

## HOLOGRAPHY WORKSHOP Goldsmiths' College

GRAHAM SAXBY

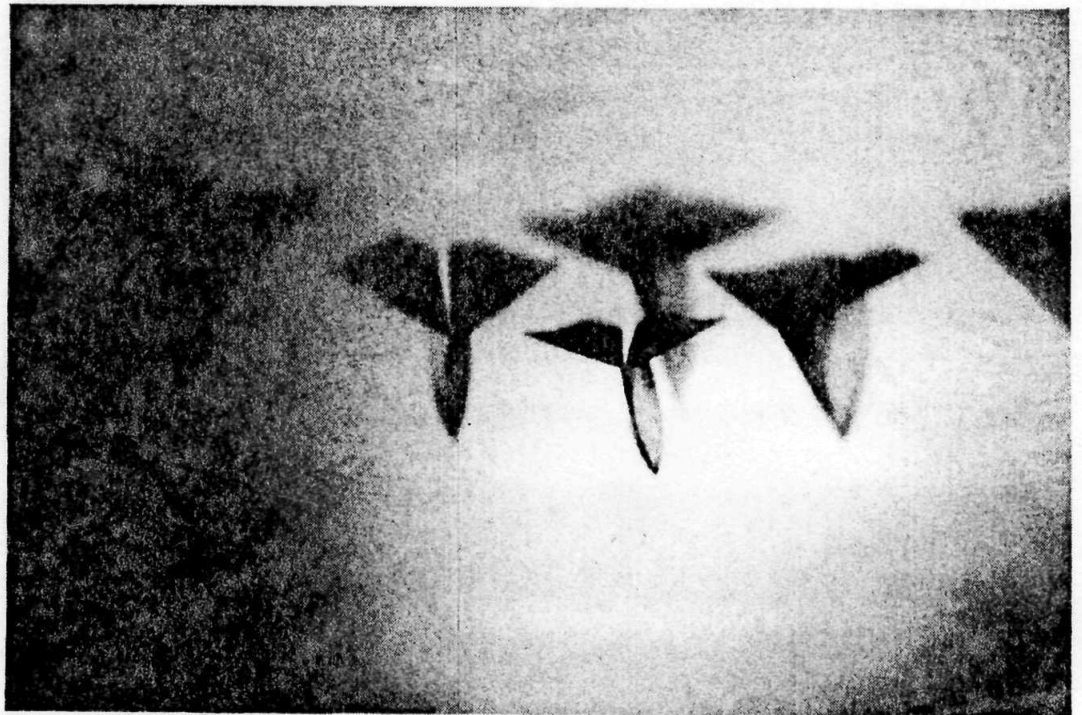
This first exhibition by the Holography Workshop, shown at the Tower House, Flodden Road, London SE5 earlier this month, made up in quality what it lacked in quantity. The illumination of the pieces, which if less than perfect can easily make exhibits disappointing and lack-lustre, was here first-rate, and it was not necessary to darken the room. All of the holograms were for sale.

John Wood, a member of staff from the Fine Arts Department, produced an animated hologram of a new and experimental type. It is entitled 'Stations of the Cross' and uses the image of a pair of scissors which opens and closes with a bright glint as the viewpoint shifts; it is intended to symbolise the dichotomy of the Deity and Lucifer from the unity of Creation. This technique of animation, developed by D. J. di Bettito and others, is to expose the holographic plate in a large series of adjacent narrow strips; in this hologram the strips are horizontal and no less than 80 in number.

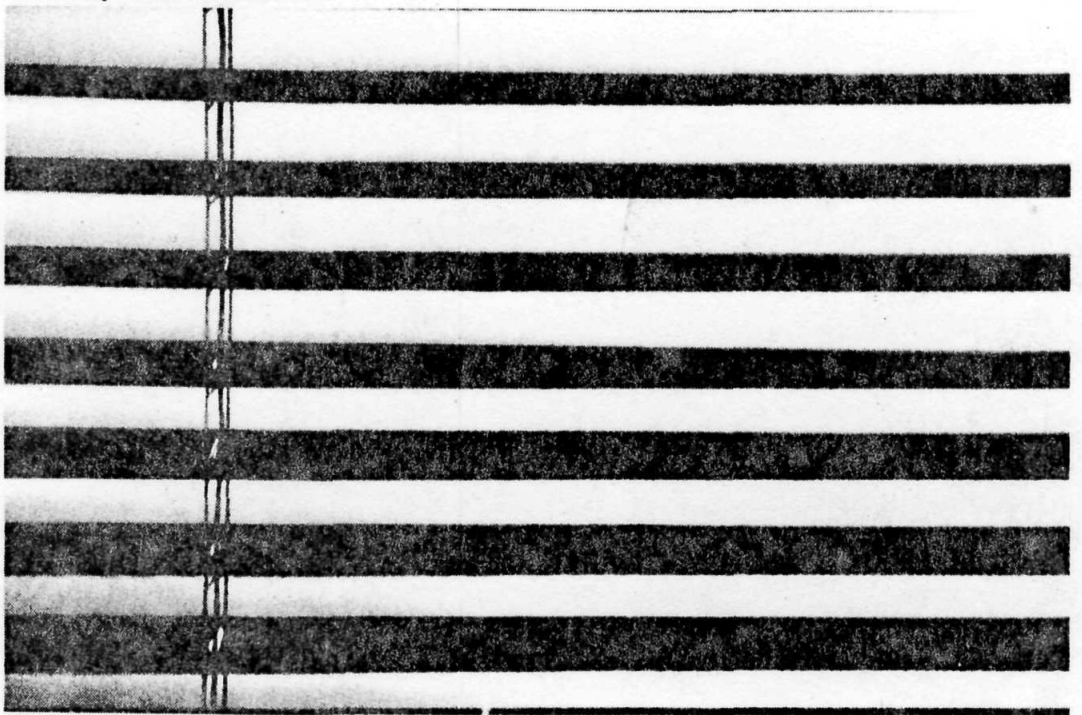
'Dancer' is a multiple-image transfer hologram, i.e. a hologram made from the real images generated by other holograms. It was made by James Copp, who has been a student on the course, with the help of Bill Molteni. It uses photographic transparencies of a dancer to form a pattern in various planes before and behind the plate.

Peter Cresswell is Head of Fine Arts Department. His 'Darts' was a shadowgram of six transparent darts flying into the plate in formation like surrealistic Red Arrows — or is it out of the plate? Because of the transparent quality of the subject the image seemed to 'flip' spontaneously like a sophisticated version of Necker's Cube.

Susan Gamble is Workshop Manager, and contributed two holograms. The first of these was a straightforward 8 x 10in reflection hologram, 'Cake on a Plate', distinguished by very beautiful lighting of the (glass) plate. Her other exhibit was the only transmission hologram in the show. On an 8 x 10in plate, surrounded by a pearly haze, was what appeared to be a perfectly sharp 6 x 6cm black-and-white negative of part of a room interior, apparently fixed in position by four grubby scraps of Sellotape. Although this exhibit could hardly be termed an aesthetic tour-de-force, it was extremely interesting from a technical point of view, as the whole of the image lay in the plane of the hologram, thus satisfying the criteria for achromatic (i.e. colourless) reconstruction even in diffuse light.



Darts by Peter Cresswell



Venetian Blind by Michael Wenyon

More interesting is the fact that although both the reference beam and the object beam pass through the negative (and, indeed, when viewed from the other side a positive image can be seen in pyro stain), the image as viewed is a replica of the negative and not a positive, showing that it is a true hologram and not a contact print.

Michael Wenyon, Lecturer in Holography and author of the excellent book *Understanding Holography* (David & Charles), was represented by two 30 x 40cm holograms made with transmitted object beams: the first, 'Venetian Blind', is a study in strong horizontals, with emphasis on vertical parallax; the other, 'Holographic Spectacles' is a pseudoscopic-image study of an ordinary pair of glasses. The realism extends to the lenses themselves: you could see through them, just as with real lenses.

Probably the finest of the exhibits were also the smallest. Made by Bill Molteni, who will shortly be relinquishing his post as Guild of St George Fellow in Holography to return to his native United States, these are 4 x 5in multiple-exposure slit holograms, viewed by reflection. The

first, 'Broken Glass', is a set of interpenetrating images which flash red, green and blue; the second, 'Hand with Yo-yo', is just that — except that the hand is a 'Black-hole' hand on a brilliant green ground, while the yo-yo, in deep red, stands out in front of the plate.

The reflection holograms ranged in hue from crimson to bright orange. The Goldsmiths' team have standardised their processing methods, using a tanning pyrogallol developer followed by a dichromate reversal bleach. This combination seems to be very successful, as the holograms are very bright and free from 'noise'. ■

Goldsmiths' College continues to offer short courses in holography for both beginners and more advanced workers. If you want more details, the number to contact is 01-733 3716.