

## ABOUT THE PROJECT

|            |             |
|------------|-------------|
| Full name: | Harvey Shaw |
|------------|-------------|

|                           |               |
|---------------------------|---------------|
| Proposed name of project: | Into The Apex |
|---------------------------|---------------|

|                                          |
|------------------------------------------|
| Describe your project using 5 key words: |
| motion                                   |
| automotive                               |
| precision                                |
| culture                                  |
| velocity                                 |

Provide a short summary of the proposed project: 100 words

This project will cover motorsport and the automotive culture from a documentary standpoint. I would like to find my place within the industry as a documentary photographer, and I have really enjoyed experiencing photographing the topic of motorsport most of all. My plan is to explore and experiment within this subject as I provide a diverse and unique outcome all from my journey of exploring the culture and utilizing a variety of separate processes and mixed methods along the way to represent the different areas of exploration or research.

Provide a detailed description of the proposed project (250 words)

*What is the subject/concept/theme that you are exploring? What are your motivations behind making the work? What are the medium(s) in which you will work? What are the methodologies you will be employing?*

Within this project I plan to explore and learn both the plain and abstract possibilities of motorsport and automotive photography using a variety of technical and developmental methods / process to reference and highlight the different and unique areas of this topic. I have previously covered a Rallying event at Pembrey Circuit which was successful which I found out that UWTSD has their own motorsport team / group involved in which I went and managed to take photos of. This helped me navigate to this current idea and I plan to present the topic in as many ways as I can.

My intentions behind this are to ground myself within an area of photography that I have previously explored and feel comfortable in, whilst also pushing my capabilities and creativity. This project will feature a lot of technical exploration when it comes to cameras and equipment such as lenses, tripods, filters, etc. With this in mind I plan to create a varied collection of outcomes and separate bodies of work from imagery that may be more digitally altered as well as others that have been shot on film and undergone a different process. I would like to try and create a large portfolio and have a vast amount of imagery as well as gaining knowledge around this topic, especially because I have not been able to have the opportunity to take many photos of this previously being in a different environment.

The area of motorsport / commercial photography provides a balance that allows me to have both a plan / shot list as well as freewill and control over the ability to adapt or try something unique.

Although behind all the sound and mechanics are people and emotions, feelings and determination. There are many unique opportunities around the track itself which represent a more documentary approach in shooting within this space such as the pits or spectator areas. These places offer opportunities such as capturing photos of cars being worked on mid-section, photos of drivers tossing their helmet away in frustration and photos of fans watching smoke and listening to tires burn from their own parked up cars. Experiencing this myself in person was joyful and the amount of opportunity that I saw, and that I see, is possible to capture and create could be some of the best work I have done in terms of creativity and consistency.

I aim to provide lots of constant experimentation along the way as well as frequently trying to come up with new ideas to create unique photography as well as being involved in more communities or areas of automotive photography that may not be as mainstream or public. I want to do this because I have always been a fan of the automotive culture and organized racing scene and I believe I can bring my critical thinking and camera knowledge to document these events and subjects. Throughout growing up My mum has worked in the automotive industry, and my dad has always been involved with different types of documentary and commercial photography, and so it also only feels right to further enjoy both aspects together with it being natural.

## STRUCTURE

| Timeline and milestones                                                                                                                                                                                       |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Include a breakdown of the plan and milestones of the proposed project for the academic year. Consider the tasks, processes or activities necessary to complete in order to create the proposed body of work. |

| START DATE | END DATE   | ACTIVITY OR TASK DETAIL                                                                                                                                                                                                                                                                     |
|------------|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 01/10/2025 | 05/10/2025 | Plan to book spaces at any local motorsport events. (Roger Albert Clark event, Christmas Pembrey Circuit Rally, Kath Kurzon Legacy fundraiser and special stages, local gatherings)                                                                                                         |
| 05/10/2025 | 09/10/2025 | Get all camera gear ready to capture motorsport photography and use previous experience to take photos from the best angles and with the most efficient lens pairing.                                                                                                                       |
| 09/10/2025 | 18/10/2025 | Capture and edit photos from events previously visited and explore alternative ways to present work in an exhibition space. Also find and utilize a consistent editing technique or approach that still holds true to my own eye and image style, while also exploring other possibilities. |

|            |            |                                                                                                                                                                                                                                                                                                                                                                                                             |
|------------|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 20/10/2025 | 30/10/2025 | Research and investigate Lenticular images. Attempt to Practice this alternative /process method over the whole course of the project.                                                                                                                                                                                                                                                                      |
| 01/11/2025 | 15/11/2025 | Test printing my images onto materials to trial my exhibition prints in a variety of lighting scenarios to understand the depth of the prints and how it looks under different circumstances.                                                                                                                                                                                                               |
| 20/11/2025 | 28/11/2025 | Capture more images from the organized events and edit them in time to trial more printing scenarios and to have a larger variety of images to be able to choose from.                                                                                                                                                                                                                                      |
| 01/12/2025 | 16/12/2025 | Trial run some alternative process with the digital photography such as printing onto different textured and coated paper to see the variety between images and what may work best or what may work well in a unique way. Also, time to practice / trial a lenticular effect with my imagery. Also evaluate time to see if doing any smaller scale printing for booklets or posters could be a possibility. |
| 17/12/2025 | 24/12/2025 | Finish capturing photos from all organized events and edit them in time in a coordinated but diverse fashion to have a full gauge on the scale of the work and what images are strong enough to include in the final exhibition.                                                                                                                                                                            |
| 24/12/2025 | 30/12/2025 | Have trialled making a lenticular print on a small scale. Now plan on replicating it on a larger scale. may not be available in house, so third party printing will be already researched and quoted.                                                                                                                                                                                                       |
| 02/01/2026 | 10/01/2026 | If previous stages go efficiently, I can Finalize the segmented ideas and plans for any zines and have time to print these for exhibiting under work.                                                                                                                                                                                                                                                       |
| 15/01/2026 | 31/01/2026 | Pick out the final images for the exhibition and have the formation and of prints finalized and organized to be printed with the suitable materials.                                                                                                                                                                                                                                                        |
| 05/02/2026 | 18/02/2026 | Create a template for the zine so if I have time later around the main prints. Also further investigate how I can make its form work in conjunction with my photos.                                                                                                                                                                                                                                         |
| 25/02/2026 | 31/02/2026 | Look at and compare all taken images and lenticular possibilities / effects that work alongside the images and my project. what                                                                                                                                                                                                                                                                             |

|            |            |                                                                                                                                                                                                                                                                                      |
|------------|------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|            |            | images will be included in the lenticular print and how many images work with this method. Confirm out of house or in house printing.                                                                                                                                                |
| 05/03/2026 | 20/03/2026 | plan the layout of prints for the exhibition so I know what dimensions to print my photos and what space I need on the wall to showcase the work, ahead of time, trial run in a similar space with different formats and sequences so I can decide after having seen all variations. |
| 07/04/2026 | 10/04/2026 | Have all images picked ready to be edited and printed both regular and lenticular. Gather any handheld media if time for this is achieved.                                                                                                                                           |
| 12/04/2026 | 18/04/2026 | Edit all final images as finely as possible using lightroom. Also confirm paper stock for printing.                                                                                                                                                                                  |
| 20/04/2026 | 25/04/2026 | Begin to get final prints ready for the exhibition in time to make sure there are no faults. Also use this time to double check the booklets and their form compliment alongside my exhibited work and general project.                                                              |
| 25/04/2026 | 10/05/2026 | Produce final prints alongside large-scale lenticular print. Consider the formation and wall space in this time carefully while I have the prints prepared.                                                                                                                          |
| 15/05/2026 |            | Swansea Exhibition Opening                                                                                                                                                                                                                                                           |

#### Budget

Add the expenditure and appropriate details of your proposed project on this page. Provide information about the quotes for services/ products/ fees in the description field. Though we cover your printing costs within the department for anyone wishing to use print as a final form for their major project, please cost them based on real world cost.

| Description                 | Cost     |
|-----------------------------|----------|
| Canon EF X2 II Extender     | £140     |
| X4 32GB memory card         | £45      |
| Organized event tickets     | £120     |
| Lenticular sheets           | £70      |
| 25 sheets Metallic a2 paper | £110     |
| Lenticular print            | £350-400 |
| Travel Expense              | £90      |
| Waterproof Camera Cover     | £40      |
| Zine Printing expense       | £20      |

|                                                          |                             |
|----------------------------------------------------------|-----------------------------|
| Extra materials (adhesive, mounting, single metal shelf) | £30                         |
| + standard exhibition costs                              | £800                        |
| <b>TOTAL COST</b>                                        | <b>£1.815</b><br>(estimate) |

Describe the developmental opportunities, experiments and processes you have undertaken, what did you get out of them, and how will you use them to support your proposed project? (200 words max)

Within this project I have been able to not only experience photographing motorsport events, but I have also learned a massive ordeal in terms of understanding my camera that much further and being able to increase my ability in being able to adapt to different situations and environments.

This project has helped me open my eyes to a larger world within photography where speed, movement, and time are all key and crucial factors in chasing after and capturing a moment as opposed to it being all around me. My experimentation with editing has allowed me to now have a consistent style like my prior work.

I have experimented massively with digital editing, especially looking at Lightroom and the difference that even colour grading can have on an image, besides everything else. Lightroom has been a huge place for experimentation and altering images that may be overexposed or too blurry. I have printed my images as a collage on an A3 board to see how that works in relation to separately displayed images, as well as looking into lenticular printing effects and how my work could compliment this.

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks? Mitigation (100 words max)

how images need to match the LPI accordingly opened my eyes to how such prints are made.

My main risks and challenges for this project would most likely be the Lenticular image. With my other metallic prints I have a safe space but with the lenticular I have to be very patient and precise with the framing and if it is out of house printing I need to be wary and clued up on what images work best and what type of effect would work. This is something new to me and learning about the LPI of lenticular sheets and how images need to match the LPI accordingly opened my eyes to how such prints are made.

Making the lenticular images are very tedious and you need to ensure that the material is perfectly aligned and calibrated, and the images featured need to be digitally manipulated using software that makes the image lenticular. This looks like it will be the hardest and most confusing process throughout the project however it is the one thing I am dedicating myself towards throughout the project so I should be okay with achieving this.

Even just deciding which few images to feature in the lenticular will be a long and challenging task as I will need to trial run or emulate the effect with all my imagery to be able to utilise the work and bring out the most from the lenticular effect to the highest degree.

## PRACTICE-BASED EXPERIMENTS

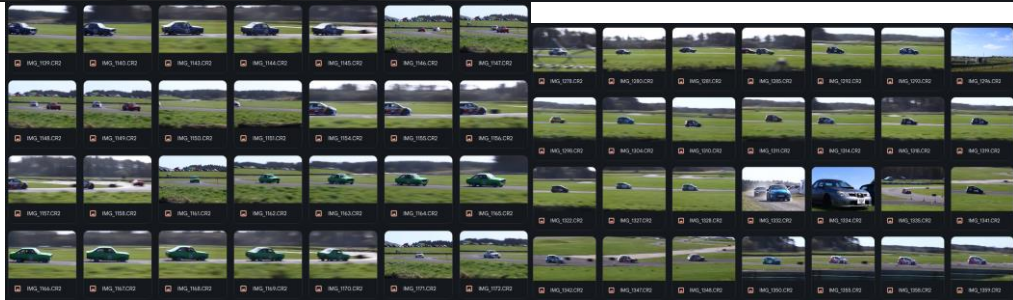
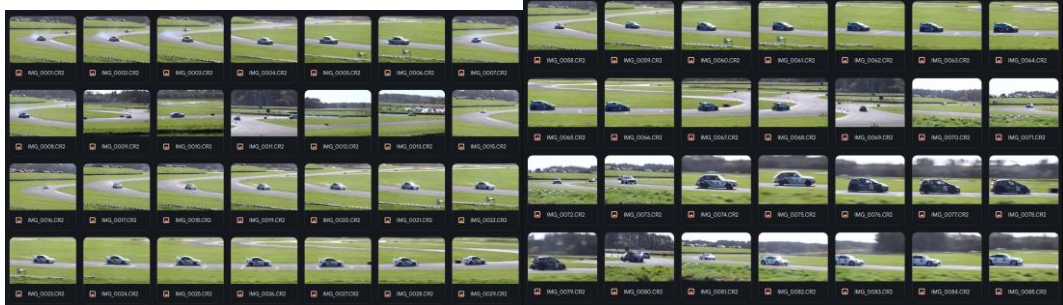
Include examples of your practice-based experiments, that you have developed during this project. (add to this pdf between 20-30 pages) include photographs, screenshots, process images, texts, notes, references, links to videos made, audio files or other files.

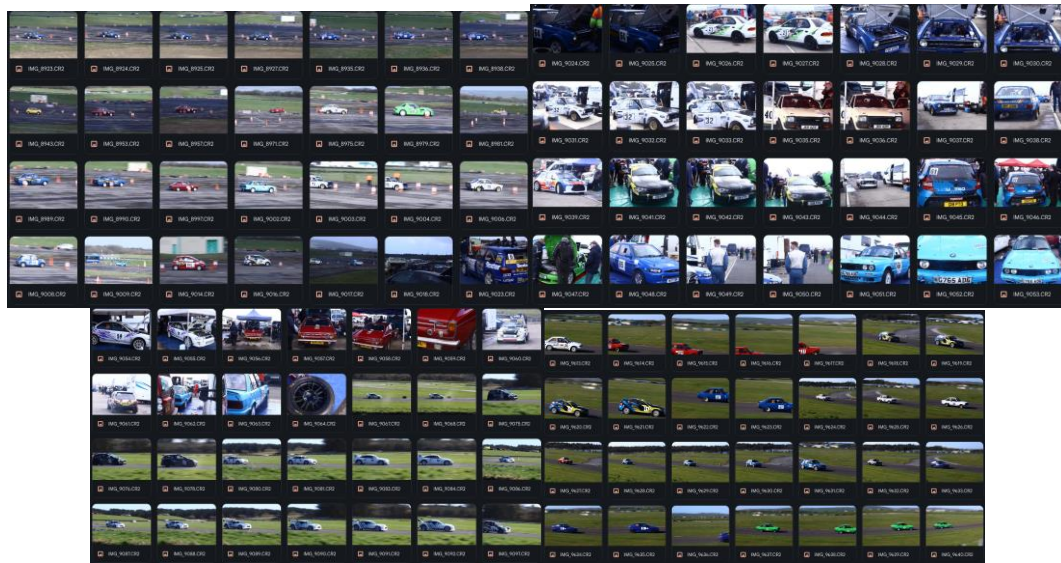
My first practice-based experiment was the first photography shoot that I conducted which was also the first organised motor sporting event I had attended and experienced. This large charity event was held at Pembrey Circuit and was to also commemorate the notorious Kath Kurzon and her prolific career as a professional rally driver.

This shoot was my initial introduction to this fast-paced style of photography, and I only had a medium length lens (28-135mm) to use as I struggled organizing a longer zoom lens just prior, however I knew that I could probably get away with my current lens. The shoot was very successful and despite not having a long enough lens I still managed to get some sharp shots from both the track and the pits, and it gave me a lot of experience and information to work with for next time round in future, which was most important.

This shoot consisted of many photos that “didn't work” although I believe that every single image “works” and is a success, it just has a different meaning of use, or it works well in a different area. Because it was my first time attending an event like this and photographing alongside there were moments in my physical practice where if I had that extra bit better equipment or rhythm with panning it would have made certain images a lot better and consistent at this time.

I still didn't let this factor get in my way and for the camera and lens that I was using on this day I did the best I could have possibly worked with, and this gave me even more confidence to just be taking photos in the pits where I could quickly transition to close up shots as cars are being maintained. This let me quickly switch between taking images of close-up subjects and zooming out to capture something on track.





These are some example slides of the contact sheets which there are triple the amount of, I have had a slight problem with images not loading on this document so to be safe I have not included every single contact sheet in case I need to upload them all again in case of crashing however I will provide a larger imager or video of the contact sheets and images taken over the project for a more detailed view. This initial shoot provided a lot of the essentials that I needed to pursue this project further. Although they all look similar from a quick eye scan this type of photography requires the utmost of balance between timing and detail meaning I will be shooting more photos that don't look as sharp or balanced as opposed the occasional one or two in between the burst where it is perfectly aligned with my settings or at least the closest it could be to being so.

It also gave me a chance to experiment and get some different types of imagery and think about camera angles of the cars and the track itself for future visits. This first run was very positive, and it provided me with more than enough variety of work to be able to give myself critical feedback as well as a spectrum of different imagery to see what works well and where I can improve for next time.

Prior to this shoot I was utilising tools such as Grand Turismo 7's camera mode in which I was accurately able to understand the settings and dynamics of this style of photography before I even put myself in the track. It allowed me to understand the element of movement, shutter speed, focal point / distance and positioning. It gave me an early preview of what my photography could look like using the camera settings in game, learning how the exposure triangle works differently in this field early on and seeing the product of my own experimentation instantly while also remaining realistic and true to a camera's real functions.

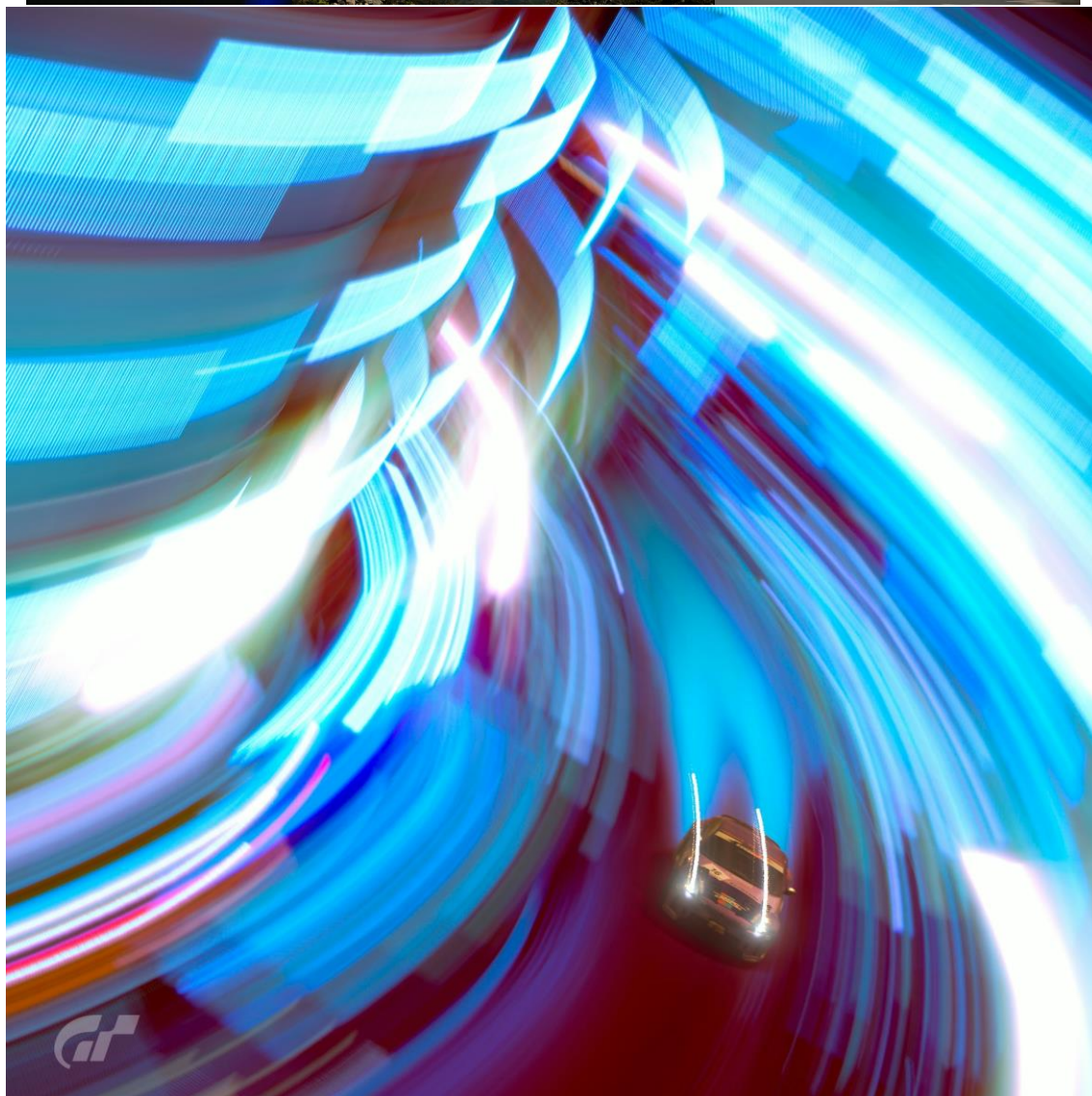
This form of experimentation also let me visualise the potential I could also achieve have been given certain elements of freedom that a rookie / beginner motorsport photographer wouldn't initially have such as positioning to the track / cars and the ability to set up an image as a professional, for example choosing to trail ahead the

track car taking photos from Infront as it drives around a circuit, or choosing an area in Scotland to take landscape images featuring any motor vehicle. This is something that this programme was able to facilitate to me early on and it helped me engage with the details of this area of photography and how many variations there are to explore within it.



Here you can get a slight understanding of how far this engine / tool can reach as well as some of the outcomes that can be achieved by using it. There are endless possibilities of taking images especially using basic camera settings and angles however it offers even more in terms of creative freedom and experimentation like a camera could offer. To expand on this, GT7 allows users to not only play the simulator / arcade game that it is but also taking extreme imagery using the camera option that is offered.

This can be taking still imagery of vehicles crossed with beautiful landscaped, scenery, architecture, culture, historic landmarks etc. It is essentially a photography sandbox for my project and passion where almost all the variables that goes into an image, including natural ones such as weather condition, lighting, time of day...all go through me first. On top of this, the choice of setting at these scenes, roads and landscapes can be entirely manipulated so you can turn the neon streets of Tokyo and into an image of stretching, flowing lights accompanied by a singular vehicle in focus from a panning shot. The speed, environment, subjects, landscape, settings, all up to me as a photographer to utilise and learn from.

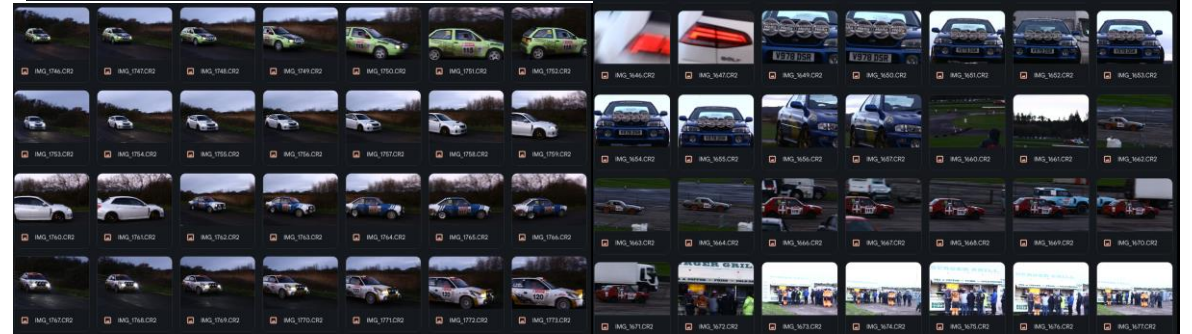
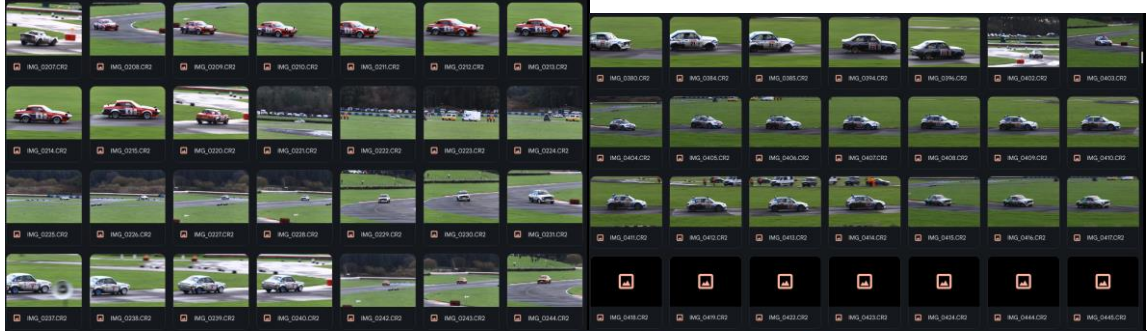
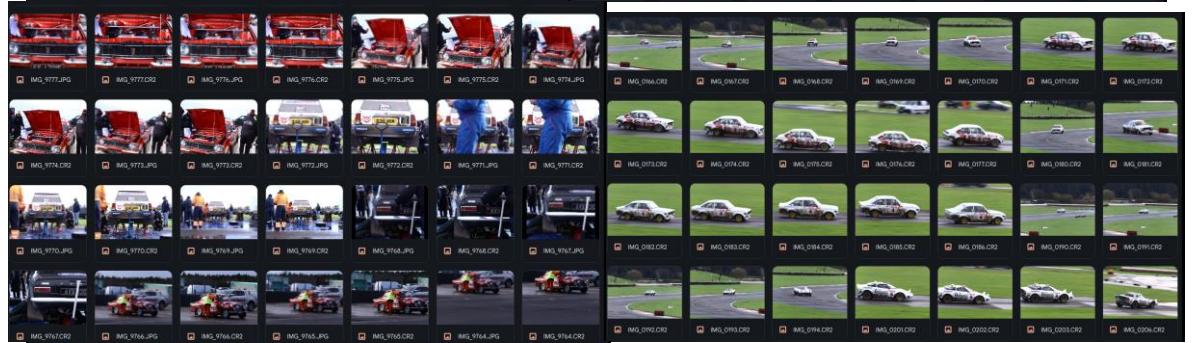
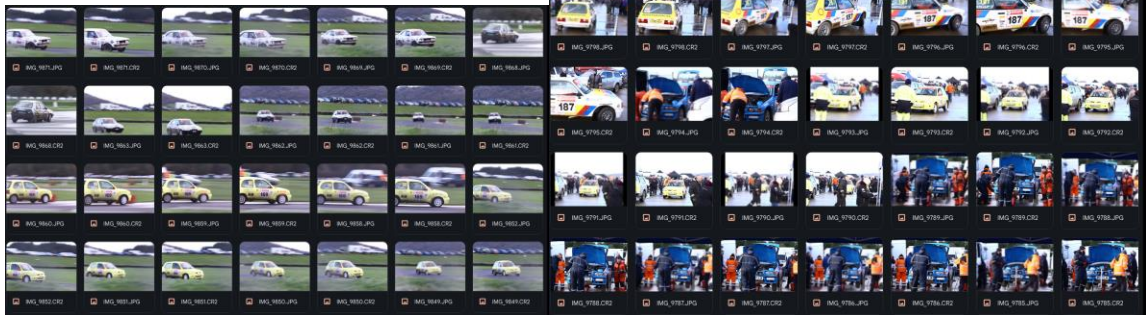


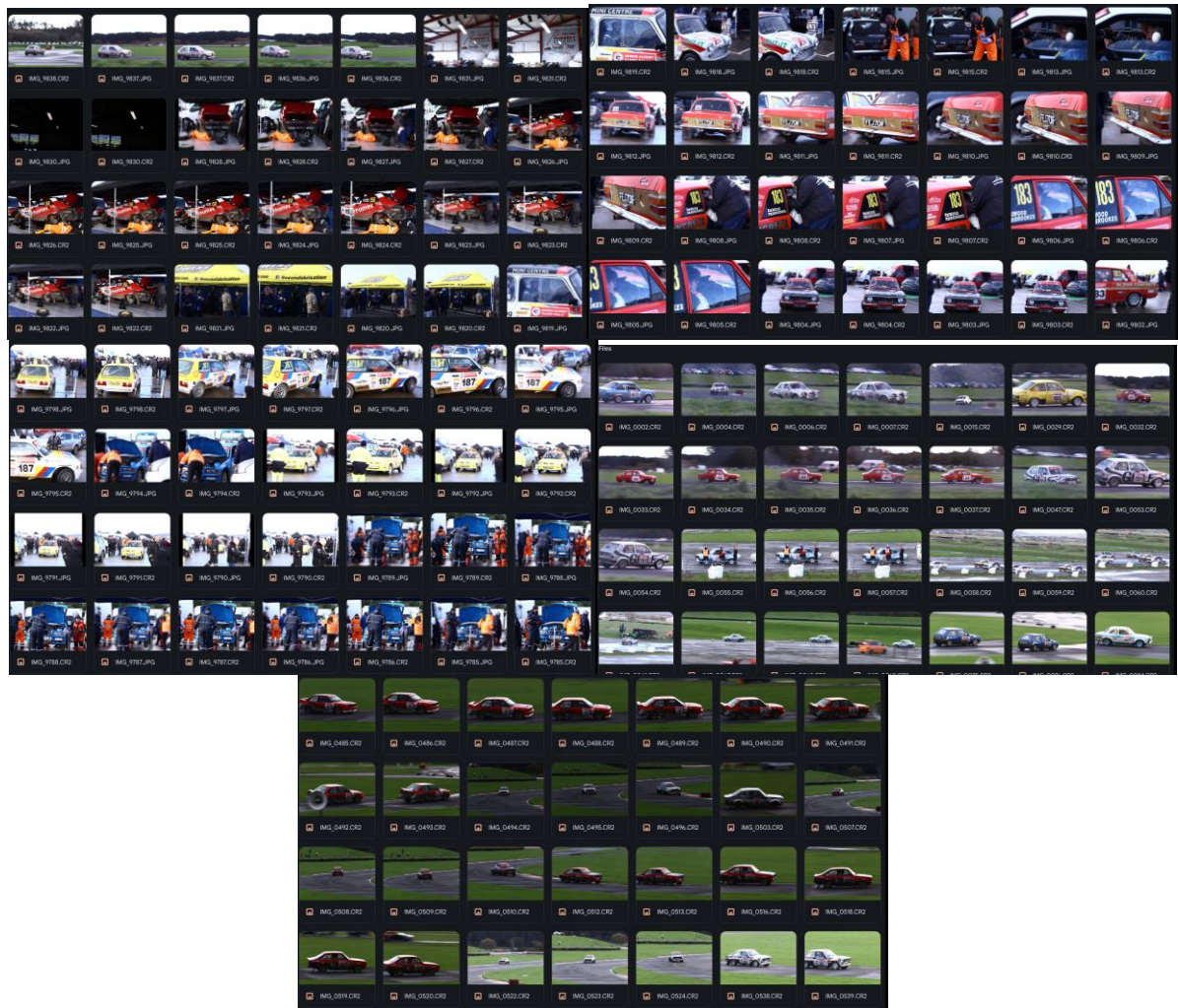
This early experimentation also allowed me to take as many photos as I wanted with no time limit, which let me practice to a wider extent without making crucial mistakes in the field and then facing the repercussions of it, it gave me time to learn and see what differences a camera's settings can visually create when altered. There is the ability to create still imagery alongside the ability to take a panning shot as I have been practicing in real life, so it has many in depth settings and adjustments that you can learn and almost learn from and translate at a track.

As you can see the situations and camera abilities within this programme allow a user such as myself to use certain tools and methods to achieve certain outcomes and allows me to understand the concept that links the settings, the environment and the style of imagery that is wanted. For example, exploring long shutter speed photography, which you can see in the bottom image, will now allow me to replicate this in real life with my own camera now I can expect any problems or steps to be taken into deeper consideration along the way.

For the second shoot I took a lot of feedback from both myself and from peers. I decided to take more documentary style photos this time round as advised so I went and had a good variety of them that I knew would likely be successful first-time round from my experience. For this shoot I had also ordered myself a X2 adapter to essentially double the length of my current lens providing me with higher detailed photos. I decided that I could get plenty of good documentary photos within 10-30 minutes for example but barely any strong images of the actual cars on the track which is where my gut feeling and passion wanted to take me anyway.

This second shoot had some strong documentary images at the start of the evening but also even more focused imagery of the event and cars during the sections. This event also happened to be the biggest rallying event in the UK which is the RAC (Roger Albert Clark) which starts off in north Wales, visits Pembrey down in South Wales and then travels to the far north of the UK, so the cars weren't anything I was going to miss especially featuring professional Rally drivers and motor sporting teams from around the globe.





These are also only a few of the contact sheets / images from that event however these images have a significant increase in image sharpness and zoom. This is because I had purchased an EF X2 extender which essentially doubled the length that my current lens could achieve shooting from which made a huge difference when it came to taking more detail over movement and blur that I was barely originally keep up with last time.

This shoot again was a massive success and a giant step to understanding this field of photography that much more. I was the only photographer who stayed until the very end as the cars rolled out so it provided me with the opportunity to get some exclusive close-up, landscape shots of a select number of the cars as they were leaving the event through the country paths, giving it a unique element and perspective to see the motors from.

The images I am referencing are these segments of photos where the sun has started going down and drivers are flicking their lights on. These images have a strong energy throughout them as they were needed to be heavily edited to compete with the environment and camera settings and they almost completely change the perspective and connotations of the cars just due to the environment and its change throughout the day.









By this shoot I had also finally found a consistent way of editing the images while also experimenting with the few that might not work the same and taking the image along a completely different route, such as doing a high contrast monochrome print like I would with my other projects or finding a really smooth and clean way of making the shapes of cars and the landscapes look. Taking these images were a real adventure and due to the nature of being outside and in an ever-changing environment means I had to treat each burst or single shot with its own variable settings and adjustments.

It also makes the images feel that much more valuable and individual having to be so on the ball with adapting the camera to the environment and editing the image in whatever way brings out the best in it, as other photos would with their own process of being carefully looked over and individually manipulated as opposed to a copy and paste mass edit which some shoots / images are similar and consistent enough to be able to do (same camera settings).

A lot of my initial experimentation, practice and learning was coming from the shoot itself and being there in person to perform and successfully capture the images that I was envisioning in my head, however finding a common routine or method to approach this type of editing was also something I had to test and trial throughout the images. I did learn a massive amount specifically to do with my camera and the functions of it, having to use my camera while I was moving took me a while to adjust to as I am always still or moving very slow / smoothly while this type of photography required sudden and perfect movements along with the cars direction and pace and it gives you the impression that your moving along with it in person and in the image, being involved.

Here are a few of my favourite images that I have edited on lightroom. These images are from both shoots and consist of some of the imagery that I like and think covers the subject from both documentary, commercial and spectator point of view. For this set of edited images, you will see a variety of different visuals and styles however they all still manage to be part of the same group of imagery, and they still

share some sort of resemblance and relationship despite even being altered in complete opposite ways.







Within these images you can probably already notice the difference in clarity and sharpness between the contact sheet images and the finished versions that have been digitally manipulated solely with Lightroom. This would also be a great time to mention the Canon X2 EF adapter which essentially doubled the cameras zoom ability and allowed me to capture detail up even closer and crisper while still being able to feature the environment and the circuit or community.

Framing and cropping some of the images have also been a major experimentation digitally. Some of my photos that I wanted to take further have had to have some more personal editing such as one of my images featuring a mechanic polish a license plate of a track car that is being maintained. This image has been cropped all the way down from a landscape image of the crew and pit of that motorsport team so here I will demonstrate how I cropped it down to something completely different to its original.



The reason I have experimented past the original image is because I sometimes see alternative images within preexisting ones such as the previous example and they can work better or be stronger images than what they represented initially. It cuts a lot of distracting things out and there is enough story, beauty and information within that crop to get you thinking more deeply than you would with lots of objects, people and information in that wouldn't be as deeply processed as much as a crop like this could be interpreted.

Here is an example of some major cropping experimentation and problem solving. One of my favourite images from one of the shoots is the image of the UWTSD Motorsport BMW that I captured. This image was one of the more cleaner looking ones out of that section of taking photos and even better, representing the University. However, I had one slight problem, and it was that the original crop of the image was so poor and slanted that I had to clone stamp slices into the side of the image to fix and extend the skewed format of it.

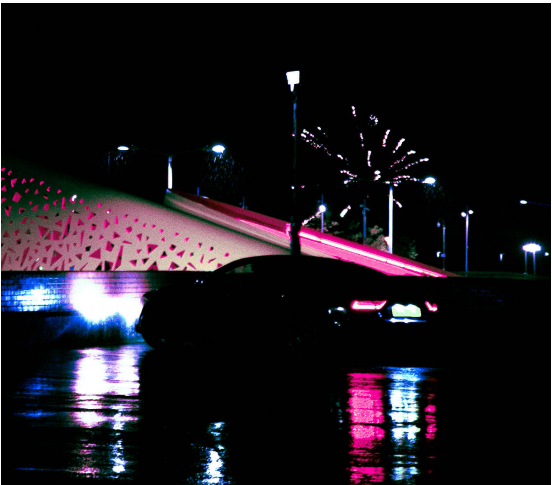


This was a bit tedious, and I did even look to see if AI could fill in any blank spaces or spots however I figured I could likely do it more precise by hand on photoshop than what an AI could presume to generate within the space. This image was something that I wanted to be perfect and a problem as little as cropping can easily be adjusted by hand or with the help of some of the more modern tools on photoshop that allow in-depth editing options.

I didn't want this image to be spoiled by something so small so that is why I decided to make sure that I had a version of the image that was adjusted to be straight and where the blank spaces are filled in with the same land using a clone stamp tool and smudging tool.

Here is that final image after the crop and after the extra space filling.  
I am proud of this image alone and it helped me reassure myself in a few ways in the  
end pushing through to the best version.

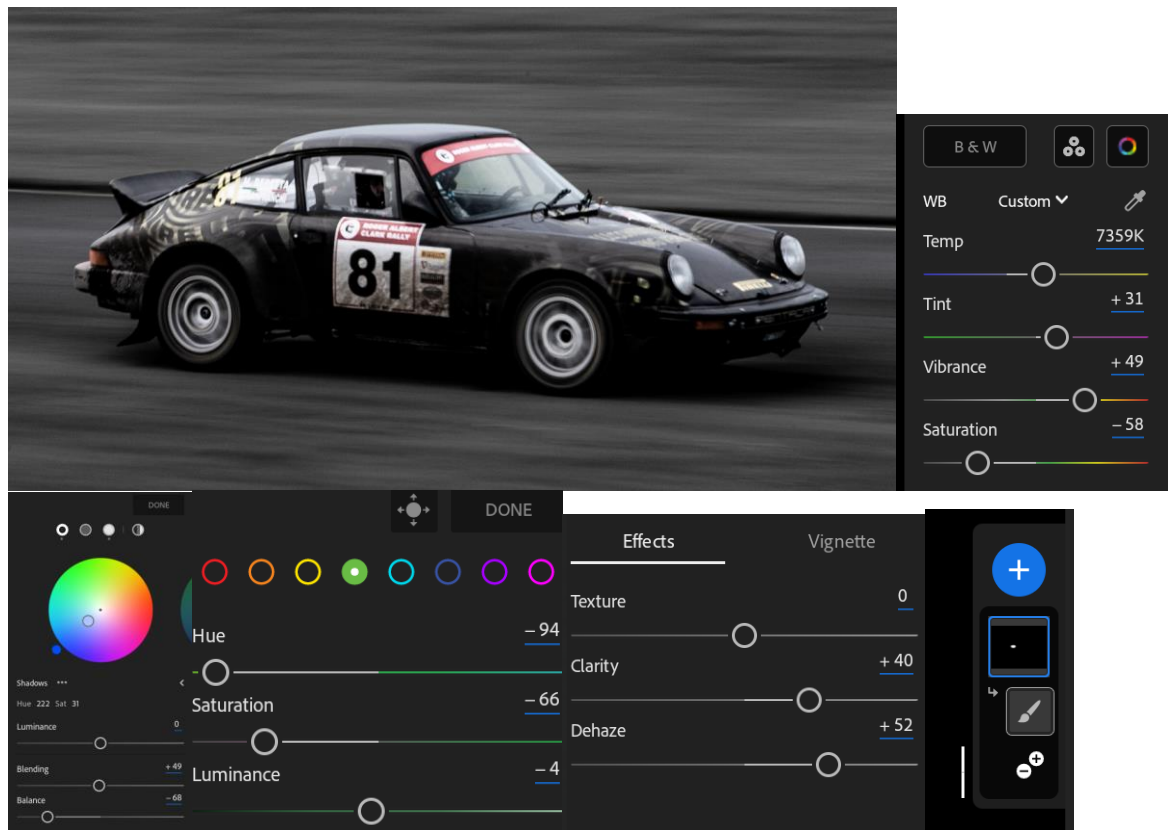




Here is an image of a Porsche track car taken on the 20th of November from the RAC. I have provided a brief depiction of the process of editing for this image and what tools I frequently use to alter my images. I have noticed with motorsport photography there will always be an interference from light, exposure, or rays of light that can sometimes bounce or reflect off a cars shape or surface. This image had a few problems with harsh light reflections which I had to brush over on a different layer to make look more subtle and suited to the rest of the image.



This is sometimes referred to as a specular highlight where light will be stronger on one part of an object within the image. This can make viewers initially look at the wrong side of an image or simply just distract the eye from the importance of the subject / target focus. This is something that must be manipulated using basic exposure controls or going further and using a masking tool to brush over specific spots and details to dampen some of the leaks of harsh light.



Although some editing may need to be finely looked over where needed, I enjoy taking my images to a degree where I don't need to drastically change the exposure, or sharpness and it becomes even more of an achievement to capture those perfect images that allows me to very finely adjust images as opposed to completely altering them from being too under / over exposed or blurry for example.

Within the process of editing my imagery i tend to take away some of the saturation especially within the background. This is because it battles with the subject due to the space it covers and the saturation / strength of the colour. Changing this to have a more yellow – orange hue / tone allows me to let the car blend into the environment more rather than being in a battle against the background.

Here is an example of the image being edited the exact same way but without saturation of green tones being put down:



Here is a good example of a panning shot, this process of capturing images using panning shots allows for completely different imagery that brings out the speed and velocity of a travelling object within the photography, and the visual effects panning has when capturing something. This image works well because of the amount of the vehicle that is in focus whilst also achieving a successful panning shot where the speed and momentum within real time is replicated in the areas of the image that hasn't been focused on.

This is also a unique way to include the environment and the background to blend and merge it into a stretched movement, some images can utilise this especially when reaching high speeds however with static or slow moving objects it is best to keep the image sharp and clear with a higher shutter speed and no body / hip movement.

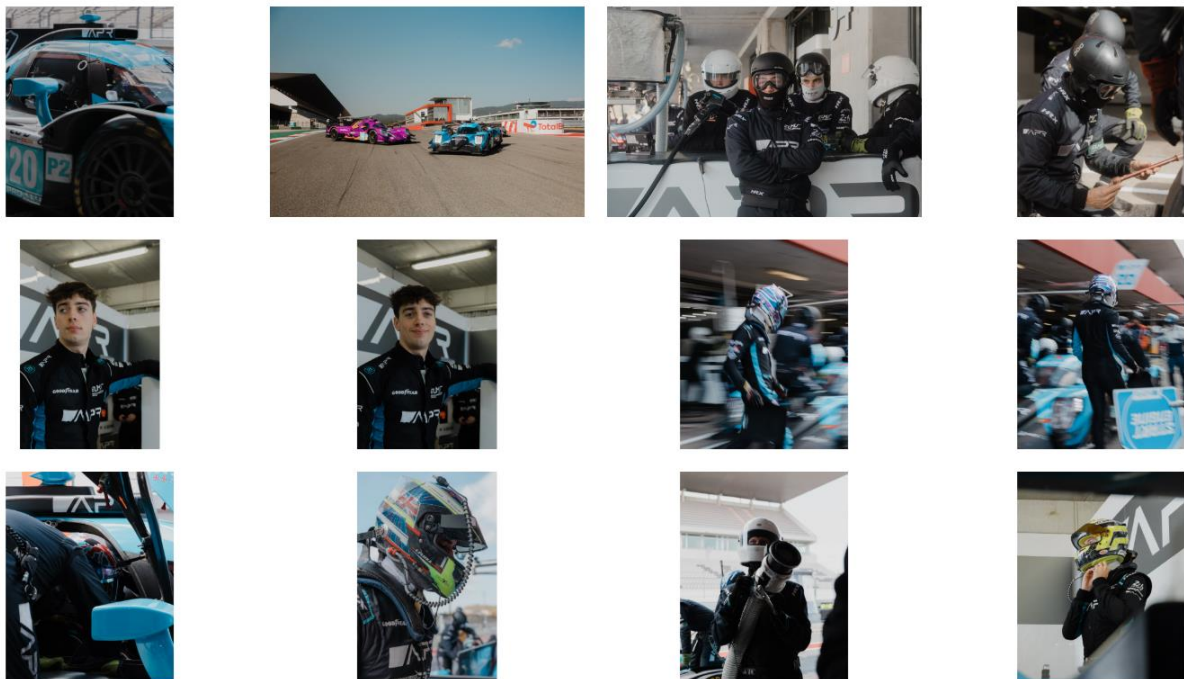


This is an excellent example of a panning shot to use as an example as it gives the viewer a suggestion of the space within the photo and the environment, however the distortion and representation of the cars speed give it a more surreal representation as people buildings and cars disappear through the travel.

I really love the aspect of movement, and this project has opened my eyes to how technical details can be used and manipulated from a camera and how physics, laws and nature can all be combined within a field to capture a moment in time such as this. It only makes me want to drive even further by capturing an F1 car moving 3 times as fast and seeing the possibilities and limitations of motorsport photography and the techniques that are available to explore and experiment with.

This is also one of my most favourite ways to take images as it can be just as tedious as shooting film. The uncertainty between burst is the exact same as taking an analogue image and praying the settings are correct, even with panning shots and the perfect settings if your pan isn't perfect then you won't achieve your desired effect and if the movement is not a clean and smooth transition that goes along with the movement of the car you will end up with masses of blur.

Samual Holdsworth is an automotive photographer who works for the company Spacesuit Media which is a media and photography outlet for any sporting events or organizations. One shoot of Samuel's that I take lots of inspiration from is his Endurance Race series, these select works feature a variety of landscape and portrait imagery.



We see a very close and personal documentation of an authentic motor sporting team / company and the photos give it a very natural and life like energy while still showing the viewer an almost cinematic representation of the subject.

There is a lot of almost soft imagery and documentary imagery such as portraits and work with mechanics in pit lanes however this imagery also brings out the life and culture behind the event itself as we put faces to the spectators and emotions from the drivers.

This type of imagery and work is what I would like to work towards achieving doing on a frequent and professional level if possible, and I essentially take inspiration from any

photographers in this industry of work because I feel like this type of photography holds the perfect balance between creative freedom and commercialism and I believe that taking this type of photography is only for people who enjoy this field and environment.

I also love the balance between pressure and space as you visually notice the constraint and provocation of timing shots compared to images that appear to have been more comfortably and naturally taken with less limitations. This practice also has a perfect medium when it comes to utilizing a camera's full ability and pushing it to the limits of producing images and capturing crucial moments of time as well as the moments where time and pressure isn't the main factor within an image being a winner or not.

The reason I want to make a lenticular print to showcase at the exhibition is because this is the perfect format / type of media that I believe replicates speed, movement and velocity (all major factors of my project) in a physical way. The idea of an image changing as you walk past it or as light pans across it almost gives off the effect of the image / objects moving and this is something I want viewers to be able to experience to some small degree. Although they may not feel the true weight of a regular print of a panning a moving car, they may be more susceptible to feeling the momentum of a lenticular image as they experience a short-lived moment of that transition or angle of a car change speed and direction within a few seconds.

To make a lenticular print you need your images set up and organized to be merged into 1 print. What this does is blends however many images you want onto one page in vertical strips or lines. These lines need to be a specific LPI, which essentially means the thickness and width of the ridges within the lenticular sheet. Here is an example of a lenticular sheet with high and low LPI as well as what they generally are used for.

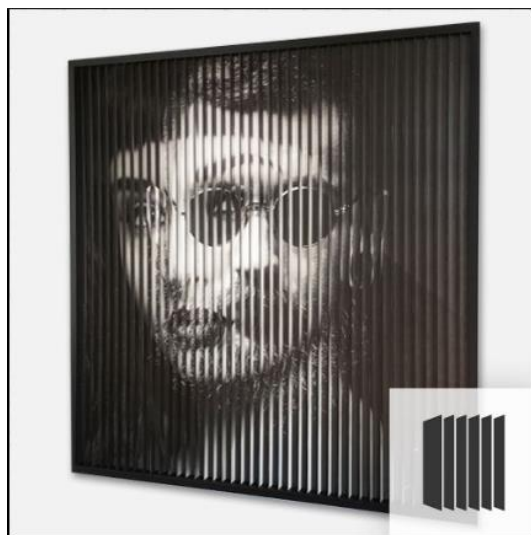


High LPI:

Low LPI:



This is where a high LPI sheet is needed when it is being used on much smaller prints that require a lot more detail within. This is because due to the size of the print and a smaller much higher LPI is required to get the transition or 3d effect which requires more movement to also see from up close. This has been used for all sorts of small prints such as trading cards, post cards, badges etc.



The lower LPI sheet is where larger prints are used. This is because large prints are often viewed from a distance like a billboard or exhibition. with a high LPI sheet on a large print you wouldn't see a single image, there would be a mass of detail spread together however with a low LPI sheet the image has enough surface to refract the image through making it viewable from a further distance and wider angles.

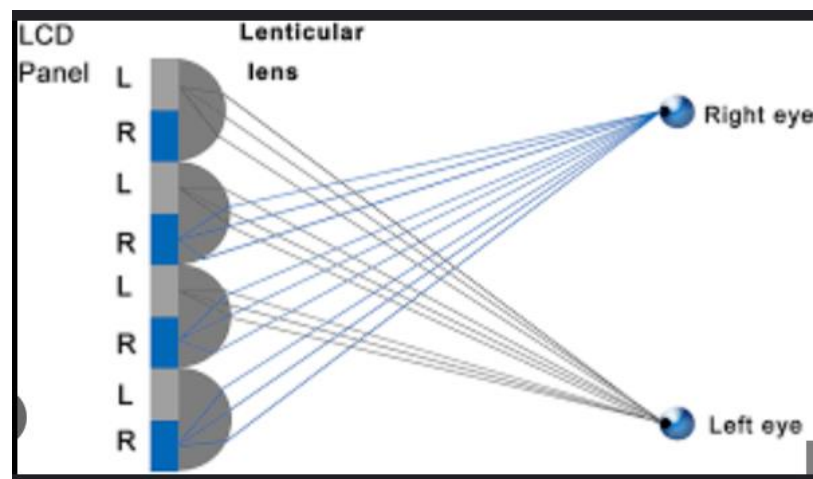
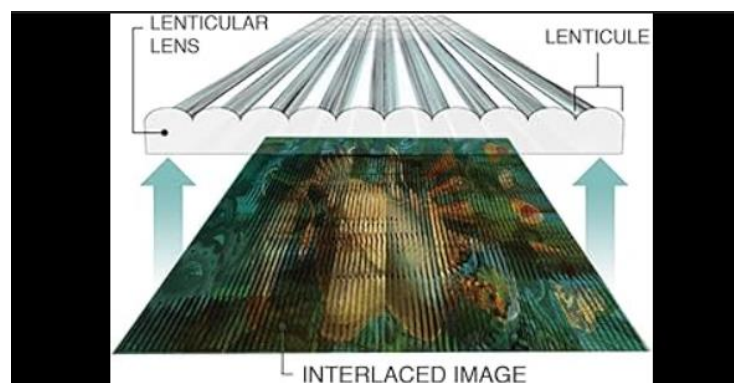
As you can see from the width and space between lenticules  
It allows the effect to still take place from a far range while including the most detail possible.

The image also needs to be adjusted and set to the specific LPI sheet that you are using.

For example, if I wanted to print lots of small trading cards that are lenticular, I would use a very high LPI sheet and format my images together specific to the LPI of the sheet.

First the images that you want to include need to be organized and interlaced using a programme or website. This essentially prepares your images to be ready for printing and placed under the correct lenticular sheet.

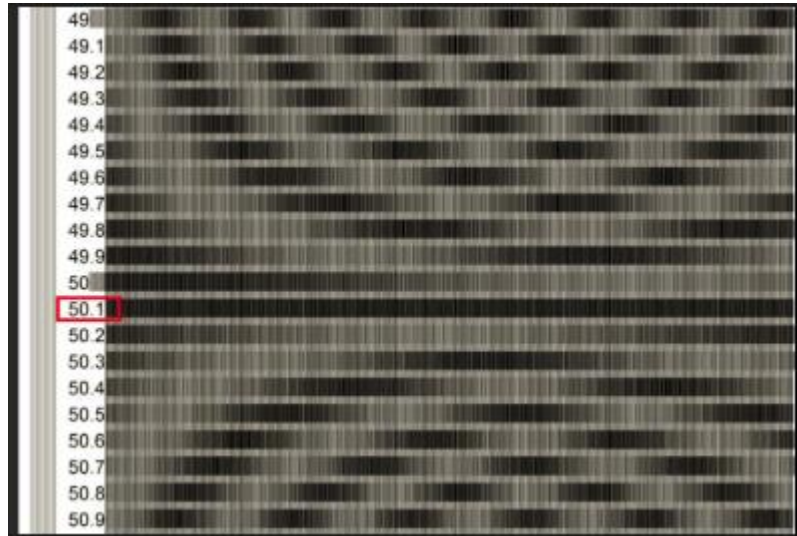
This is a diagram that explains how each interlacing segment of the images needs to be perfectly aligned up to the sheet. Lots of people go even farther than this and use a specific lenticule sheet / diagram that gives the creator the exact LPI to input into your images, so they align up with the sheet perfectly.



This diagram shows how lenticular images work.

Lenticular relies on angles and refraction from the surface of the lenticular sheet. It is almost an optical illusion that lets us see both images fade within themselves due to how our eyesight works and the angles we use them to see objects or patterns that we recognise. I have always been fascinated by the process and method behind this seeing rare playing cards that utilise this method or that use foil / holographic layering and before researching this i though the image was printed onto the surface of the lenticular sheet and not that it functioned as a layer or lens over the digitally altered print.

The clearest line in this diagram is the best LPI for the print (Almost like a testing chart)



This sheet is printed off to find the exact LPI of your sheet so you can set the exact adjustments to your image digitally before you render and merge the images together. This is so you can get the most precise results with the best detail and effect from the print and the sheet. After this I would then get the exact number from the left side bar which you measure by visually picking out the bar that is most filled black / white when looking at different angles. Then apply the LPI number to the programme to correctly format the final print and then you have a lenticular print ready for the sheet you calculated and adjusted your image for applying to. If the LPI was incorrect or the rendered image wasn't set the same as the sheet the image will not be in full detail, and it will not look normal from any angle as the image won't be precisely lined up to the lenticulars / ridges to properly refract the image.

Here are my own examples of images that have been interlaced using a programme for lenticular image making. These are just a variety of examples to see the types of combinations and transitions that can be achieved. In the final product you will only see this blend of images from an off angle where either or the image isn't fully rendered and visible. These are ready for lining up with the corresponding lenticular sheet.

