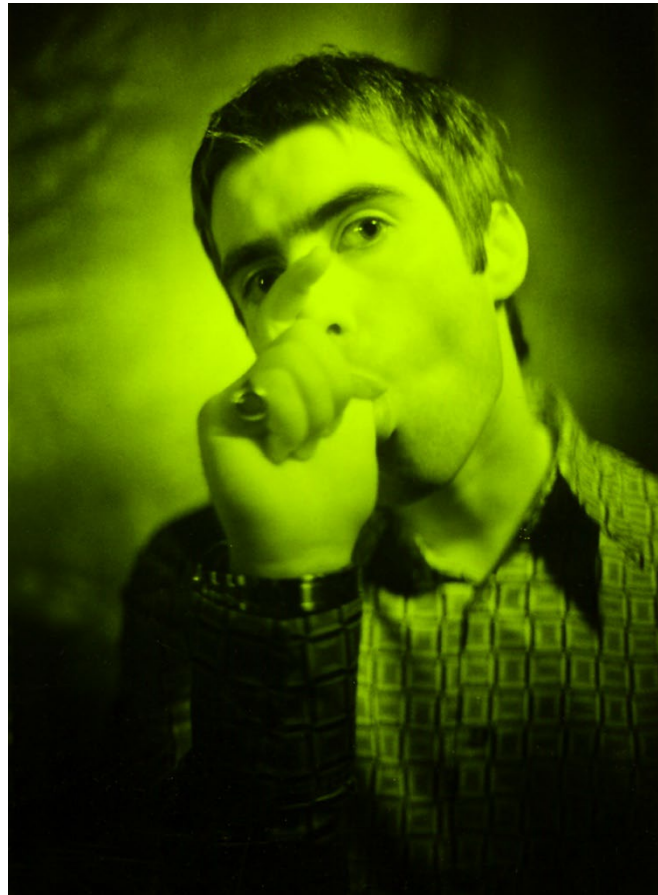


A full account of the project to record the true holographic portraits of the members of the band OASIS

Oasis was an English rock band which 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 Rob Munday was approached by Andrew Hall, a sales representative of a hologram design and marketing company called IC Holographic based in the West End of London. Andrew had previously worked with music and film industry giant Warner Bros. and through his connections gained access to the band. The connection was Jill Furmanovsky, a photographer who had become well-known for her photographs of Pink Floyd and was at the time Oasis's official photographer. Andy asked Rob if he would be interested in the band sitting for him, then one of the biggest bands in the UK, if not the world, at his creative holography studio in Richmond-Upon-Thames, London. Rob eagerly agreed, keen to add portraits of the members of this famous band to his growing body of 3D holographic portrait work.

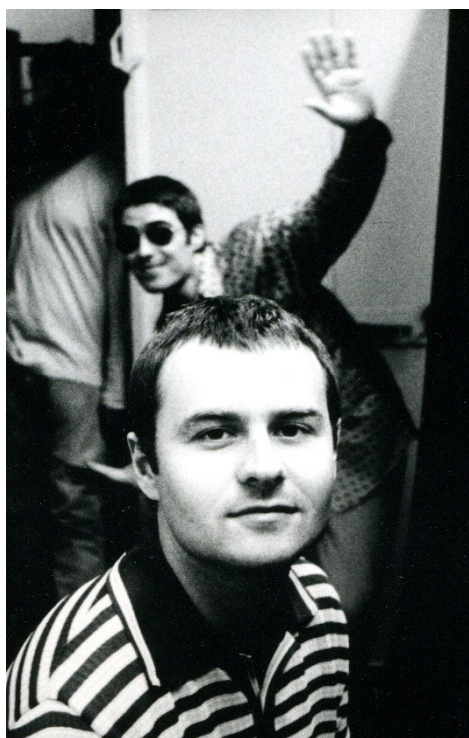
The proposal, and later a signed legal contract between Spatial Imaging and IC Holographic, specified that the portraits would be shot at Rob's expense as his artworks and that all proceeds from any future sales of works made and sold by Rob would be split 50:50 between the two parties.

Stage 1 – Preparation and design

Prior to the shoot Rob spent several days carefully considering both the creative and technical aspects of the shoot. Firstly, he decided upon how best to build his unique pulsed laser hologram portrait camera to achieve the best lighting for the portraits. Laser beams had to be carefully balanced to achieve the optimal hologram brightness and contrast, and finally he chose and hung a background for the shots, a metallised tarpaulin which gave a somewhat industrial look to the final portraits. Rob's assistants at the time included Spatial Imaging's former employees, the designer and now independent artist Jeffrey Robb and 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 Rob's studio in Marlborough Road, at the top of Richmond Hill in Surrey, thus enabling the band's members to run frequently between to 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 lived next door, and turned into an extension of his house*).

Stage 2 – Master hologram shoot



Photograph by Jill Furmanovsky

Early on the day of the shoot all five band members duly arrived along with their official photographer Jill Furmanovsky, and graphic designer and part owner of IC Holographics, Chris Levine, who had come to watch the shoot. After a brief introduction by Rob and a tour of the studio the shoot began in earnest. It was decided that Rob 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 Rob, one by one, to sit in the chair that he had previously and carefully positioned within his 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, in order to achieve the desired three-dimensional effect and the best possible creative and technical holographic result.

Soon after arriving at Rob's studio for the first time, Jill Furmanovsky had kindly asked Rob to be allowed to take hold of the main pulse trigger unit of Rob's pulsed laser in order to initiate the recording of some, but not all of 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 prior to releasing the 30-nanosecond flash of laser light that exposes the holographic plate. Peering through the darkness, Rob checked that the people watching were all out of shot and well clear of the laser and that the sitter was in position and suitably posed. When he considered that the time was right, he counted down three, two, one, fire, at which point either he or Jill duly pressed the button to initiate the recording.

It was not necessary for either Rob or Jill to offer any 'artistic' direction regarding poses as, embracing the medium and the moment, both Noel and particularly 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. Quite why he spontaneously decided to do this we might never know, but it has since become an iconic portrait of Liam, which Rob 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 screamed in his brother's ear. Seeing a good shot in the making, Rob hastily counted down and the moment was recorded for posterity. It makes for a unique image which perfectly expresses the brothers well publicized relationship as well as the character of each.

By lunch time several portraits of Noel and Liam had been exposed. Some were immediately processed by either Rob or Inaki Beguiristain but most were left until the next day to be processed by Rob at his leisure. Lunch consisted of a variety of sandwiches and a pizza which Liam accidentally dropped face down on Rob's carpeted floor!

It was at this point that IC Holographic's Chris Levine retired with Noel and Liam to the comfort of the Hole in the Wall pub. During the afternoon, Rob 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, Rob also retired to the Hole in the Wall pub, joining the band members for a well-earned pint.

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



Stage 3 – Design and creation of the final portrait artworks

Over the next few weeks, Rob devoted himself to creating the final portrait artworks at his studio in Richmond-upon-Thames, London, using the various master holograms that he 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, Rob selected the best master holograms and decided upon the visual attributes of size, colour, composition, dimensionality, and 3D image plane. The shoot and final works were considered a great success.



Noel Gallagher

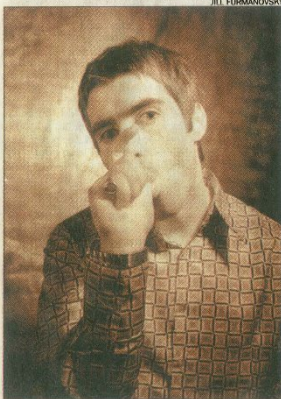


From left to right: Paul 'Bonehead' Arthurs,, Paul 'Guigsy' McGuigan, and Andy White.



Top and bottom: Two unpublished holographic portraits of Liam Gallagher

Publicity.



JILL FURMANOVSKY

A hologram portrait of Liam Gallagher

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, Millennium Portraits, based 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 are so life-like that they fool you into thinking the object is really there."

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

The high-tech 3D portrait may overtake traditional photographs, says **Mike Hewitt**

hologram. Instead, the studio is dominated by large, convex mirrors, condensing lenses and diffusion screens. These direct the beam from a powerful ruby pulse laser on to 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 daunted by the prospect of being zapped by a laser, but Munday is quick to dispel any fears.

"About ten years ago we were thinking of producing a holo-

gram 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 photographic 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 halogen spotlight.

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)

On

Soon after Rob had created the portraits, an exhibition entitled 'Was There Then - A photographic journey by Jill Furmanovsky' opened at The Roundhouse in Camden, London, and also toured both Manchester and Glasgow. Upon arriving at the opening, Rob was devastated to find that he had not been credited at all for his unique works, on the poster, under the works themselves, or in the accompanying exhibition book. Instead, both Jill Furmanovsky and IC Holographic's owner and graphic designer Chris Levine had credited themselves as authors of the portraits, and this false attribution continues to be propagated by them in numerous publications and online articles to this day.

MCP Presents

WAS THERE THEN

oasis A PHOTOGRAPHIC JOURNEY BY JILL FURMANOVSKY



A SPECTACULAR EXHIBITION OF EXCLUSIVE PHOTOGRAPHS, PROJECTIONS AND HOLOGRAMS OF OASIS - ON THE ROAD, IN THE STUDIO AND IN PRIVATE.

The exhibition can be seen at the following venues and tickets will go on sale **SATURDAY 9TH AUGUST 9AM.**

LONDON: THE ROUNDHOUSE, Chalk Farm Road, Camden. 
Friday 19th September to Sunday 5th October
Tickets: £5 (£3 concessions - limited number, available on the door)
Available from **Way Ahead Exhibition Hotline: 0171 403 3331**, Ticketmaster Tel: 0171 344 4444, Stargreen Tel: 0171 734 8932, HMV and Tower Records stores throughout the South East and in person only from Rhythm Records Camden.

MANCHESTER: THE FRUIT MARKET, Swan Lane.
Wednesday 15th October to Sunday 9th November
Tickets: £5 (£3 concessions - limited number, available on the door)
Available from **Way Ahead Exhibition Hotline: 0161 237 5554**, and Piccadilly Box Office at Virgin Megastore Tel: 0161 832 1111.

In association with Glasgow City Council
GLASGOW: TRAMWAY, Albert Drive.
Saturday 22nd November to Sunday 21st December
Tickets: £3 (£1.50 concessions)
Available from **Tramway Hotline: 0141 287 3900** and Way Ahead: 0141 339 8383.

EPSON   **OLYMPUS**   **LEVI'S**

There will be four viewings per day: **11am - 1pm, 1pm - 3pm, 3pm - 5pm, 5pm - 7pm.**
Please specify which time slot you require when ordering tickets.

New 2013 portrait

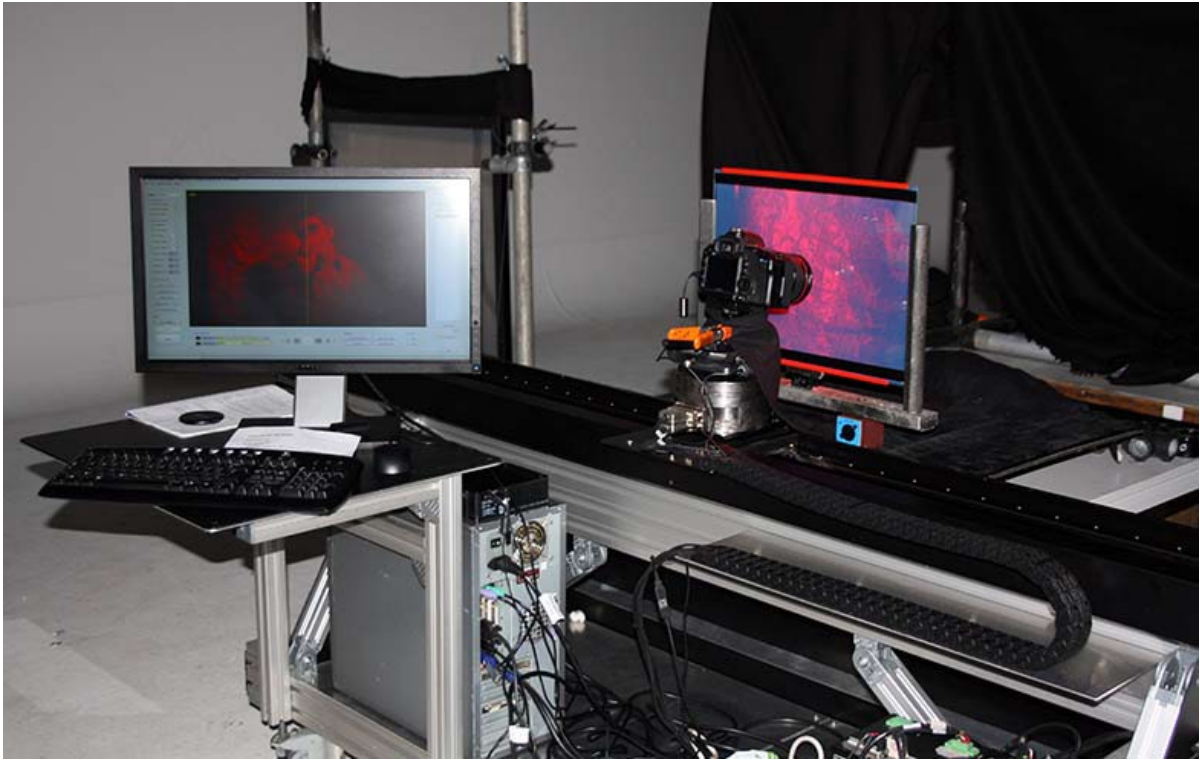
In 2013 Rob Munday developed a new process to convert traditional laser illuminated master hologram portraits into 3D lenticular prints. The process involved photographing the original laser lit master transmission holograms from a multitude of angles using his specially designed 'VIP' 3D digital camera system, that he originally designed and built by him to record his portrait of Her Majesty the Queen in 2003/4.

The basic idea is to photograph the subject of the original hologram as if he/she is still actually 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.

Rob set up his 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 in subsequently created both lenticular and anaglyph versions, see below, of this iconic portrait in 2013.



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



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



A stereoscopic anaglyph portrait resulting from the project. Please view with red-cyan 3D glasses.