

**Saturday, August 24, 2019**

**An optical view is a print, which, if viewed through a specific viewing device (zogrscope or box of optics) gives the illusion of a raised relief and perspective.**

**Appeared in England in the first half of the eighteenth century, they are derived from perspectives.**

**The name: Optical views, became widespread from 1740.**

**Their success reached Europe in the second half of the century and declined around 1800.**

**London, Paris, Augsburg and Bassano Del Grappa are the four main centers of production .**

**Augsburg production of optical view begins around 1770.**

**Georg Balthasar Probst and the Empire Imperial Academy of Liberal Arts are the two most active actors, followed by Joseph Carmine and Dominique Fietta.**

**The first Optical Views were published in London in the first half of the eighteenth century.**

**Fashion spread throughout Europe between 1740 and 1790.**

**Four centers produced most of the Optical Views broadcast in the eighteenth and nineteenth century.**

**These are London, Paris, Bassano and Augsburg.**

**The secondary centers are Berlin, Vienna and Holland.**

**At the beginning of the nineteenth century, interest in optical views declined, but some publishers continued production until the middle of the century..**

**Main centers and publishers.**

**London.**

**London's production is distinguished by its finer workmanship.**

**The main publishers are Henry Overton, Robert Sayer, James and Carington Bowles and finally Laurie & Whittle.**

**In Paris, the production starts in the 1740s.**

**It becomes one of the specialties of the rue Saint-Jacques, heart of the production of half-fine print.**

**Jean-François Daumont, Chéreau, Louis-Joseph Mondhare, Jacques-Gabriel Huquier, Basset and Laurent-Pierre Lachaussée are the most prolific publishers.**

**Their prints are considered less delicate than the German and English Optical Views.**

**The production of optical sight drops from 1790.**

**It disappears in the 1820s and twenty years later in England.**

**If new optical views are no longer printed, they continue to flow through optical viewers.**

**The last sight of optical sight (nicknamed Mr. Bouledogue) in France is attested from 1874.**

**Before the First World War, in the countryside, some peddlers continue to**

show eighteenth century views with modernized characters.

The decline of the optical view is explained by the appearance of other processes of reproduction and printing (lithography, photography) and new visual attractions, which compete with the spectacle of optics.

Thus, the diorama of Louis Daguerre with its miniaturized version the polyorama, sold at the exit of the show.

The illusion is based on the transparency already used in the perforated views.

The megaleoscope adopts the principle of optical view by integrating photographic views.

The stereoscope replaces the optical views in the shows.

Other optical toys are noteworthy, such as Joseph Plateau's phenakistiscope and Émile Reynaud's praxinoscope.

On Paris:

National Library of France ( Bibliothèque Nationale de France )  
French Cinematheque, Paris

Spatial Light Modulator.

SLM, which can be translated as spatial light modulator, is a device that allows to modify the components.

(intensity, phase, polarization) of a ray of light.

The simplest example is the overhead projector.

The term overhead projector type TMAR designates three types of apparatus:

- A type of television with a large screen and incorporating a video projector, an optical system for video rear projection and mirrors.

Notably because of the limitations of their display performance and their size, these devices appeared in the late 1970s are gradually abandoned in favor of flat-screen TVs type video monitor and so-called "front-end" projectors (from English, front projection meaning front projection)

- The episcopes (Who looks on) is a device that allows to project opaque images, books for example on a white screen or a wall surface.

- The diascope (Who looks through, like the slides)

As opposed to the previous one, this device requires to project documents made on transparent supports, my new focus in progress added to my project on Aintage astronomy and photographic writings.

Which is also an important part of my development for my Old school Astro Videography focus.

I was very excited to have my first slide because it was almost 6 months or more since the work started and there were lots of delays.

A beautiful issue has taken place since my research internship on the Paris Beaubourg site. In progress.

I was able to gather, beyond the challenge, a place of presentation of my Universe on a thousand facets.

The wild experience that has exhausted me a lot physically has brought happy consequences and unexpected effects.

The relative steps, progressing, are numerous.

I received important first donations:

I thank the people who allowed the acquisition of this material as:

A magneto CRT teevee, a superb VHS camcorder Grundig VS190 which

must be the subject of a fablab soon to be perfectly in order of use  
(miss all the wires and a new battery but this pretty, fate of the first hands  
of his first owner)

And a 1970 retroprojector.

**Historical Capsule:**

**The Use of Radio and Audiovisual Techniques in Education 1930-1970.**

**Retro material research.**

In the nineteenth century, some accessories can be placed at the front of the projector to deflect the light beam vertically before returning to the horizontal towards the screen.

This allows liquid solutions to be placed in a glass bowl or other preparation to be placed flat.

Occasionally we could write but the light surface was very small (10 cm in diameter)

Following the appropriate suggestions from teachers in Germany, we were led to design a Screen Projection Device that puts an end to blackboards with its chalks and the resulting dust.

One of the first users of this new instrument, at the University of Göttingen, named it Belsazar: we ourselves adopted this name for the device.

Source record Carl ZEISS Jena. September 1935

Thanks to this device, the lecturer or the teacher always remains in front of his audience.

He writes in a usual way on a horizontal surface covered with Cellophane, and immediately his writing appears in large dimensions on the projection

screen.

Instead of having to clean the blackboard, he turns the cellophane band with a button and a new blank surface appears.

Moreover, this system makes it possible to preserve the preceding texts and to be able to return there if necessary.

The projection of fixed views on a screen may sometimes seem incomplete to perfectly illustrate some courses in which one must bring out one after another the elements that make up the projected set.

In this case, as and when his explanations, the animator usually moves on the screen, a long stick of wood, which requires the presence of it near the screen and the sharing of his attention between this one, his commentary and his audience.

Source: Audio video teaching means. published by the French Association for the Increase of Productivity November 1953

**With the Omniscope (or overhead projector)**

The animator faces his audience and presents on the illuminated tablet of the device documents or a particular point of it without having to move or turn, the projection on a screen placed behind him, hence the name Overhead projector translated by Projector over the head.

The overhead projector is a device with a strong mirror lamp, sometimes ventilated, whose light is directed vertically to a capacitor and a glass plate on which the overhead transparency is placed.

A projection head composed of a lens and a mirror, held above the transparency by an articulated arm, makes it possible to send the image horizontally towards the screen located behind the manipulator or trainer.

equipped with a 750w 110w incandescent lamp or an iodine vapor lamp which allows with a very small footprint, a brightness much higher than that obtained by incandescent lamps.

The high brightness output of the device makes it possible to work in a fully lit room.

**Source: Audio-Visual Media at the Service of Training and Information.**

**Inter Productivity Special Issue No. 100 December 1964**

**This device was widely used by the Americans at the end of the Second World War to make mass training in the army.**

**It was developed in the 1960s by a 3M engineer who later became the leader in this market for both devices and supplies.**

**Arrived in France with the Marshall plan, the overhead projector was used in the mid-1950s under the name of Omniscope or Retroscripteur.**

**It allows to project large format transparent media (usually A4) on which we can write, draw, complete tables, or even break down the subject using various opaque caches.**

**A roll of cellophane, moving in both directions on the bright beach allows, with the help of an easily erasable fat pencil, either to write as on a blackboard as the presentation or to prepare his texts or drawings in advance as on the flipchart.**

**Finally, if the document has to be used several times, it is advisable to make it on separate cellophane, surrounded by a cardboard cover like that of the slides.**

**In this case we use an alcohol ink pen with felt tip whose colors are faithfully respected in the projection and which is erased only with certain products.**

**Source: Audio-Visual Media at the Service of Training and Information.**

**Inter Productivity Special Issue No. 100 December 1964**

**In the 1970s, companies specialized in the production and editing of overhead transparencies.**

**The documents are first created in black and white or in color on A4 paper and then reproduced on films of different qualities as needed: negative films (text in yellow on a dark blue background for example), positive films, or color films. Cibachrome type.**

**By superimposing transparencies one after the other, it is possible to make appear successively the different parts of a subject (progressive construction of a geography map, a complex diagram, etc.)**

**The movable covers are useful to hide from the view, on the image, certain elements that one wishes to make appear gradually.**

**It is even possible to use a transparent support coated with black or opaque varnish, that it just scratch with a dry point to reveal some parts of the document.**

**Source: Visual Audio, Means, Arts and Techniques.**

**Publications Photo-Revue Paris - 1972**

**In the 90s, the overhead projector is connected to the computer for projection of stills, while the first projectors can project animated videos.**

**I also obtained beautiful displays to present Lunar dedications in photographic formats.**

**It is in progress with the end of the special issue of the magazine.**

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Posted by [Veronica IN DREAM](#) at [3:30 PM](#)