

*"When an old person dies, a library burns."*<sup>1</sup>  
-- Malian writer Amadou Hampâté Bâ

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### **For Sale, lease or exhibition.**

Integral **holograms** by [Lloyd Cross](#) and [Sharon McCormack](#)

Prospectus prepared by Al Razutis, Administrator and Curator / Preservationist for the Sharon McCormack Collection and Archives.

This document was revised on July 3, 2021.

### **The collection and archives**

The "[Sharon McCormack Collection & Archives](#)" represents the works of holographic pioneer inventor **Lloyd Cross** and his assistant and independent artist **Sharon McCormack**, and collaborators when listed. During the period of the 1970's – 80's, in San Francisco and the US, and Canadian west-coast holography as an art and display form was born. This was a time of stunning experimentation in all medias and the birth of holographic art to be exhibited and collected in galleries and museums, and even science displays all over the world. The world of San Francisco 'multiplex holograms' was introduced to North America in a major article in Rolling Stone Magazine, August 1973 issue.

[ROLLING STONE MAGAZINE ARTICLE - 1973](#)



Offered here for sale or lease are historically notable holographic works by the original inventors of a remarkable American invention of three-dimensional imaging of motion picture images 'floating' in space.

## **The collection**

In 2016 this collection and archives was gifted by Sharon McCormack to Al Razutis “*to act as preservationist, curator, administrator and archivist in perpetuity*”. This was done shortly before her death later that year.

It is now Razutis' overall intention now to move this collection in part or in total to appropriate museum or private collector care, with the ultimate destination for all contents to end up in a publicly accessible museum or archive available to posterity.

In the interim, these selected historical integral motion-picture holograms, which are authentic versions of limited editions, are offered for sale to help fund this collection, its maintenance and costs, and under the terms outlined below.

### **Notable points about the overall collection and archive:**

This the largest collection on the subject of multiplex (holographic stereograms) or integral holography on the west-coast of North America. As such it is a cultural and historical national 'treasure' which has now been documented, preserved, documented and studied for five years running by Al Razutis, holographer, writer, media artist, historian.

This collection / archives contains Sharon McCormack's personal works in holography, photography, and motion-picture recordings, along with her collection and archives of the works of others in holography, and her archives of the San Francisco School of Holography (which she directed for years) and the Multiplex Company with which she was involved in.

The collection represents a historical archive of the works of pioneers in display holography on the west coast. They are fundamental to understanding holography, art holography, arts education and commercial exploitation of holography at their inception on the west coast of the USA.

Holographic imaging and display has influenced advertising communication, education, scientific displays and military simulations. It has been portrayed in science fiction movies and novels as 'holodecks' of future interactive kinds. During its relatively short time and evolution these works have been seen by hundreds of thousands of people world wide.

The importance of this collection, in part and in total, pertains to our American scientific and artistic cultures that celebrate ingenuity, enterprise, and the sense of sharing this information and creations widely. This collection contains features of a uniquely American phenomenon: invention precedes commercial development and inventions such as these changed our world.

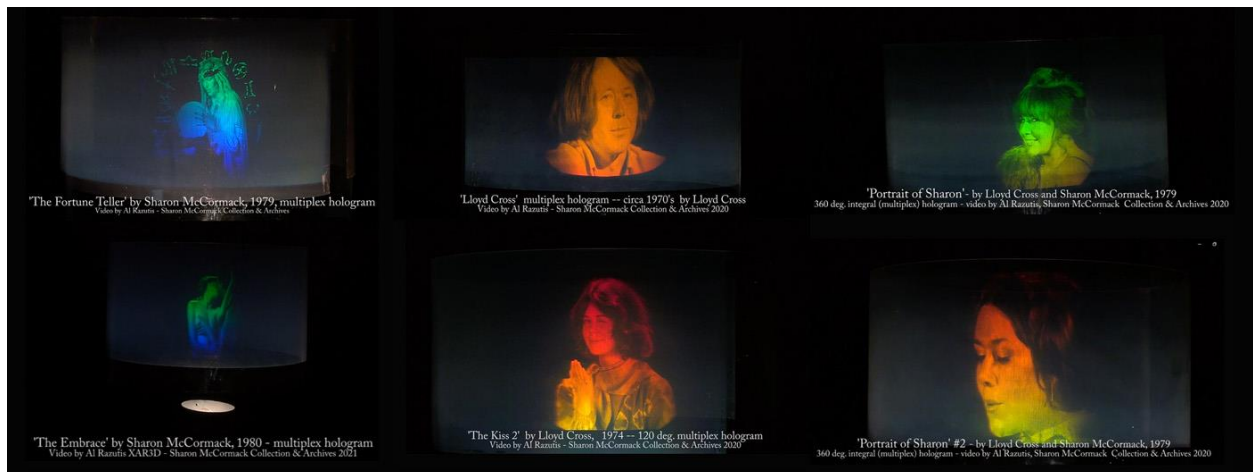
This invention that changed the course of three dimensional imaging, VR and volumetric displays, as well as future motion-pictures, is offered here by the creators of these works now represented in this collection.

### How they were made:

Those unfamiliar with this technology will naturally ask 'how were they made?' In short, these 'integral' or multiplex holograms were created on specially created holographic silver halide film, showing 360 degree walking views and motion-picture animations.

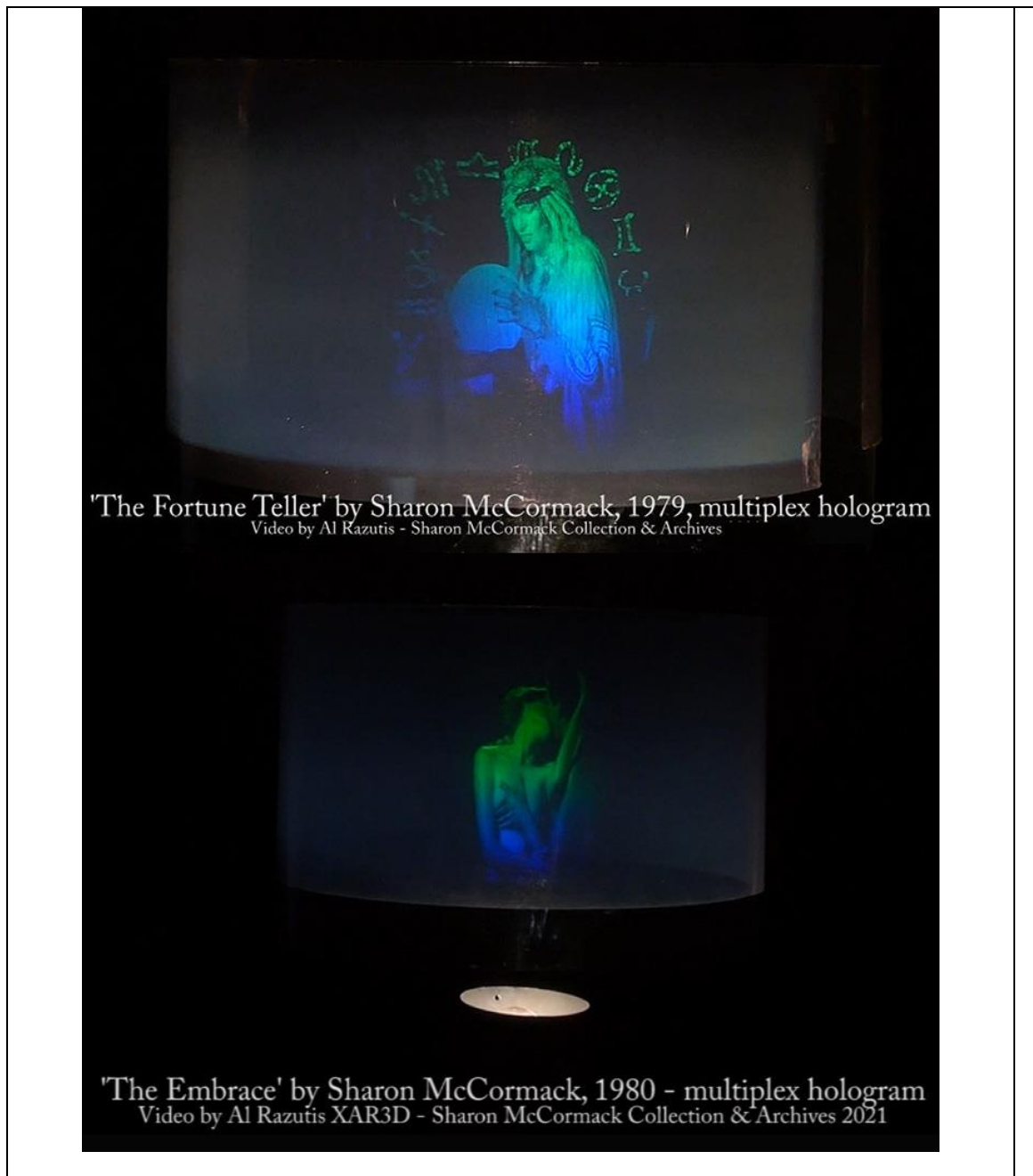
For a web page on multiplex hologram technology and printers visit:  
[https://www.alchemists.com/visual\\_alchemy/holo\\_sharon.html#technology](https://www.alchemists.com/visual_alchemy/holo_sharon.html#technology)

### The selected motion-picture holograms



These holograms were created by Lloyd Cross and Sharon McCormack, working individually and in partnership when so indicated. All of these works have been internationally exhibited – their provenance is established by the past owner Sharon McCormack, and they are offered for sale by the trustee and administrator of this archive Al Razutis, as per original agreements to preserve and promote this collection.

'MASTERWORKS' - ORIGINAL INTEGRAL (WHITE LIGHT  
MULTIPLEX) HOLOGRAMS  
BY LLOYD CROSS AND SHARON MCCORMACK



Links to videoclips of these respective holograms on YouTube:

[The Fortune Teller](#) (180 degree multiplex) and [The Embrace](#) (360 degree multiplex)  
motion picture holograms – links to videos by Al Razutis, trustee, seller.

Details:

These two works by Sharon McCormack, *Fortune Teller* (1979), a 180 degree self-portrait of and by McCormack as a '*fortune teller with crystal ball*', and her famous '*The Embrace*' 360-degree motion-picture multiplex (integral) hologram of '*an erotic embrace*' placed this 70's art and display form on the map and into commercial success world wide, and are both 'curator favorites'.

Holograms are signed by Sharon McCormack

These are original works which set the standards for integral motion-picture holography for years to come. They are sold or leased with their original white light and motorized (to rotate hologram) display units and clear cylinders for true display according to their creators' intentions.

Images of individual frames / views in these cylinder holograms (2D, 3D, and side by side 3D)

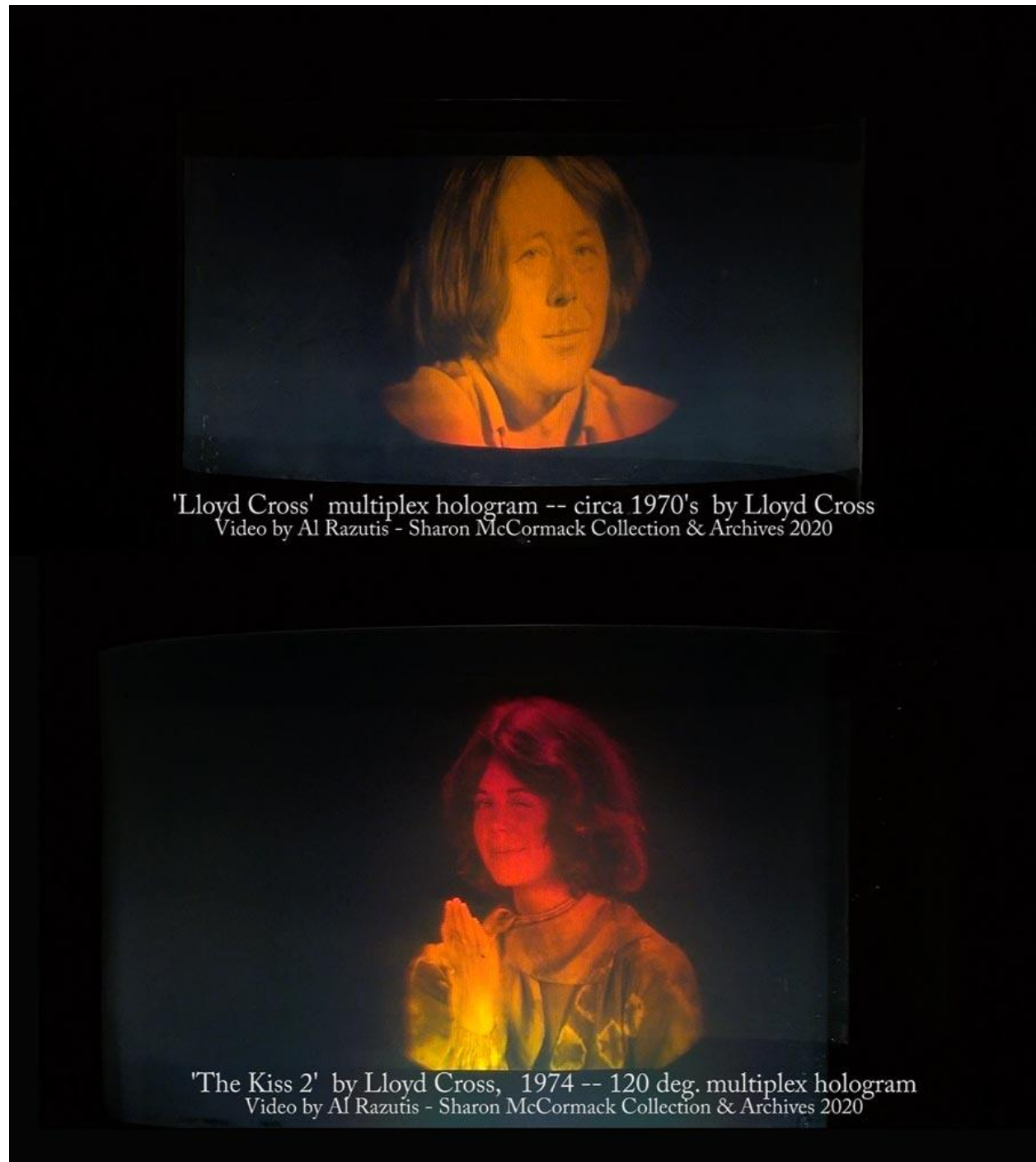
[Enlarge panel of The Fortune Teller frames in separate window](#)



[Enlarge panel of The Embrace frames in separate window](#)



**“Portrait of Lloyd Cross”** (180 degree) and **“The Kiss II”** by Lloyd Cross



'Lloyd Cross' multiplex hologram -- circa 1970's by Lloyd Cross  
Video by Al Razutis - Sharon McCormack Collection & Archives 2020

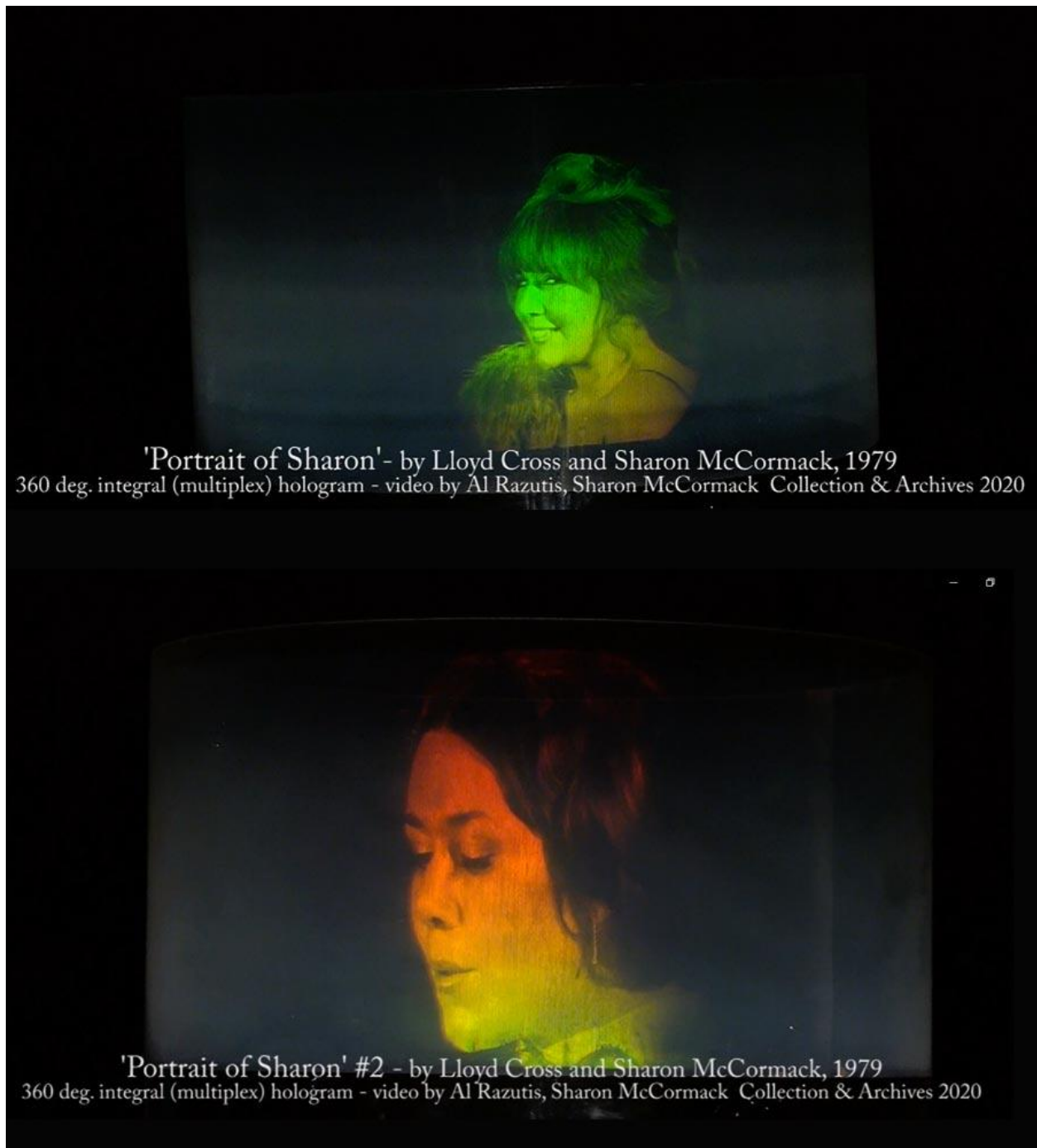
'The Kiss 2' by Lloyd Cross, 1974 -- 120 deg. multiplex hologram  
Video by Al Razutis - Sharon McCormack Collection & Archives 2020

Meet the inventor of multiplex integral holography and his first successful commercial hologram that launched this three-dimensional imaging into the public imagination.

[Lloyd Cross](#) (180 degree multiplex) self-portrait and [The Kiss 2](#) 120 degree multiplex) motion picture hologram – VIDEO CLIPS on YOU TUBE by XAR3D.



**“Portrait of Sharon McCormack 1 & 2” (360 degree holograms) –by Lloyd Cross and Sharon McCormack**



[Portrait of Sharon](#) (360 degree multiplex) by Lloyd Cross and [Portrait of Sharon 2](#) by Lloyd Cross and Sharon McCormack 350 degree multiplex) motion picture hologram – VIDEO CLIPS on YOU TUBE by XAR3D.

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## **An offering made 'to whom it may concern':**

The works listed below come in 'as is' condition together with display units originally created for them. All photos and documentation by Al Razutis, unless otherwise credits.

These works can be purchased individually or all together. Specific prices and terms available from Al Razutis once contact and inquiry is ascertained as suitable to the prices asked for the works.

These works are preserved and collected on Saturna Island, BC, Canada at 'Visual Alchemy' the decades-long studio and practice of Al Razutis. They can be viewed by appointment with Al Razutis by contacting him at e-mail [alrazutis@ymail.com](mailto:alrazutis@ymail.com)

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**Footnotes** for museums and historians concerning this collection:

References:

1. Chapter 6 from P. Morris and Klaus Staubermann (eds.), *Illuminating Instruments* (Washington DC: Smithsonian University Press, 2009), pp. 97-116  
Representing Holography in Museum Collections. Sean F. Johnston

"As the Malian writer Amadou Hampâté Bâ (1901–1991) said of his continent's oral history at a 1962 UNESCO meeting, "Quand un vieillard meurt, c'est une bibliothèque qui brûle"

"To fail to preserve such information would be collectively to forget a significant, and ongoing technology that has directed the lives of many following".

[http://www.alchemists.com/fb/museums\\_johnston.pdf](http://www.alchemists.com/fb/museums_johnston.pdf)

2. Chapter 7 from *A Historian's View of Holography*, pp. 9-13, Sean F. Johnston 2007  
"The role of artifacts can be significant in embodying or reifying a sense of history. Hologram exhibitions have been used frequently to make the evolution of holography tangible. (p. 9)

"Attributing a relic-like identity to holograms deemed to be historically important began during the late 1970s, when a historical perspective was becoming established. The flurry of large public exhibitions and retrospectives during that period sought to chronicle a clear history of the young field...



"But even if the experience of viewing holograms can be evocative of the sublime, the analogy of the hologram as relic-cult is imperfect: few observers suggest that holograms, and their creators, are imbued with powers beyond their ability to evoke a connection with beauty, meditation, or perhaps holism." (p. 9)

"Such musings provoke the question of the purpose and future of historical collections. Museums and galleries actively construct popular history. With the perception of holograms as historical objects, and a material culture to be preserved, a relationship grew between holograms, museum curators, and their representation of history (material culture as an intellectual concept owes its origins to anthropology and archaeology, which, from the late nineteenth century, drew object lessons from ethnographic studies of artifacts; collections of illustrative objects go back, in turn, to the 1851 Great Exhibition in London, which sought specifically to demonstrate Victorian industrial progress, and still earlier to eighteenth century cabinets of curiosities, intended to reveal the hidden or unusual aspects of the natural world to educated audiences)." (pp. 9-10)

"From a historian's point of view, then, holography represents a fascinating case of modern science and technology. It is a complex example of a surprisingly common but little noticed situation in modern science, in which a technical subject has created new communities and grown with them. Its evolution has been distinctly different from what most historians of science—and even holographers—might have expected, which can help us to better understand how modern sciences emerge, and how to more realistically chart their future trajectories. And because of the rich variety of communities that the subject has embraced, ranging from artists to defense contractors, its history is likely to be of enduring interest to broad audiences." (p. 13)

[http://www.alchemists.com/fb/historians\\_view\\_johnston.pdf](http://www.alchemists.com/fb/historians_view_johnston.pdf) Holograms The Story of a Word and Its Cultural Uses. by Sean F. Johnston, Leonardo, Vol. 50, No. 5, pp. 493–499, 2017

3. "With time, holographic imagery, much like photographic imagery, becomes intrinsically interesting in itself due to its relation to a present moment and, particularly for early holograms, the relation of this present to a claim to futurity. Indeed, in its claims to hyper-reality the result sometimes appears as a past promise of the future itself caught in amber, in a manner alternately fascinating and melancholic. In time, it is not infeasible that, within the realm of either moving holography or projection holography (the "holodeck"), a great deal of art and reality will be experienced through holographic media. The earlier technology and limitations of static laser holography will then perhaps appear as early daguerreotypes do to us now, as the record of both a peculiarly limited technological era of reproduction and a circumscribed yet powerful means of interacting with time and reality."

*Holography and the Aesthetics of the Hyperreal*, by Jenny Moore, New Museum, NYC.

[http://www.alchemists.com/fb/holography\\_hyperreal\\_moore.pdf](http://www.alchemists.com/fb/holography_hyperreal_moore.pdf)