. He discovers and falls in love with vaudeville and movies.

1917 - The family moves to Chicago, where Walt draws pictures for the McKinley High School newspaper and attends evening classes at the Chicago Academy of Fine Arts. He hopes to become a newspaper cartoonist.

1918 - Walt lies about his age to be accepted into the American Ambulance Corps and serves in France following the end of World War 1.

1919 - Walt returns to the US, moves to Kansas City and gets a job at the Pesmen-Rubin Commercial Art Studio for \$50 a month.

1920 - Walt meets Ub Iwerks and forms Iwerks-Disney Commercial Artists. The company fails after one month. Walt and Iwerks get jobs with the Kansas City Slide Company and discover animation.

1922 - With \$15,000 from backers Walt creates Newman Laugh-O-Grams which produces advertising and topical shorts and story cartoons.

1923 - Laugh-O-Gram goes bankrupt. Walt moves to Hollywood to become a director. With his brother Roy he establishes the Disney Brothers Studio when he lands a contract for the "Alice Comedies", a series in which a young girl filmed in live action interacts with animated characters.

1924 - Walt hires animators, including Iwerks, ceases animating and focuses on story development and direction.

1925 - Walt marries Lilian Bounds, who a year earlier had started work at the studios as an inker.

1926 - Walt and Roy rename the studio Walt Disney Studios and move it to a new building on Hyperion Avenue, the birthplace of some of Disney's greatest films.

1927 - Film distributor Charles Mintz contracts Walt Disney Studios to create a new series of animation films based on an underdeveloped character, Oswald the Lucky Rabbit. As the distributor for the cartoons, Mintz owns rights to it. When the series succeeds and Walt asks for a larger budget, Mintz asserts trademark rights and tries to take over Walt Disney Studios. Walt abandons the character to Mintz.



1928 - Walt creates Mickey Mouse. He joins the vanguard of the talking-picture revolution when he produces Steamboat Willie, an innovative cartoon that synchronizes sound and animation. During the next year Mickey Mouse becomes a national sensation.

1930 - Roy and Walt Disney license Mickey-related merchandising.

1931 - Membership of the Mickey Mouse Club passes one million people.

1932 - Walt acquires exclusive use of three-strip Technicolour for cartoons and incorporates the technology in his films.

1933 - Three Little Pigs is distributed, with the original song "Who's Afraid of the Big Bad Wolf?" The song becomes a national hit and an anthem for the Great Depression.

1937 - Disney Studios develops a sophisticated multiplane camera that gives depth to its films. The studio uses it in Disney's first feature-length animated film, Snow White and the Seven Dwarfs.

1938 - Disney Studios acquires a 50 acre lot in Burbank, California for a new studio. Walt and Leopold Stokowsky agree to collaborate on a movie that weds animation art to classical music – Fantasia. Walt's mother dies.

1940 – Disney releases Pinocchio and Fantasia. Fantasia is released with a new technology, Fantasound, which precedes stereo and surround sound by 20 years. Neither film is commercially successful

1941 – Disney Studios releases Dumbo which is a modest commercial success. The animators at the studio strike and unionize. The United States enters World War II and the US Army requisitions half of Disney Studios to house troops assigned to protecting a nearby Lockheed plant. Walt's father dies.

1942 - Disney Studios releases Bambi, its most naturalistic animation film to date. Disney Studios begins making morale-boosting and propaganda films.

1944 - Snow White and the Seven Dwarfs released.

1946 – Walt, who has provided Mickey Mouse's voice for nearly 20 years reassigns the role for Fun and Fancy Free.

1947 – Walt testifies before the House Un-American Activities Committee on the role of communist agitation in the 1941 animators strike at the studio.

1950 – Cinderella becomes Disney's first commercially successful animated feature since Snow White and the Seven Dwarfs. Treasure Island is released, the first all live-action movie.

1954 – Walt buys 244 acres of land near Anaheim, California to be the site for Disneyland.

1955 – Lady and the Tramp is the first animated feature filmed in wide-screen Cinemascope technology. Disneyland opens and in two months receives over one million visitors.

1960 – Disney serves as Head of Pageantry of the 1960 Winter Olympics.

1964 – Mary Poppins is released and is later nominated for 13 Academy Awards. President Lyndon Johnson presents Walt with the Presidential Medal of Freedom, the nation's highest civil honour. Disney designs four exhibits for the 1964/1965 World's Fair in New York City, including "it's a small world".

1966 – Walt Disney dies.

**Information taken from
The Walt Disney Family Museum**

Ramses and the Gold of the Pharaohs



As I waited in the queue to visit the Australian Museum's latest exhibition I wondered if it would live up to my expectations as I had toured Egypt twenty years ago. I was not disappointed. I was fortunate in being able to view the day before the exhibition officially opened (18th November) and can only summarise by saying it was stunning.

Ramses II was the third Pharaoh of the Nineteenth Dynasty and reigned for almost 67 years. The battle of Kadesh against the Hittite Empire (which is detailed in the Exhibition) resulted in the World's first peace treaty ever being signed, and a long period of stability in Egypt. The resultant extensive wealth and building that resulted is reflected in many of the 181 items that are displayed.

Ramses was a great builder and there are statues and coffins of the 19th, 20th and 21st. Dynasty Pharaohs on display, including Ramses II own coffin. Many of the other priceless

artefacts on display which include jewellery, masks, amulets, and animal arcophagi, have never left Egypt before.

The exhibition is enhanced with digital technology and starts with you being taken back 3000 years on a five minute multi screen introduction to Egypt and Ramses himself. There are similar displays throughout and if you haven't had enough by the end there is a separate cinematic motion chair experience, where viewers can fly through the temples at Abu Simbel and other parts of Egypt, for an additional separate booking and payment.

Entry to the Museum is free but entry to the Exhibition itself is only available by pre booked timed tickets. Additional to the normal Museum opening hours it is staying open late on Monday's, Tuesday's and Wednesday's. The Exhibition is on for 6 months and over 100,000 tickets have been sold already. I have been told they are expecting over 600,000 people in total to view the Exhibition.

I am an "Egypt Nut" so somewhat biased but can only reiterate what I said earlier - it's a stunning exhibition that is only being shown in a few places throughout the world and is certainly well worth visiting. It took me about an hour and a half to view and was a nice easy route to follow.

Les Bassett
Probus Club Member and long-time
Australian Museum Volunteer

THEY SHOULD HAVE ASKED MY HUSBAND!

*You know, this world is complicated
and imperfect and oppressed,
And it's not hard to feel timid,
apprehensive and depressed,
It seems that all around us, tides of
questions ebb and flow,
And people want solutions, but they
don't know where to go.*

*Opinions abound but who is wrong and
who is right?
People need a prophet, a diffuser of
the light,
Someone they can turn to as the crises
rage and swirl,
Someone with the remedy, the
wisdom, the pearl...*

*Well they should have asked my
husband, he's a man who likes his say,
With his thoughts on immigration,
teenage mums, Theresa May,
The future of the monarchy, the latest
Brexit shocks,
The wait for hip replacements, and the
rubbish on the box.*

*Yes, they should have asked my
husband, he can sort out any mess,
He can rejuvenate the railways, he can
cure the NHS,
So any little niggle, anything you want
to know,
Just run it past my husband, wind him
up and let him go.*

*Congestion on the motorways, free
holidays for thugs,
The damage to the ozone layer,
refugees, drugs,
These may defeat the brain of any
politician bloke,
But present it to my husband, he will
solve it at a stroke.*

*He'll clarify the situation, he will make it
crystal clear,
You'll feel the glazing of your eyeballs
and the bending of your ear,
You may lose the will to live, you may
feel your shoulders slump,
When he talks about ex-President, Mr.
Donald Trump.*

*Upon these areas he brings his
intellect to shine,
In a great compelling voice that's twice
as loud as yours or mine,
I often wonder what it must be like to
be so strong,
Infallible, articulate, self-confident and
wrong.*

*When it comes to tolerance, he hasn't
got a lot,
Joy riders should be guillotined, and
muggers should be shot,
The sound of his own voice becomes
like music to his ears,
And he hasn't got an inkling that he's
boring us to tears.*

*My friends don't call so often, they
have busy lives I know,
But it's not every day you want to hear
a windbag suck and blow,
Google? Safari? On them we never
call,
Why bother with computers...when my
husband knows it all.*

Pam Ayres
English poet/entertainer



The Lady Hopetoun



Lady Hopetoun on Sydney Harbour

Our club's recent Seven Islands Cruise on Sydney Harbour was on board the vessel The Lady Hopetoun.

The Lady Hopetoun is named after the wife of Australia's first governor general and was built for the Sydney Harbour Trust. The Australian Star newspaper of 10 April 1902 reported:

'The President of the Harbour Trust Board (Mr N. R. P. Hickson), accompanied by a number of gentlemen, attended at the shipbuilding yard of W. M. Ford, jun., at Berry's Bay, this morning, to witness the launching of the new steamer built for the Harbour Trust. At high water, the chocks were knocked away, and the little vessel took the water without a hitch, being christened 'Lady Hopetoun' as she left the ways.'

Lady Hopetoun has probably carried more famous people on her decks than any other vessel in Australia. Among them, King George VI as Duke of York, the Duke of Windsor, the Duke of Gloucester, the King and Queen of Thailand, Princess Alexandra; Governors General of Australia, Governors and Premiers of New South Wales; and many other world figures.

The life of Lady Hopetoun has not always been so glamorous. In her early years she was used as a relief pay boat, did small towing jobs and took the children who lived on Fort Denison to school each day. Originally moored in Lavender Bay, Lady Hopetoun moved to Goat Island in 1919 and this was her permanent berth until she was retired in February 1965 and replaced by a new diesel launch Captain Phillip, built at a cost of \$190,000.

Lady Hopetoun was built in 1902 under instructions from Mr Nickson, the first president of the Sydney Harbour Trust, later to become the Maritime Services Board. She was designed by Walter Reeks and built by Watty Ford in Berry's Bay, North Sydney at a cost of £4,500.

The vessel was slightly remodelled in 1920 to her present-day appearance. Prior to 1920 she had an open wheelhouse and the for'ard deck housing extended approximately 1.5 metres further for'ard.

Lady Hopetoun was purchased by the fledgling Lady Hopetoun & Port Jackson Marine Steam Museum (forerunner to the Sydney Heritage Fleet), which was formed in December 1965 to acquire the vessel from the Maritime Services Board.

Lady Hopetoun was handed over to the museum in early 1966. She underwent a major restoration and was recommissioned in 1970 just in time for the Captain Cook bi-centenary celebrations.

Despite her age, Lady Hopetoun's hull is still largely original and is constructed of New Zealand kauri planks on American elm frames. Her deckhouse is teak. She still retains her original triple-expansion steam engine, but her original coal-fired boiler was replaced in the 1920s. A new boiler was installed in 1997.

The Lady Hopetoun is a classic example of the grace and style of Edwardian steam launches of her period.

She is maintained in full operational order by Sydney Heritage Fleet's volunteers and is available for charter on Sydney Harbour, as well as carrying passengers on scheduled Fleet cruises. She is one of the Fleet's five operational heritage vessels more than 100 years old.

Sydney Heritage Fleet

Sydney Heritage Fleet, is the trading name of Sydney Maritime Museum Ltd., a public company.

The Fleet restores and operates a number of historic vessels including the barque James Craig and the steam yacht Lady Hopetoun. In 2003 the World Ship Trust awarded James Craig its prestigious Maritime Heritage Award.

The offices of the Sydney Heritage Fleet, model workshop, some displayed boats, and the library are on Wharf 7 located in Darling Harbour. The James Craig is alongside the wharf. The fleet's shipyard is in Rozelle Bay; However, they are in the process of moving the yard to Berrys Bay to allow for expansion.



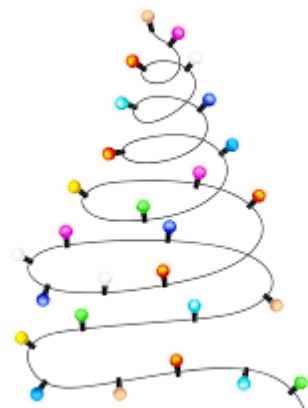
*The Lady Hopetoun at
Circular Quay c.1910*

The Lady Hopetoun and Port Jackson Marine Steam Museum was the forerunner of the Sydney Heritage Fleet. In 1965 a group of enthusiasts under Warwick Turner, formed the museum to preserve Sydney's 1902 VIP steam yacht Lady Hopetoun. The organisation later became known as the Sydney Maritime Museum Ltd. In 1998 the museum adopted the trading name Sydney Heritage Fleet,

The Fleet now comprises 10 historic vessels which is amongst the largest collections of its type in the world.

The Sydney Heritage Fleet is supported by a membership of 1,200, with over 15 paid workers and 200 volunteer workers who restore, operate and maintain the fleet and preserve traditional maritime methods and skills. In addition to the 10 primary vessels being operated or restored, the Fleet also has 55 small heritage boats and a significant collection of marine engines under restoration, as well as a collection of over fifty model ships. A comprehensive research library and archive which includes photographs, ships' plans, diaries, logs and journals is also maintained. Though it is inaccessible to the public

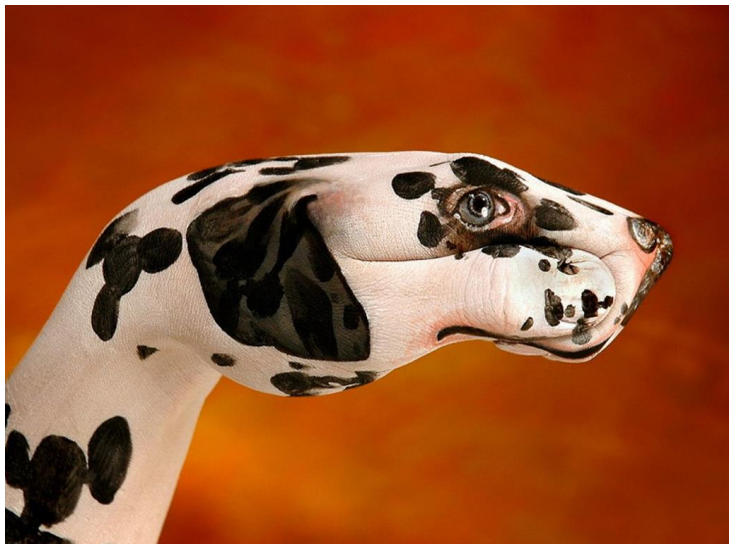
Funding is through donations, membership subscriptions and income from vessel charters and tours.

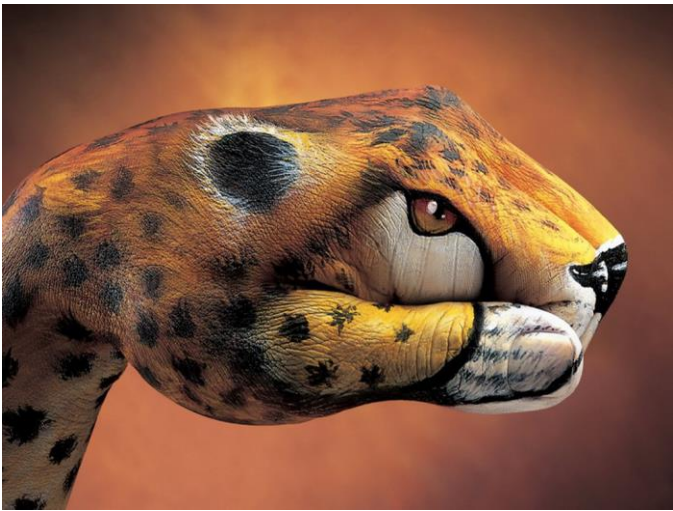


*It's not what's under the
Christmas tree that matters.*

*It's who's around the tree
that matters most.*

Hand Painting





A Seasonal Ode

Christmas is coming, the shops are all full
Of presents to wrap and crackers to pull.
The elves are busily making the toys
And Rudolph's preparing the flight with the boys.

Santa's relaxing (a typical boss.
When it comes to hard work he's really a loss).
His usual schedule is a "Ho Ho Ho"
And to pose to for pictures on his sleigh in the snow.

He takes all the credit, sitting there with a smirk
But it's really the reindeer who do all the work.
They read every letter, decide who gets what.
(The bad kids get nothing, the good get a lot).

The toys are complete, the elves give a cheer,
(But they're now on the dole 'til April next year).
Rudolph's delighted so he gives them a gift.
They're the ones they've just made, they're utterly miffed.

Not long to go before the big day
So Blitzen checks the brakes on the sleigh.
Dasher and Comet help Donner to pack
All of the toys in the bumper size sack.

Cupid's made sure Santa's suit has been washed,
(He can't do it himself as he's totally sloshed).
He's drunk all the brandy they'd saved for the pies,
A normal occurrence so it's not a surprise.

Vixen goes over the flight path with Dancer.
Sat Nav updated courtesy of Prancer.
They'll start off in Norway and work their way down
Through every country, city, and town.

24th December, it's now time to go.
Everything's perfect as down comes the snow.
Santa is sober as he shouts from the rear,
"Merry Christmas to all and a Happy New Year!"

MERRY CHRISTMAS