

Chapter 1 : Orlando Magic | The Official Site of the Orlando Magic

Picture the Magic features Disney Cruise tips, planning advice, and secrets to help you plan the ultimate vacation. Disney Buyer's Guides Save time, save money, and find some new inspiration with my recommendations of the best Disney products.

The depicted lantern is one of the oldest known to be preserved and is in the collection of Museum Boerhaave, Leiden. The magic lantern used a concave mirror in back of a light source to direct as much of the light as possible through a small rectangular sheet of glass—a "lantern slide"—on which was the image to be projected, and onward into a lens at the front of the apparatus. The lens was adjusted to optimally focus the plane of the slide at the distance of the projection screen, which could be simply a white wall, and it therefore formed an enlarged image of the slide on the screen. Slides[edit] Originally the pictures were hand painted on glass slides. Initially figures were rendered with black paint but soon transparent colors were also used. Sometimes the painting was done on oiled paper. Usually black paint was used as a background to block superfluous light, so the figures could be projected without distracting borders or frames. Many slides were finished with a layer of transparent lacquer, but in a later period cover glasses were also used to protect the painted layer. After the manufacturing of hand colored printed slides started, often making use of decalcomania transfers. The first photographic lantern slides, called "Hyalotypes", were invented by the German-born brothers Ernst Wilhelm William and Friedrich Frederick Langenheim in Philadelphia and patented in 1839. The invention of the Argand lamp in the 1780s helped to make the images brighter. The invention of limelight in the 1820s made them very much brighter. The invention of the intensely bright electric arc lamp in the 1840s eliminated the need for combustible gases or hazardous chemicals, and eventually the incandescent electric lamp further improved safety and convenience, although not brightness. In the 17th century there was an immense interest in optics. The telescope and microscope were invented in 1608 and 1625 respectively and apart from being useful to some scientists, such instruments were especially popular as entertaining curiosities with people who could afford them. Camera obscura[edit] The magic lantern can be seen as a further development of camera obscura. This is a natural phenomenon that occurs when an image of a scene at the other side of a screen or for instance a wall is projected through a small hole in that screen as an inverted image left to right and upside down on a surface opposite to the opening. The use of a lens in the hole has been traced back to circa 1600. The portable camera obscura box with a lens was developed in the 17th century. He saw limitations in the increase of size and diminished clarity over a long distance and expressed his hope that someone would find a method to improve on this. However, Tacquet was a correspondent and friend of Christiaan Huygens [13] and may thus have been a very early adapter of the magic lantern technique that Huygens developed around this period. Constantijn Huygens wrote very enthusiastically about a camera obscura device that he got from Drebbel in 1631. The oldest known document concerning the magic lantern is a page on which Christiaan Huygens made ten small sketches of a skeleton taking off its skull, above which he wrote "for representations by means of convex glasses with the lamp" translated from French. As this page was found between documents dated in 1631, it is believed to also have been made in 1631. Christiaan had reluctantly sent a lantern to their father, but when he realized that Constantijn intended to show the lantern to the court of King Louis XIV of France at the Louvre, Christiaan asked Lodewijk to sabotage the lantern. In 1632 he drew the principle of a "laterna magica" with two lenses. Correspondence between them is known from 1631. At least from until Walgensten was demonstrating the magic lantern in Paris, Lyon, Rome and Copenhagen. This scared some courtiers, but the king dismissed their cowardice and requested to repeat the figure three times. The king died a few days later. After Walgensten died, his widow sold his lanterns to the Danish Royal collection, but they have not been preserved. Griendel was indicated as the inventor of the magic lantern by Johann Christoph Kohlhans in a publication. There is no evidence that Wiesel actually ever made a magic lantern, but in his successor offered a variety of magic lanterns from the same workshop. Despite the rejection expressed in his letters to his brother, Huygens must have familiarized several people with the lantern. In Parisian engineer Pierre Petit wrote to Huygens to ask for some specifications of the lantern, because he was trying to construct one after

seeing the lantern of "the dane" probably Walgensten. The lantern that Petit was constructing had a concave mirror behind the lamp. Petit may have copied it from Walgensten, but he expressed that he made a lamp stronger than any he had ever seen. Since Huygens corresponded with London optical instrument-maker Richard Reeve. Kircher described this improved lantern, but it was illustrated in a confusing manner: According to legend Kircher secretly used the lantern at night to project the image of Death on windows of apostates to scare them back into church. Pierre Petit called the apparatus "lanterne de peur" lantern of fear in his letter to Huygens. In Wilhelm Leibniz saw an important role for the magic lantern in a plan for a kind of world exhibition with projections of "attempts at flight, artistic meteors, optical effects, representations of the sky with the star and comets, and a model of the earth The travelling lanternists were often called Savoyards they supposedly came from the Savoy region in France and became a common sight in many European cities. Her educational methods were published in America in English translation during the early s. The first known set The Elements of Zoology became available in , showing over images in 56 frames of zoological figures, classified according to the system of the Swedish scientist Carl Linnaeus. The mass production of slides also meant that the magic lantern now became affordable to the common men, opening a market for smaller lanterns with smaller glass sliders which instead of wooden frames usually had colorful strips of paper glued around their edges. Although the popularity of magic lanterns waned after the introduction of movies in the s, they remained a common medium until slide projectors came into widespread use during the s. Moving images[edit] Mice jump into the mouth of a sleeping bearded man on a popular mechanical slide from circa The magic lantern was not only a direct ancestor of the motion picture projector as a means for visual storytelling, but it could itself be used to project moving images. Some suggestion of movement could be achieved by alternating between pictures of different phases of a motion, but most magic lantern "animations" used two glass slides projected together - one with the stationary part of the picture and the other with the part that could be set in motion by hand or by a simple mechanism. Motion in animated slides was mostly limited to either two phases of a movement or transformation, or a more gradual singular movement e. These limitations made subjects with repetitive movements popular, like the sails on a windmill turning around or children on a seesaw. Movements could be repeated over and over and could be performed at different speeds. A common technique that is comparable to the effect of a panning camera makes use of a long slide that is simply pulled slowly through the lantern and usually shows a landscape, sometimes with several phases of a story within the continuous backdrop. Movement of projected images was also possible by moving the magic lantern itself. This became a staple technique in phantasmagoria shows in the late 18th century, often with the lantern sliding on rails or riding on small wheels and hidden from the view of the audience behind the projection screen. History[edit] In Kircher had already suggested projecting live insects and shadow puppets from the surface of the mirror in his Steganographic system to perform dramatic scenes. This can be seen as an indication that the very first magic lantern demonstrations may already have included projections of simple animations. In a handwritten document he supposed it should open and close with magic lantern shows, including subjects "which can be dismembered, to represent quite extraordinary and grotesque movements, which men would not be capable of making" translated from French. Wheels were cut from the glass plate with a diamond and rotated by a thread that was spun around small brass wheels attached to the glass wheels. A paper slip mask would be quickly pulled away to reveal the red fiery discharge and the bullet from a shooting gun. Nonetheless he bought seven moving slides, as well as twelve slides with four pictures each, which he thought were delicately painted. Lanternists could project the illusion of mild waves turning into a wild sea tossing the ships around by increasing the movement of the separate slides. Guyot also detailed how projection on smoke could be used to create the illusion of ghosts hovering in the air, which would become a technique commonly used in phantasmagoria. In one M. Dicas seems to have offered an early magic lantern system, the Lucernal or Portable Eidouranian, that showed the orbiting planets. From around the s mechanical astronomical slides became quite common. A common example showed a creature that could move the pupils in its eyes, as if it was looking in all directions. A long piece of glass could show a procession of figures, or a train with several wagons. Quite convincing illusions of moving waves on a seas or lake have also been achieved with this method. This made it possible to hide and then reveal the previous position of a part, for

instance a limb, to suggest repetitious movement. The suggested movement would be rather jerky and usually operated quickly. Masking in slides was also often used to create change rather than movement see: More gradual and natural movement was also possible; for instance to make a nose grow very long by slowly moving a masking glass. These could show a more natural movement than slipping slides and were mostly used for repetitive movements, for instance a woodcutter raising and lowering his axe, or a girl on a swing. A more complex astronomical rackwork slide showed the planets and their satellites orbiting around the sun. A popular version had a somersaulting monkey with arms attached to mechanism that made it tumble with dangling feet. Named after the Italian word for animated puppets, like marionettes or jumping jacks. Two different British patents for slides with moving jointed figures were granted in Slide with a fantoccini trapeze artist and a chromatope border design circa the Chromatope: It was invented in or before by the Hungarian engineer S. Pilcher and used a very ingenious mechanism with two metal plates obliquely crossed with slits that moved to and fro in contrary directions. Except for when the only known example was used in a performance, it was kept locked away at the Polytechnic so no one could discover the secret technique. When the Polytechnic auctioned the device, Picher eventually paid an extravagant price for his own invention in order to keep its workings secret. It was invented by English scientist Charles Wheatstone in The holes can be tinted with colored pieces of gelatin. The device was demonstrated at the Royal Polytechnic Institution around and dubbed "Kaleidotrope" when commercial versions were marketed. The patterns are similar to that produced with a Spirograph. Typical dissolving views showed landscapes dissolving from day to night or from summer to winter. This was achieved by aligning the projection of two matching images and slowly diminishing the first image while introducing the second image. The terms "dissolving views", "dioramic views", or simply "diorama" were often used interchangeably in 19th century magic lantern broadsides. He thought of using two lanterns to make the spirit of Samuel appear out of a mist in his representation of the Witch of Endor. While working out the desired effect, he got the idea of using the technique with landscapes. An newspaper about a London performance indicates that De Philipsthal presented what was possibly a relatively early incarnation of a dissolving views show, describing it as a "a series of landscapes in imitation of moonlight , which insensibly change to various scenes producing a very magical effect. In Scottish magician and ventriloquist M. In Henry Langdon Childe presented "Scenic Views, showing the various effects of light and shade" with a series of subjects that would become classics for the dissolving views. In December De Philipsthal returned with a show that included "various splendid views Possibly the first horizontal biennial lantern, dubbed the "Biscenascope" was made by the optician Mr. A mechanical device could be fitted on the magic lantern, which locked up a diaphragm on the first slide slowly whilst a diaphragm on a second slide was opened simultaneously. Extreme magnification made the effect extra impressive, with the grains of sand forming a wave-like pattern.

Chapter 2 : Get Magic Picture - Microsoft Store

Treat your Magic Picture just like you would a normal photograph. It's as thin as a quarter so it can be placed into any standard frame. The holographic effect works both with or without a frame and uses no electricity.

This article is about the series of books. For the device, see magic eye tube. Cover of the first book Magic Eye is a series of books published by N. Thing Enterprises renamed in to Magic Eye Inc. The books feature autostereograms , which allow some people to see 3D images by focusing on 2D patterns. The viewer must diverge their eyes in order to see a hidden three-dimensional image within the pattern. A "Magic Eye" has become something of a genericized trademark , often used to refer to autostereograms of any origin. The autostereogram predates the Magic Eye series by several years. Christopher Tyler created the first black-and-white autostereograms in with the assistance of computer programmer Maureen Clarke. After creating its first images in , creator Tom Baccei worked with Tenyo, a Japanese company that sells magic supplies. Magic Eye" , sending sales representatives out to street corners to demonstrate how to see the hidden image. Within a few weeks the first Japanese book became a best seller, as did the second, rushed out shortly after. Within a year it had been followed by two sequels that were also extremely popular. Dozens of other books and other products have been released since then; Magic Eye stereograms have been featured on postcards , mousepads , lunch boxes , cereal boxes and even neckties. Magic Eye stereograms have also been featured in a weekly newspaper comic panel syndicated by Universal Press Syndicate. The Magic Eye images have a horizontally repeating pattern which differs slightly with each repetition, therefore giving the illusion of depth when each eye focuses on a different part of the pattern. The stereograms were created using a patented process that allows colorful patterns to be used in creating the final images. Magic Eye stereograms have been used by orthoptists and vision therapists in the treatment of some binocular vision and accommodative disorders. A stereogram poster is also featured in a episode of Seinfeld , "The Gymnast" , although it is referred to as "3-D art" that is made by "BIG computers". There is also a running gag in the Kevin Smith film Mallrats where a character named Willam, played by Ethan Suplee , cannot see a sailboat.

Chapter 3 : Welcome to Magic Eye Inc.

The Magic Picture An amazing and entertaining illusion act performed by magician Dani Lary on the French television show of Patrick Sebastien, The World's Greatest Cabaret ("le plus grand cabaret du monde").

Chapter 4 : Magic The Gathering Images, Stock Photos & Vectors | Shutterstock

Picture the Magic was created to help you, our fellow Disney-phile, make the most of your Disney cruise vacation. Unlocking Disney's Many Secrets.

Chapter 5 : Magic Images Â· Pixabay Â· Download Free Pictures

A Magic Picture is a picture that magically changes from one photo to another by simply looking at it from a different direction. For instance, when you look directly at a Magic Picture you will see one picture, but if you look slightly to the left or the right the image amazingly transitions to a completely different photo.

Chapter 6 : Picture the Magic - Disney Cruise Advice, Tips, and Planning

Picture the Magic. likes. Picture the Magic features Disney Cruise tips, planning advice, and secrets to help you plan the ultimate vacation. I will.

Chapter 7 : Magic Eye Inc. Image of the Week

DOWNLOAD PDF THE MAGIC PICTURE

High fives for the amazing trip of a lifetime: Disney Cruise. In this short overview video of a recent Disney Cruise vacation, my family and I were doing "high fives" with some amazing Disney.

Chapter 8 : Magic Photo Editor - Free download and software reviews - CNET calendrierdelascience.com

of over 2, results for "magic picture frame" Anthony and the Magic Picture Frame: The Story of the Boy Who Traveled into the Past by Stepping Through the Picture Frame on His Bedroom Wall (Grades +).

Chapter 9 : About Picture the Magic: Making Your Disney Vacation Magical

The home of Magic Eye Inc., creators of the world-wide stereogram craze of the 90's.