

PREFACE

This first electronic version of **OPTICS FOR ARTISTS** is the latest mutation of the venerable collection of handouts and articles that I have been doling out since 1980*. Let's hope that they can be appreciated to their fullest extent in this new information age format, which strives to be paperless. (I am a firm believer in the "Save a Tree" philosophy.)

The digital format is not such a bad idea since in many semesters the whole run of course packets were not completely sold out, so the paper went to waste, and the Liberal Arts Department had to eat the cost of production. One time a student employee of the SAIC Copy Center latched on to another student's copy and made a few for him and his friends, so there was twice as much loss to The School since there were more unsold copies to absorb, plus these "bootleg" copies used paper from the Copy Center's budget that was not billed. Now thanks to the miracle of Adobe .pdf files, you can choose what you want to print out and read the rest off the screen. Or you can print it all out if you have enough paper, ink and time so that you can enjoy the convenience of paging through a bound volume to find just the answer you need to know.

There is a wealth of information here that is geared to the more advanced questions a non-professional might ask in the way of optics. I have tried to be as thorough as possible and it sometimes might appear to be overkill but the goal is to be authoritative, not boring.

My goal is to try to make this opus as close to 100% original, avoiding as much as possible outside sources. There are still many source articles here as it takes a while to digest the information and regurgitate it in the style that fits in with the

*It is unbelievable all the changes graphically and (holographically) that have taken place since the earliest handouts made at Gallery 1134 (Beamsplitters, Wavelength and Color, etc.) which were printed on a typewriter, titled with rub-off letters, and illustrated with clippings cut from catalogs, punk-style. PC's were still a gleam in some neutron's eye.

rest of the book.

Sometimes in a straight read it seems that the articles are disjointed. The connecting thoughts are described in the class sessions, where all the "toys" come out and the presentation strives to make the course experience a cogent whole. This makes it imperative to come to class, as the show and tell is most important in internalizing the concepts and objects.

USING THIS DOCUMENT:

Everything here has been lovingly transcribed to the Adobe Acrobat .pdf format through scans and program translations. They are named with a three digit number first, which puts them in their proper order in the directory tree, followed by text which gives a clue to their real title. (The numbering is not entirely consecutive, a trick I learned from writing lines of computer code, so that later additions may be slipped in between already existing ones.) Just open them in order and enjoy, printing out what you need.

I tested all the files on computers at my Home & Studio, and at work. Best viewing is at <full screen>, although once in a while you might need to magnify some some text. If there are any problems viewing or printing please let me know.

This is a work in progress, with the goal being a real published work that will become the most revered book on optics for the layman or artist. (And make some dough off all the hours I've put in on this "Labor of Love"!)

Ed Wesly
8/30/03