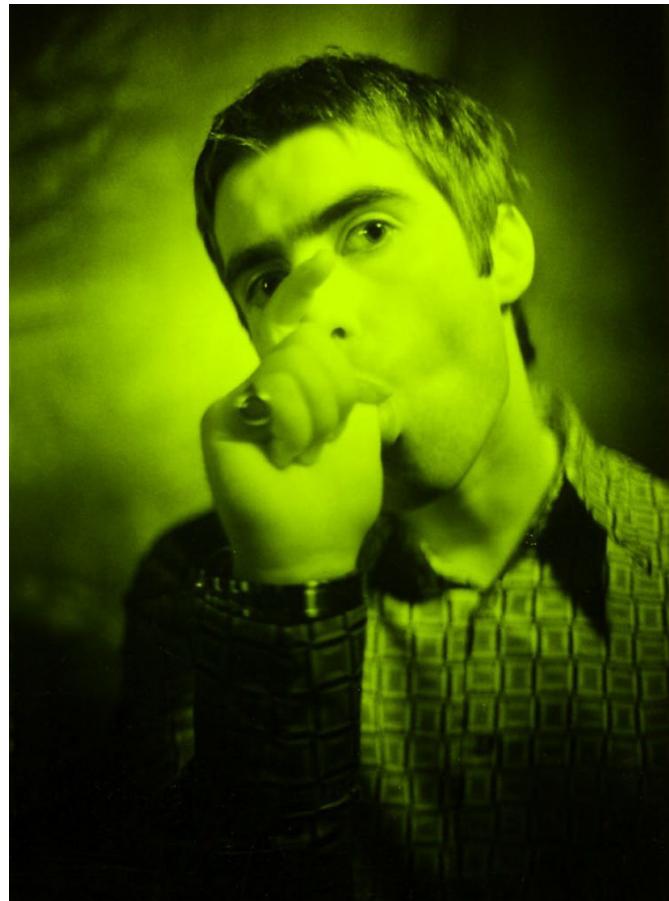


3D holographic and lenticular portraits of the members of the band OASIS by Rob Munday, 1997

Oasis was an English rock band that was formed in Manchester in 1991. The group initially consisted of Liam Gallagher (vocals and tambourine), Paul 'Bonehead' Arthurs (guitar), Paul 'Guigsy' McGuigan (bass guitar), and Tony McCarroll (drums and percussion). They were soon joined by Liam's brother Noel Gallagher (lead guitar and vocals). In 1994, Tony McCarroll was replaced by drummer Andy White.



Liam Gallagher – Rock A Bye Baby 1997

In early 1997, I was approached by Andrew Hall, a sales representative from a hologram design and marketing company called IC Holographic, based in the West End of London. IC Holographic, a former agent of mine for holographic work and portraits, was part-owned and managed by the designer Chris Levine. Andrew had close contacts at the music and film industry giant Warner Bros., and through his connections, gained access to the band. The connection was Jill Furmanovsky, a photographer known for her images of the band Pink Floyd and, at that time, Oasis's official photographer. Andy asked me if I would be interested in the band sitting for me, then one of the biggest bands in the UK, if not the world, at my creative holography studio in Richmond-Upon-Thames, London. Eagerly, I agreed, keen to add portraits of the members of this famous band to my growing collection of 3D holographic portrait work.

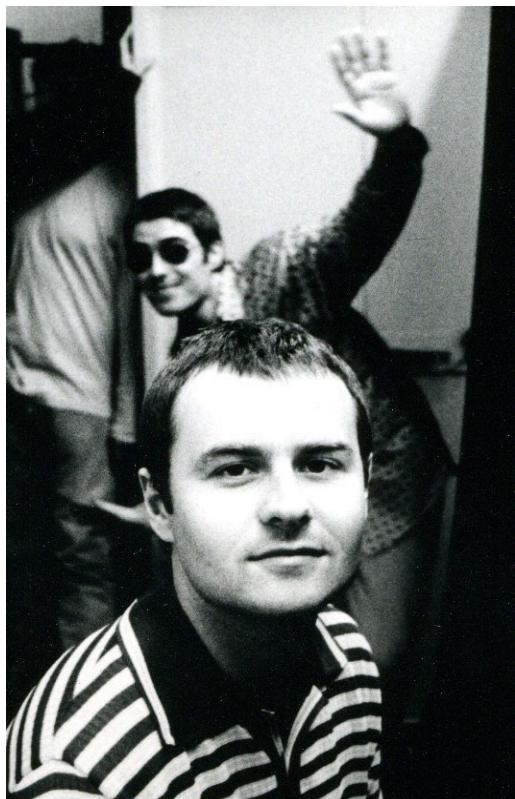
The proposal was that I shoot and create the portraits, as a holographic portrait artist, along with designer Chris Levine, as a creative/commercial collaboration, and a legal agreement was drawn up and signed, specifying that the shoot itself would be solely at my cost, that the cost of holographic plates would be divided equally between Spatial Imaging and IC Holographic, that IC Holographic would exclusively sell copies of the portraits, that all profits from any sales would be split 50:50 between the two parties, that Spatial Imaging would be the sole production facility for portraits, and that Spatial Imaging would retain ownership of and hold in perpetuity the master holograms. It was also agreed, before the shoot and creation of the portraits, that credits would be given equally to Spatial Imaging/Rob Munday and IC Holographic/Chris Levine, in any printed material, publicity material, magazine articles, and exhibitions, etc. This agreement was based upon the presumption that Chris Levine would contribute creatively to the project (which proved not to be the case). Importantly, this was not a commission from IC Holographic to Spatial Imaging Ltd.

Stage 1 – The preparation and design

Prior to the shoot, I spent several days carefully considering both the creative and technical aspects. Firstly, I determined how to best construct my unique pulsed laser hologram portrait camera to achieve optimal lighting for the portraits. The laser beams needed careful balancing to ensure the best hologram brightness and contrast. Finally, I selected and hung a background for the shots: a metallised tarpaulin that provided a somewhat industrial look to the final portraits. My assistants at that time included Spatial Imaging's former employees, my designer and now independent artist Jeffrey Robb, along with artist and holographer Inaki Beguiristain.

In terms of organising the visit, preparations also included arranging a convenient location to park the Oasis Winnebago. This was to be as close as possible to my studio at 6 Marlborough Road, at the top of Richmond Hill in Surrey, thus enabling the band's members to run frequently between the two without being spotted by eager fans! A convenient position was found in the car park of a nearby pub called The Hole in the Wall (*N.B. The Hole in the Wall pub subsequently closed and was purchased by Sir David Attenborough, who lives next door, and turned into an extension of his house*).

Stage 2 – The master hologram shoot



Early on the day of the shoot, all five band members duly arrived along with their official photographer, Jill Furmanovsky. Chris Levine also arrived, I thought, to participate in the shoot. After a brief introduction by me and a tour of the studio, the shoot began in earnest. It was decided that I would immortalise brothers Noel and Liam Gallagher first, whilst the other band members retired to their Winnebago (and later to the pub garden).

Pulsed holograms are exposed in near darkness, and so the main room lights were switched off and each brother was invited by me, one by one, to sit in the chair that I had previously and carefully positioned within my holographic camera, and to adopt a suitable pose. The position of the chair, and hence the sitter, was of vital importance to the final artwork in ensuring that the sitter was in just the right place, both vertically and horizontally, and at exactly the correct distance from the unexposed plate, to achieve the desired three-dimensional effect and the best possible creative and technical holographic result.

From top to bottom: Liam Gallagher and Andy White.
Photograph by Jill Furmanovsky.

Soon after arriving at my studio for the first time, Jill Furmanovsky had kindly asked me to be allowed to take hold of the main pulse trigger unit of my pulsed laser to initiate the recording of some, but not all the shots. Given that the studio was in near darkness, and given the potential dangers involved in using a high-power pulsed laser, it is customary to give a countdown before releasing the powerful 30-nanosecond flash of laser light that exposes the holographic plate. Peering through the darkness, I checked that the people watching were all out of shot and clear of the laser and that the sitter was in position and suitably posed. Only after I was completely satisfied that the time was right, I counted down three, two, one, fire, at which point either Jill or I duly pressed the button to make the recording.

It was not necessary for either me or Jill to offer any 'artistic' direction regarding poses, as, embracing the medium and the moment, Noel and Liam proceeded to offer up all manner of spontaneous and creative poses themselves. One such pose, and probably the most successful of the portraits, is of Liam Gallagher sucking his thumb. Why he spontaneously decided to do this, we might never know, but it has since become an iconic portrait of Liam, which I christened 'Rock A Bye Baby'.



Sittin' Here in Silence (On my Own).

Another successful and arguably very apt portrait again typified Liam's energy, imagination, and, to some extent, uncontrollability. Noel sat circumspectly in the chair, waiting patiently to be recorded, when suddenly Liam spontaneously, and of his own volition, cupped his hands and lunged towards Noel. Liam must have thought that his brother was looking far too serious, and so he screamed in his brother's ear. Seeing a good shot in the making, I hastily counted down, and the moment was recorded for posterity. It makes for a unique image that perfectly expresses the brothers' well-publicised relationship, as well as the character of each.



By lunch, several portraits of Noel and Liam had been exposed. Some were immediately developed by either me or my assistant, Inaki Beguiristain, but most were left until the next day to be processed at my leisure. Lunch consisted of sandwiches and a pizza, which Liam accidentally dropped face down on the carpeted floor of my gallery!

It was at this point that IC Holographics' Chris Levine retired with Noel and Liam to the comfort of the Hole in the Wall pub. During the afternoon, I continued the shoot, recording several portraits of the remaining three band members, Paul 'Bonehead' Arthurs, Paul 'Guigsy' McGuigan, and Andy White.

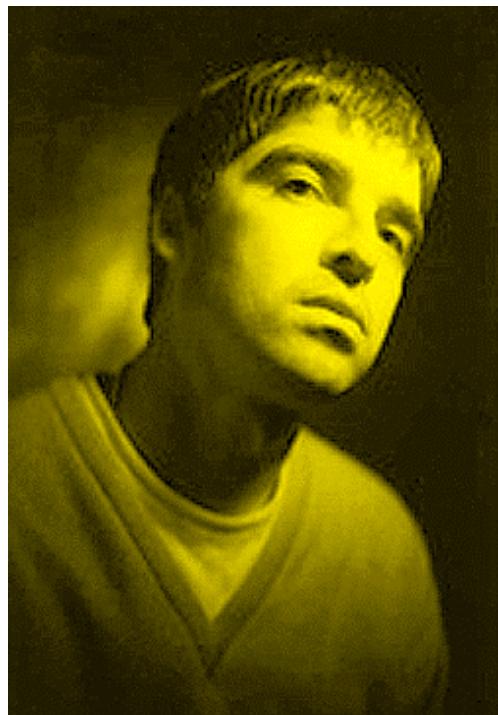
After all five band members had been duly immortalised, I also retired to the Hole in the Wall pub, joining the band members for a well-earned pint of beer.

As it transpired, Chris Levine offered no creative input at all, before, during, or after the shoot.

From left to right: Liam Gallagher, Rob Munday, and Jeffrey Robb.
Photograph by Jill Furmanovsky.

Stage 3 – The design and creation of the final portrait artworks

Over the next few weeks, I devoted myself to creating the final portrait artworks at my studio in Richmond-upon-Thames, London, using the various master holograms that I had shot some weeks earlier. The works took the form of both 32 x 43 cm glass plate white light reflection holograms and 50 x 60 cm film reflection and mirror-backed rainbow holograms. In creating the final artworks, I selected the best master holograms and decided upon the visual attributes of size, colour, composition, dimensionality, and 3D image plane. No other person offered any creative input during this stage of the process. The shoot and final works were considered a great success.



Noel Gallagher



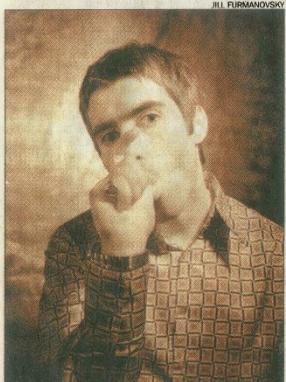
From left to right: Paul 'Bonehead' Arthurs, Paul 'Guigsy' McGuigan, and Andy White.



Top and bottom: Two unpublished holographic portraits of Liam Gallagher.

Publicity.

JIRI FURMANOVSKY



You can't touch me, I'm a hologram

TRUE mirrors are not the only way to visualise "the real you". Immortalising yourself as a hologram is a higher-tech alternative and, until recently, was prohibitively expensive. Now prices are becoming more reasonable, although there are only a few hologram studios in Europe.

Since opening a couple of years ago in a converted barn in Richmond, Surrey, has made holograms of dozens of celebrities, including Clive Sinclair, Carol Vorderman and the Gallagher brothers. And an increasing number of non-celebs are now booking appointments.

"People are beginning to understand that a hologram is the ultimate way of recording reality," says Rob Munday, managing director. "The best thing is, it's like that they fool you into thinking the object is really there."

There are no cameras or flash-guns involved in producing a

hologram. Instead, the studio is dominated by large, convex mirrors, condensing lenses and diffusion screens. These direct the beam from a powerful ruby laser onto the subject, who sits in a booth in the middle of the room, and then on to a photographic plate.

A hologram portrait costs around £2,000, with additional copies about £400 each. As the process becomes more popular and newer photopolymer materials are introduced, prices will become lower.

Some people can be a bit daft for the purpose of being zapped by a laser, but Munday says quickly to dispel any fears.

"About ten years ago we were thinking of producing a

hologram portrait of Prince Charles, so we called in a top laser safety expert to check our system. He concluded that it was a lot safer than the set-up in many photo studios. The laser operates for only three 100ths of a second, which produces less light energy than a conventional flash-gun."

UNLIKE a conventional flash-gun, however, the light from a ruby laser is red, so any red or pink areas on the subject's face, such as the lips and cheeks, will be washed out and appear white. To look natural in the hologram, the sitter has to wear blue lipstick and green blusher.

"The whole process takes about an hour," says Munday.

"In a photographer's studio you can take lots of pictures for one good shot, but with a hologram you must get the pose right first time because the photographic plate costs hundreds of pounds.

Also, since the image is going to be 3D, you should use some sort of prop to emphasise depth, like holding a pair of spectacles in front of your face."

The initial exposure produces a master hologram which is only viewable under laser light. So the next step is to take this to a laboratory and, rather like producing a photograph from a negative, make a second laser exposure to create the end-product, a so-called "reflection hologram". This is best viewed under a tungsten light bulb.

The result can look slightly eerie. However, it is strikingly realistic and the urge to reach out and touch it is beguiling.

• *Millennium Portraits* (0181-332 1948)

Soon after I created the portraits and final works, an exhibition entitled *Was There Then – A Photographic Journey by Jill Furmanovsky* opened at The Roundhouse in Camden, London, before touring to Manchester and Glasgow. When I arrived at the opening, I was shocked to discover that I/Spatial Imaging had not been credited for my portraits, neither on the poster, nor beneath the works themselves, nor in the accompanying exhibition booklet. This was despite prior confirmation from IC Holographic that I and Spatial Imaging would be properly credited. Instead, both Jill Furmanovsky and Chris Levine had credited themselves as the co-authors of the portraits. This false attribution was subsequently repeated by them in numerous publications and online articles. Furthermore, and in direct breach of the agreement with IC Holographic, neither I nor Spatial Imaging received any income for the work, nor any commission from the sale of more than twenty-four copies of the portraits, created by me and supplied to IC Holographic, including those used by Jill Furmanovsky for her *Was There Then* exhibition and gifted to the Gallagher brothers.

The reason for Chris Levine's and IC Holographic's duplicitous actions soon became apparent when I was contacted directly by Jill Furmanovsky/The OASIS Management. She explained that she had also drawn up and signed an agreement with Chris Levine/IC Holographic and was as unaware of my agreement as I had been of hers. It quickly became evident that Chris Levine/IC Holographic had intentionally concealed each legally binding agreement from the other party, and that the two agreements were in direct conflict. This concealment led to years of confrontation between the parties and resulted in no copies being sold, apart from the original twenty-four portrait works that I had created and supplied to IC Holographic prior to these events. I personally, however, remain the legal owner of the original master holograms. Chris Levine and Jill Furmanovsky continue to claim creative credit for the portraits to this day.



Left: The *Was There Then* poster, showing no credits to Rob Munday/Spatial Imaging.

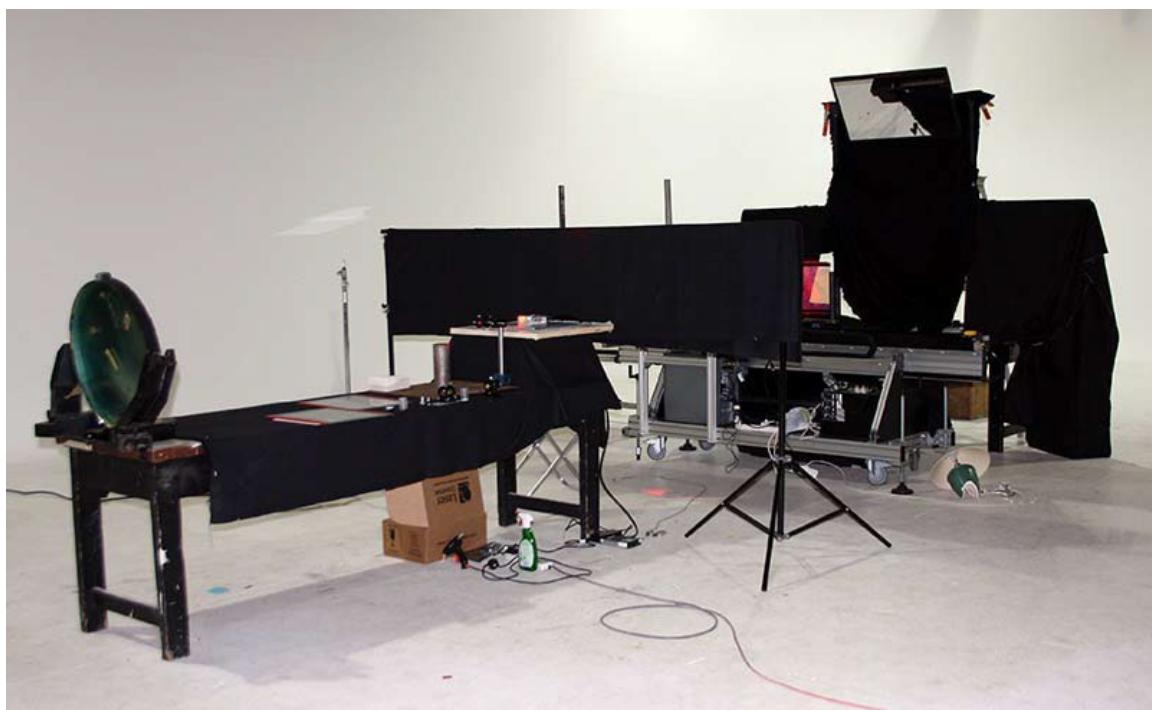
Right: An article written by Imogen O'Rouke for *The Guardian*, 29th June 1998, entitled *Tripping the Light Fantastic*, claiming that a holographic portrait of Liam and Noel Gallagher was Levine's work 'Shout', and was shot with Jill Furmanovsky. Both erroneous claims.

A new lenticular portrait, 2013

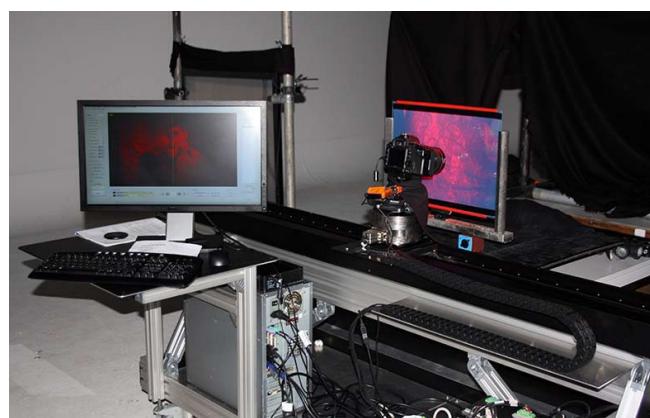
In 2013, I developed a new process to convert traditional laser-illuminated master hologram portraits into 3D lenticular prints. The process involves photographing the original laser-illuminated master transmission holograms from a multitude of angles, using my specially designed 'VIP' 3D digital camera system, which I originally designed and built to record my portrait of Queen Elizabeth II in 2003/2004.

The basic idea is to photograph the subject of the original hologram as if he/she is still really there, sitting in front of the camera. This requires a special laser and optics to provide an undistorted image. Once recorded, the image sequence is processed and used in the usual way to create a lenticular print or anaglyph image.

I set up my equipment at Halliford Film Studios, in Shepperton, Surrey, to record the master hologram of Liam Gallagher's portrait 'Rock a Bye Baby' using this process, and subsequently created both lenticular and anaglyph versions of this iconic portrait in 2013.



Rob's optical setup, which he built at Halliford Film Studios, Shepperton. Surrey, in 2013



A close-up of the master hologram being filmed by Rob Munday.



Rock-A-Bye-Baby, 2013

*A 3D anaglyph version of Rock-A-Bye-Baby – Liam Gallagher by Rob Munday.
Use red/cyan stereoscopic glasses to view the image in 3D.*