

Assignment Two; Photojournalism.
'A Day in The Life Of... A Stoke Pottery.'

By Anya Piper.

Artists' Researched:

John Claridge; Documented East End of London – Markets. From: 1960 – 1987.

Lauren Greenfield; Generation Wealth. 25 Years documenting the elite starting with a very young Kim Kardashian. Directed Documentary, 'Queen of Versailles,' Following the family who built and live in the biggest house built in America.

These Following pictures representing a mix of portrait, product and environmental genres are by **John Claridge**. Documenting the life of east end markets in London. Where he heralded from.



Lauren Greenfield, published four monographs (Meaning, writing about a single subject.) and exhibits documentary photography. Her current subject, 'Generation Wealth,' has been chosen to premier on opening night at the 2018, Sundance Film Festival. She is a Boston, USA Born artist.



Bibliography:

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<https://mobile.nytimes.com/slideshow/2017/04/07/t-magazine/lauren-greenfields-generation-wealth/s/greenfield-slide-PMXS.html?referer=https://www.google.co.uk/> [Accessed 5 January 2018].

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Lauren Greenfield, (2018), *Generation Wealth Documentary* [ONLINE]. Available at: http://payload524.cargocollective.com/1/7/241864/12789452/tim.028.t1gm.290417_1600_c.jpg [Accessed 5 January 2018].

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Planning:

Originally, in December last year, I was going to attend a Meetup that was briefed with a mood board about the work of John Claridge. Unfortunately, I missed this opportunity due to unforeseeable circumstances and could not attend.

It was based in the Roman Road market, I knew quite well as I had lived around the corner in E2. A few summers back.

With this project, I am going to experiment with the aesthetic of Claridge. Whilst working out ideas to create a unique selection of imagery for this module.

Sometime a late summer ago, after a kayaking course, I went through Stoke-On-Trent. Seeing the advertising on public transport, is what made me realise the fruition of this current photojournalism project. I was on a Design Crafts BA, originally, but unfortunately failed to progress to second year, so I am retaking this course to hopefully get back to studying something I really enjoy amongst photography. Both of which are a therapeutic remedy that benefits me greatly and has given me a lot back in return. So to do both is something I am very lucky to get to do even if it is a slightly unusual route down the line!

Having recently contacted my University, I've asked them if I could take pictures of students working in the pottery studio and of the kilns... Though this is based in Leicester' De Montfort University. It's still about pottery!!

From this, I hope to visit Stoke-On-Trent a few times and explore the studios of: Emma Bridgewater.

Then, to do an afternoon session of designing pottery from **clay to glazing**.

Log Book:

Assignment 2.

For this assignment, photojournalism brief. Spending 'A day in the life of...' after having initially researched what was needed for a documentary project like this, I looked at documentary photographer interviews on YouTube. Before realizing the planning stage that needed to happen to execute this brief properly.

This helped in more ways than one, as everything soon started to become realized content.

I initially planned a real article around a day and it helped to list the events via a timetabled approach of things that could be done in the Stoke, Potteries area. The requirement would need to be booked in advanced as dates needed checking for certain events that were happening. Such as the late opening of the Wedgewood Museum. Where this only happens every so often.

This led me to plan an independent day at Emma Bridgewater first and then going back to Wedgewood on another day. Allowing for the full spectrum that this piece required.

Equipment I took with me, 2x fully charged batteries, a few SD Cards (Clean,) a tripod and my canon 70D. A flash with batteries for night off camera flash photography and a reflector for environmental portrait shots etc.. Packing the day before. Along with a notebook and paper to write down a journal of facts about Stoke and history of ceramics in the area.

Dates:

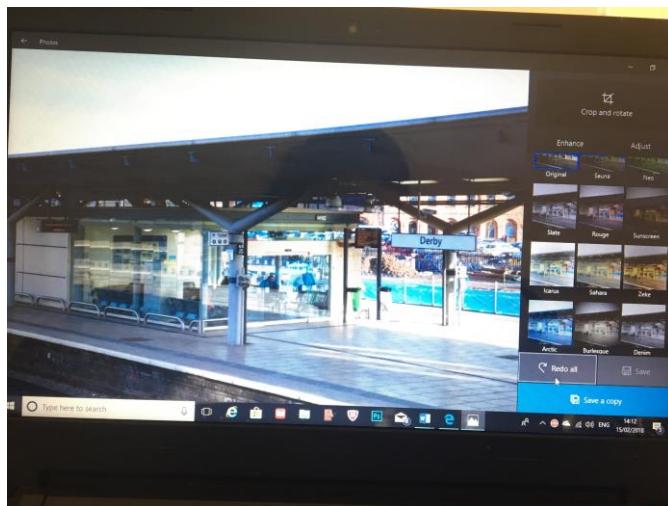
30Th January 2018

On Tuesday 30th January. I started from 9.30am at the station and took a few shots of Leicester Train Station. Before the train departing at 10.01am. From Here I ended up in Derby, taking another picture on the platform en route to Stoke on Trent. Then another on arrival at Stoke itself. I then arrive in good time to check camera settings as appropriate. Before taking part on the tour and collecting required photographic imagery.

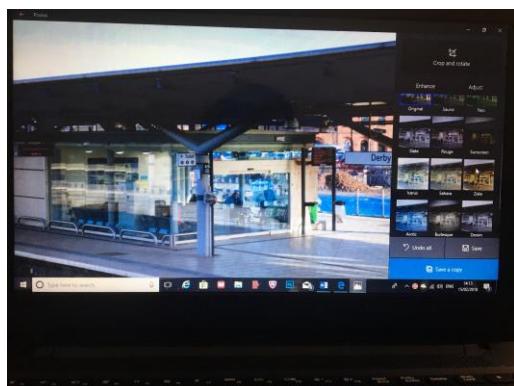
February 18th 2018; Creating Final Edited Images in Publisher: Before I selected the object button in the insert panel in Microsoft word and placing the document as saved images.

General photography editing was finished before, and just now completed the article on 1st March 2018.

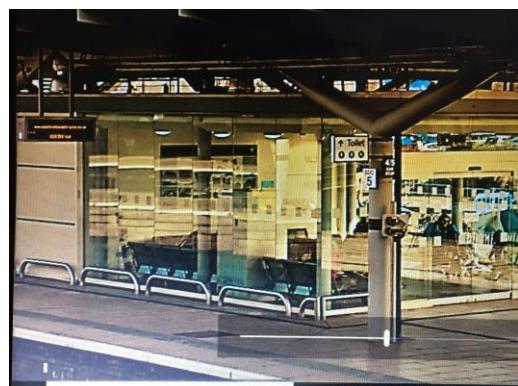
Photography Editing:



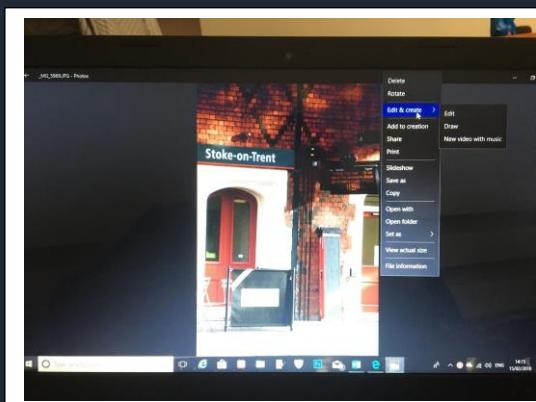
I chose which filter suited the ambience more and went with an original theme because the filters just didn't really work.



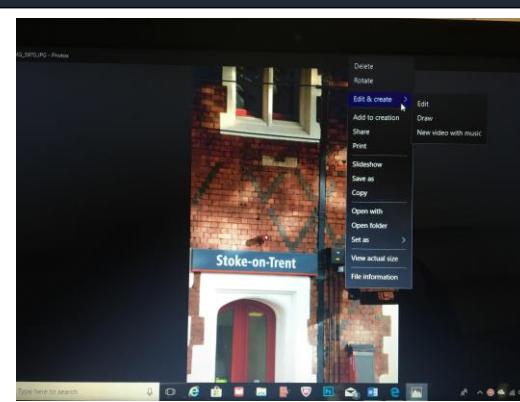
From the original image to the resulting one as seen...

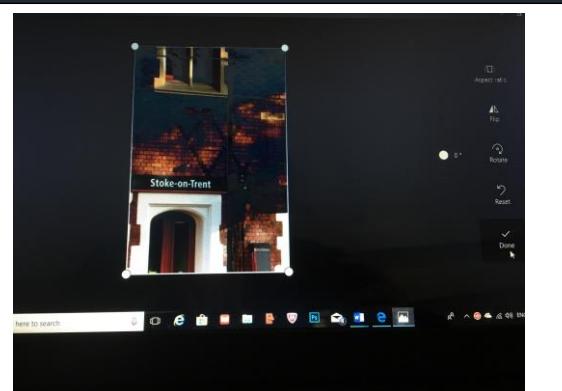


I chose a zeek type filter that enhanced the feel of the image.

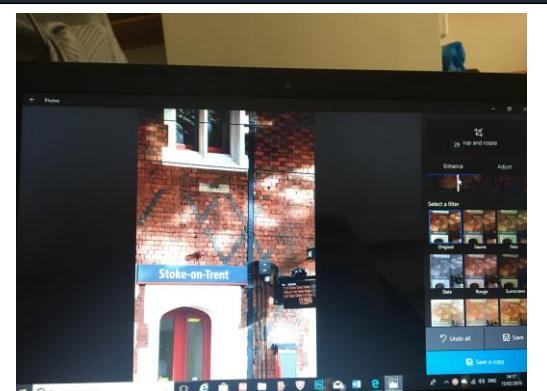


Selecting the edit option in windows' photos' application

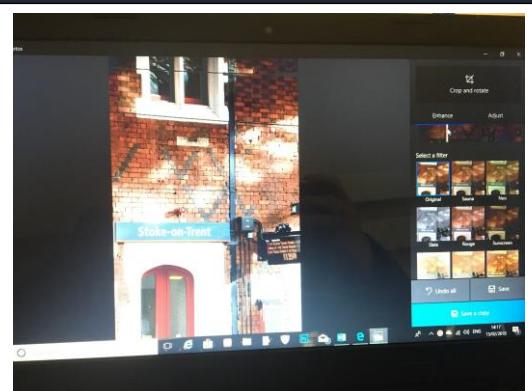




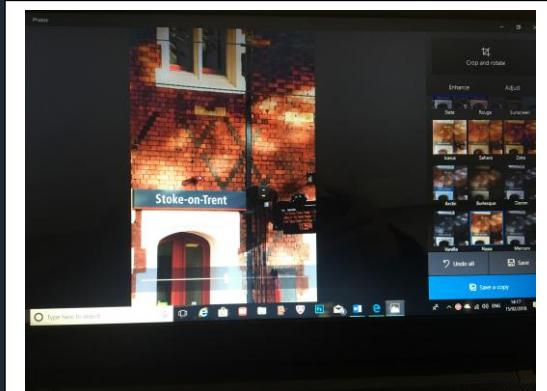
Cropping the image.



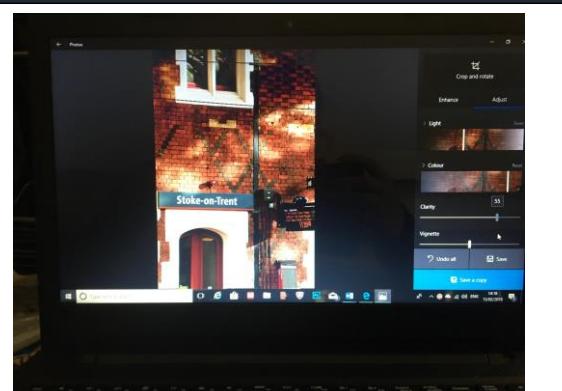
Then choosing a filter, seeing what works.



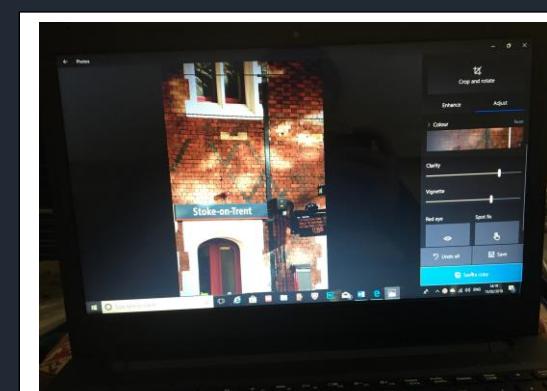
Selecting filter options again.



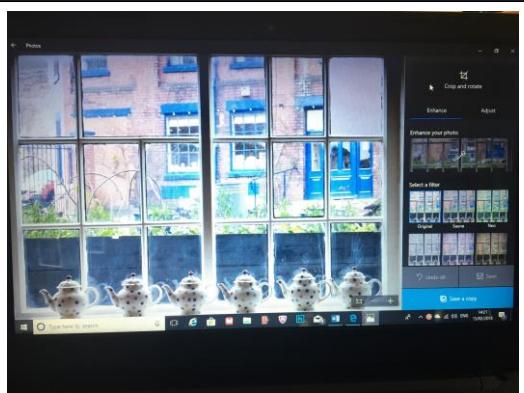
Sticking to original.



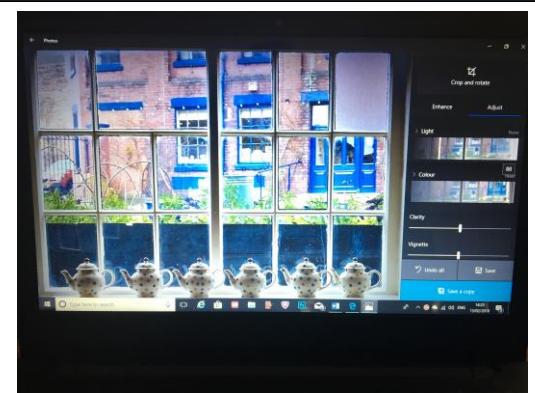
Adjusting the light in the picture. Clarity and vignette options.



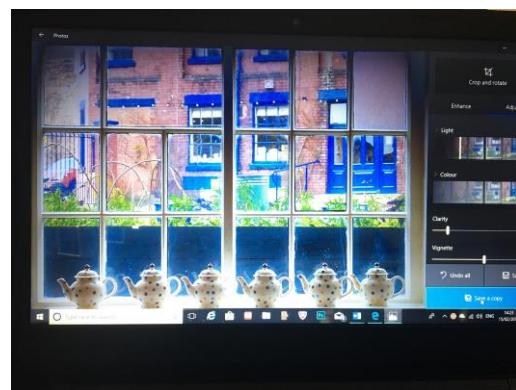
A final edit to the achieved image.



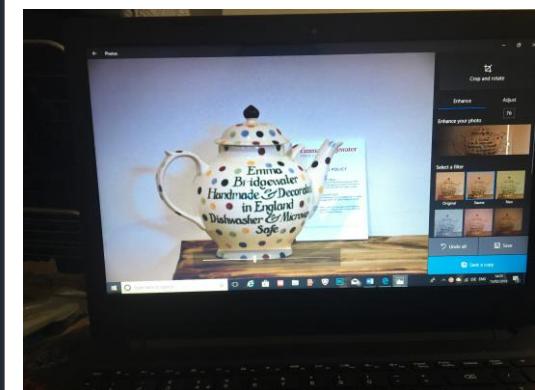
Going through filter options to edit.



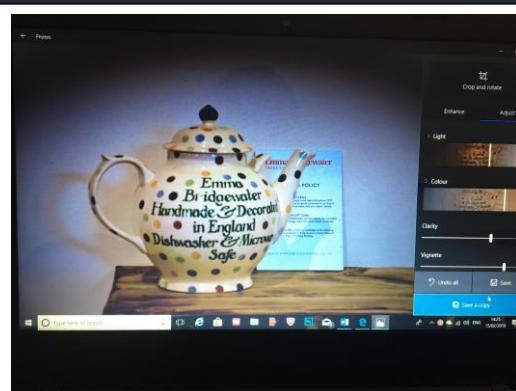
Selecting the light, clarity, vignette adjustments...



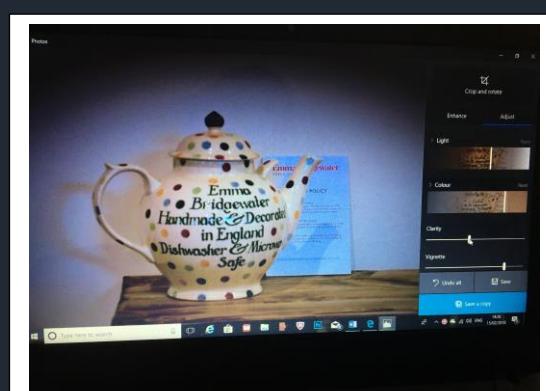
Continuing the adjustments for the options in previous image... showing thus.



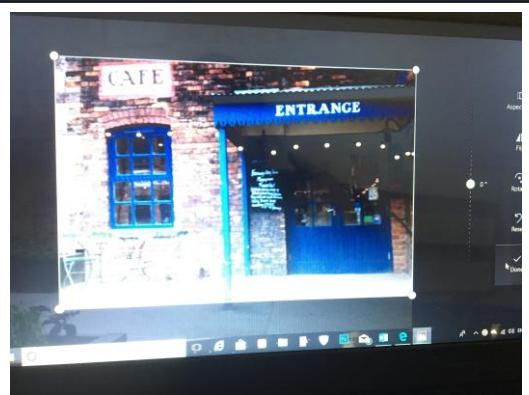
Selecting the filter options, and adjusting the light in that filter.



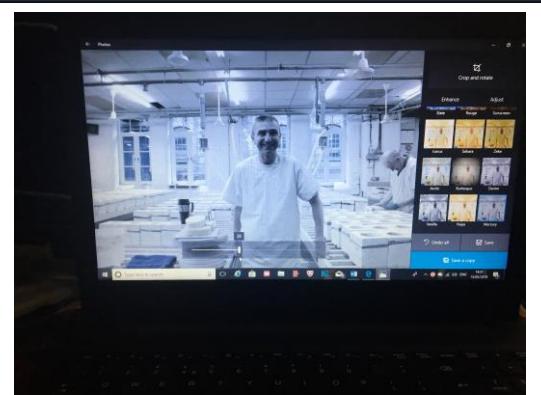
Going through the clarity, light and vignette settings...



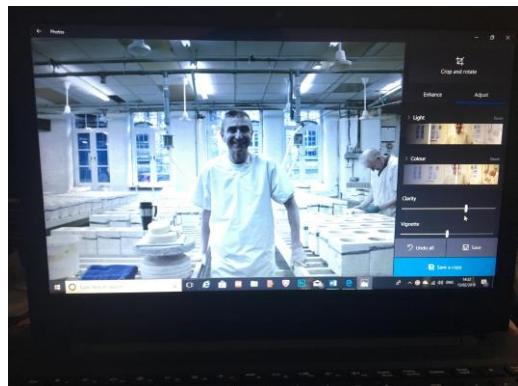
Refining the features for overall taste and aesthetic.



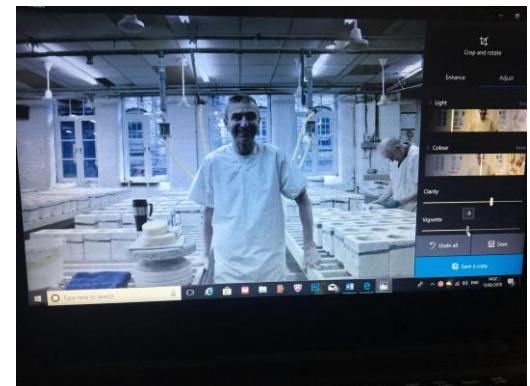
I wasn't sure about this image, I tried to crop it but it just didn't work out how I wanted so didn't use but just for example.



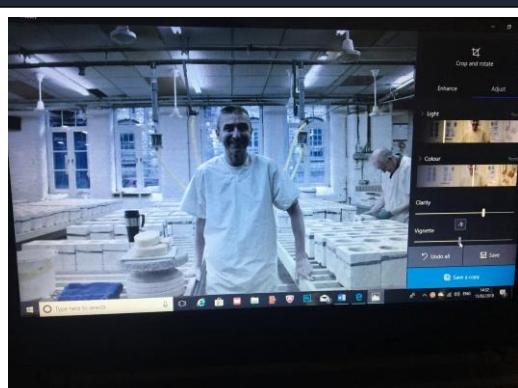
Selecting image filter options.



Adjusting the settings for light, clarity etc...



Fine tuning the detail...



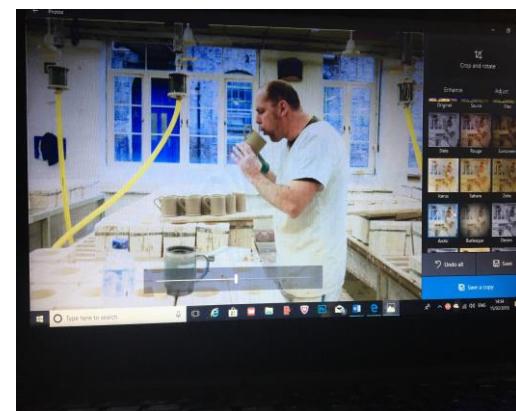
More adjusting to make it look like a factory and highlight more the industrial sentiment.



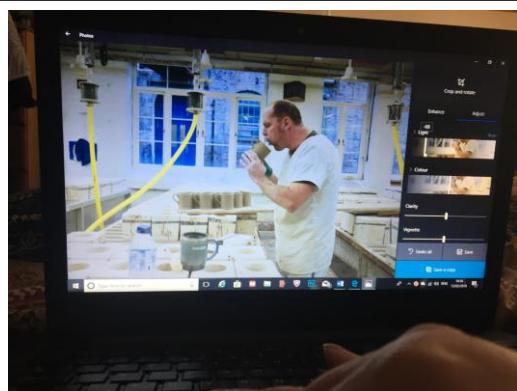
Bringing out the colours, from the original image, I made it look slightly colder to the previous .



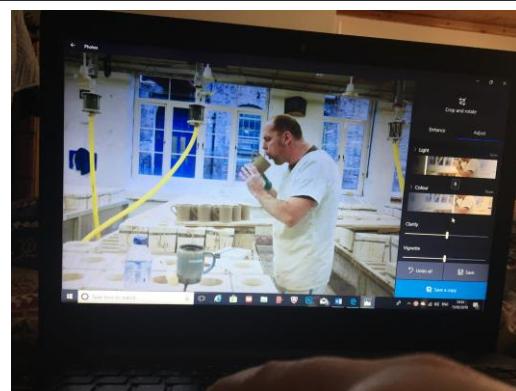
Final edit of image.



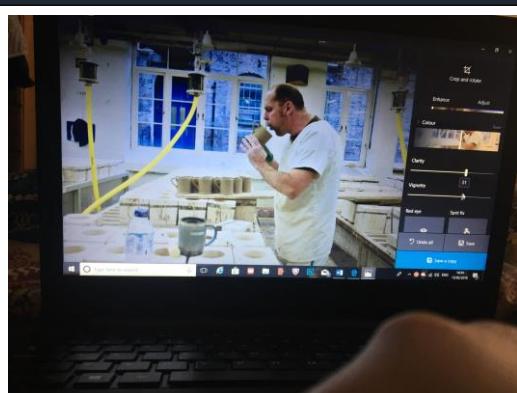
Checking out the filter options once again.



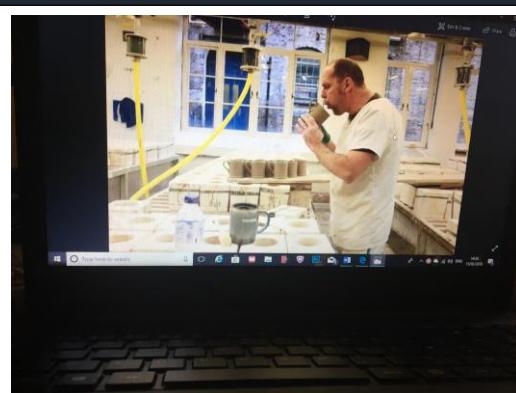
Going through the settings for adjustments.



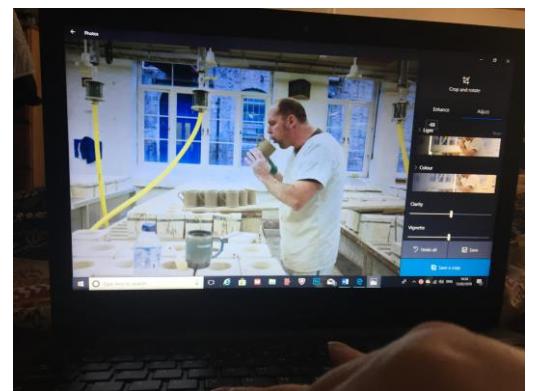
Adjusting as such...



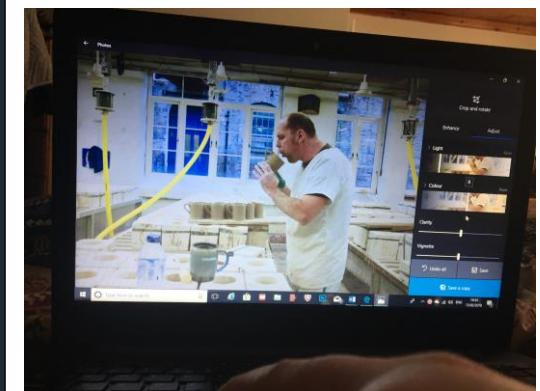
Showing what it is like before adding a certain tonality to the image...



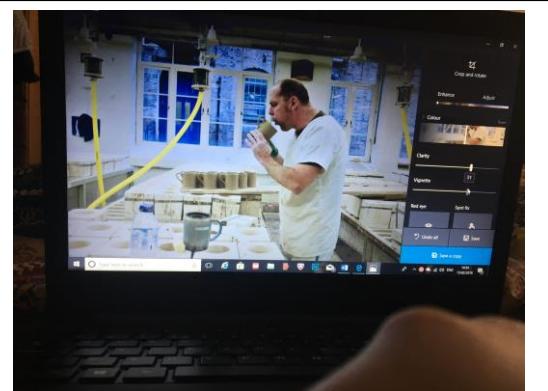
Just a comparison.



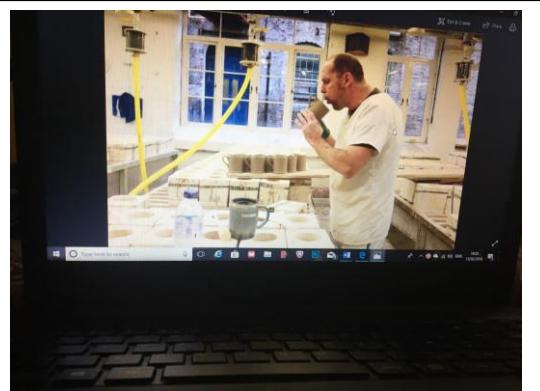
More defining of settings.



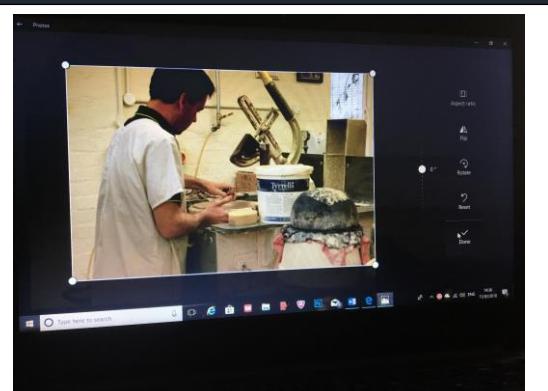
And again.



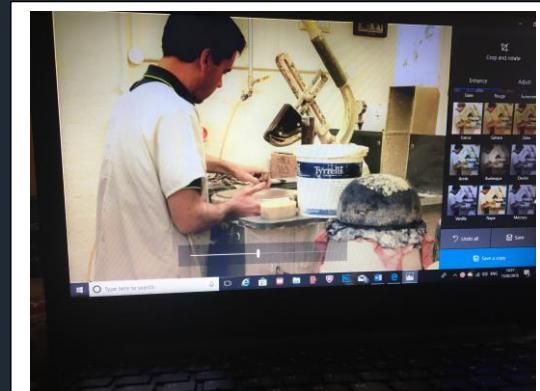
Trying to achieve the same aesthetic as the image before this, giving a different vibe.



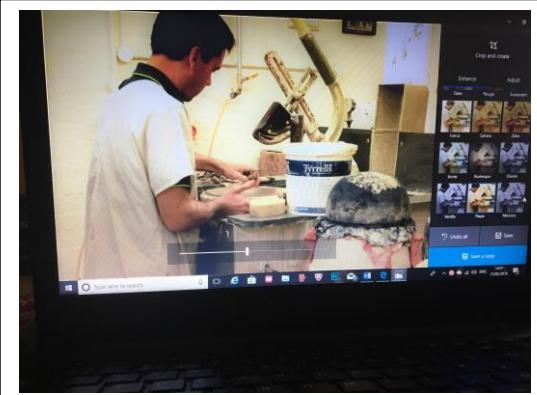
From the original.



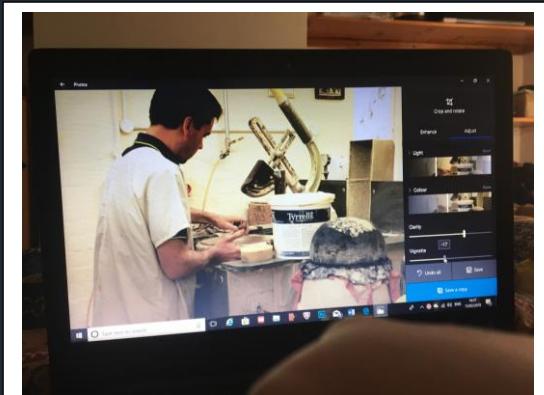
Cropping image...



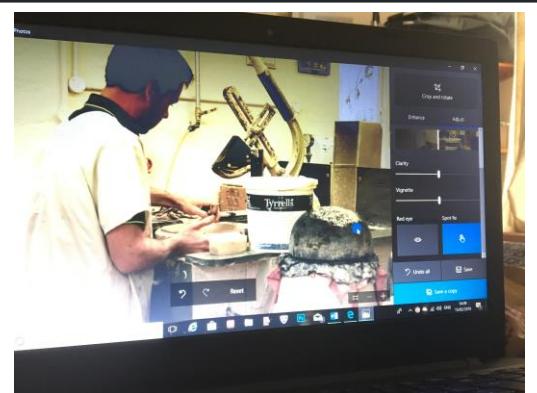
Selecting image filter options.



Again, wanting to achieve a similar effect to previous images.



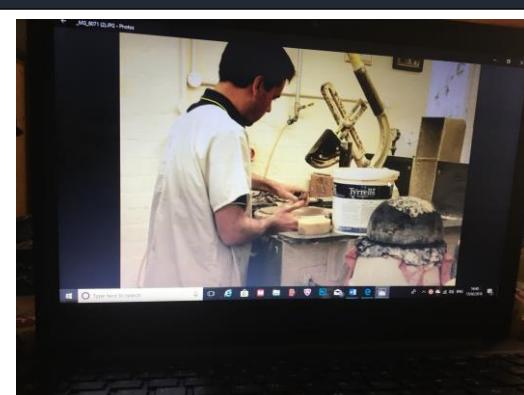
Adjusting the settings as such.



Back to the clarity, lighting, spot fixing image.



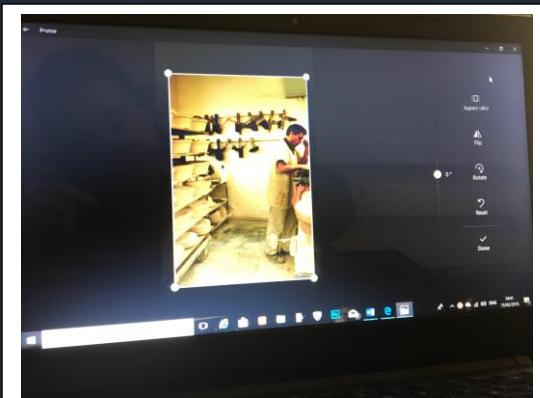
As you can see from the previous image, I spot fixed the object with the clay on top.



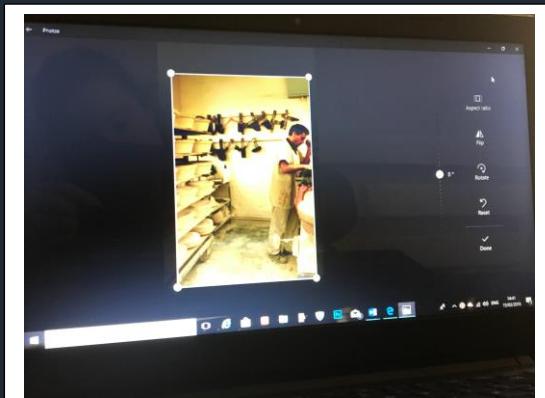
From Before...



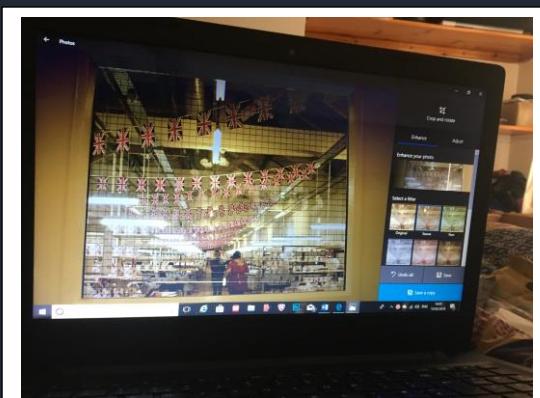
To the final edit.



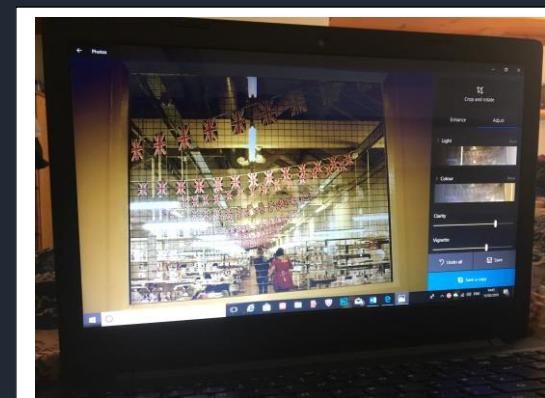
Just adjusting the crop tool.



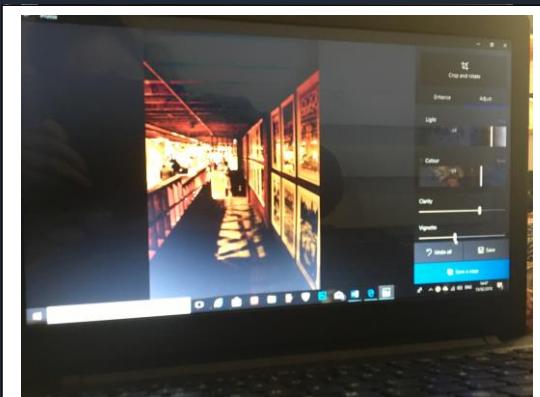
Trying to make sure it suits the angle.



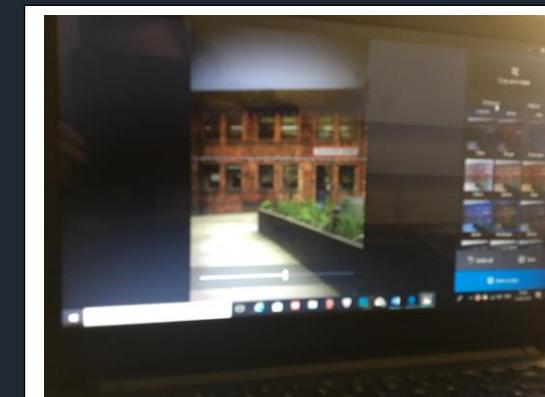
Selecting the filter once more.



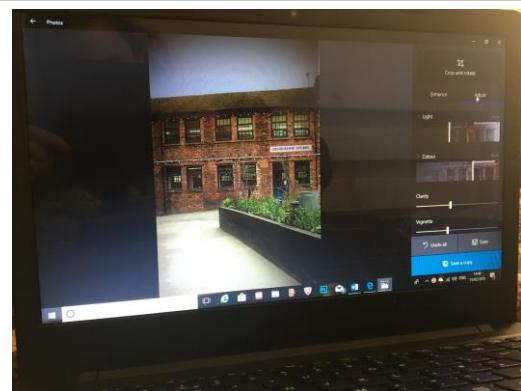
Adjusting the light, clarity options etc...



Selecting the clarity settings and light, vignettes. To refine image.



Going through the image filter options.



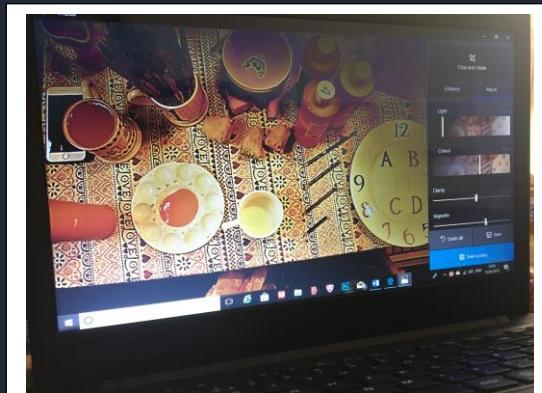
Before selecting or adjusting the clarity, lighting etc...



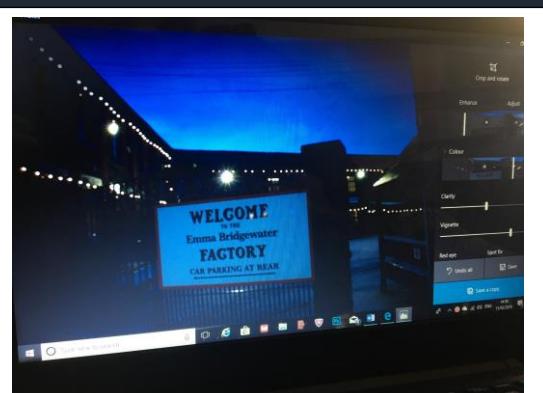
Enhancing image with a filter.



Changing appropriate mood settings.



Again, using the clarity, vignette option to refine the mood.



With trying to convey a more ambient lighting and adjusting appropriately.

Evaluation:

I think that there was also a possibility that I didn't or don't have as much confidence as I thought I did originally with my camera skills. It highlighted this when learning about documentary photography. What was needed to be endured when first planning this assignment.

Since then. To combat this, I have started an independent photography project, taking a photo for three hundred and sixty-five days. An entire year. Titled Reflection. The idea to mix different techniques that must always reflect urban landscape and living. Being a found reflection of anything such as light or shadow. In rain or sunshine. I did this originally on my arts foundation diploma when I specialized in photography on two final major project briefs lasting 6 months. This I feel should be hopefully resulting in using the ISO and Aperture/Shutter Speed in all sorts of environments. Gaining more knowledge and again hopefully confidence in camera work. So as to better aid me for future assignments, where I might not be so sure how to carry out certain briefs given.

Probably, it seems I was also confused about the aspect of 'The Day,' trying to define it compartmentally was somewhat tricky and I don't think fully, I understood what was intended to be achieved for this photojournalism brief.

I think some images in this project maybe lack a little emotional intelligence and can be perceived as cold and perhaps are more 'styled' over substance. Whilst I concentrated on reminding myself when taking the photos, I took about the composition of photography. Especially environmental portraits or Portraiture in general. I really wanted to capture and make use of 'the everyday, situation,' whilst I went on the tour... I was mostly taking pictures and trying to listen in but having had experience in ceramics I kind of knew enough and that helped with what I needed to concentrate on whilst only there for a day.

When starting this project, it was about planning. The commitment and practice shots, is something I needed to have planned better in advance. As I struggled with understanding what the project brief meant, I kept wasting time and changing my mind. This didn't help. So instead I decided to concentrate on a real authentic 'day,' and see where and what it resulted in later when having completed itself.

In general terms, I do think documentary photography is an area I would like to develop personally. As I seem to have a kinship if you like with the idea of 'documentary,' having a moment that could last forever and be represented by future generations from all types of backgrounds and all walks of life, is something that is really appealing to me and as a fan of history, it kind of takes that to a different more independent meaning.

ASSIGNMENT TWO; PHOTOJOURNALISM.

‘A DAY IN THE LIFE OF... A STOKE POTTERY.‘

PHOTOGRAPHY; By Anya Piper.



I wanted to show this project as a 'day' and what i did during this 'day' to visit Stoke Potteries, hence, starting my journey in Leicester Station getting there by 9.30 but actually, with the time stated to catch the train to Stoke On Trent, with a change in the middle from, Derby Station.



Whilst in Derby, with the train all ready on the platform to Stoke, it was a 'transition image' whilst en route and adding a time stamp for the 'day' part. Which i hope is just visible at the left side of the image.



This picture, is also a 'transition image.' for the journey en route as a type of environmental image, adding in customers, but using their shadow to create a certain tone to the feel of the image itself... i tried this out a few times, and had to work out from the movement of the sun and the train to when the shadow might take place to appropriately capture the face of a passenger and his glasses...



Taking another time stamp whilst arriving in Stoke On Trent station.



I wanted to show the local feel outside Stoke Station, and having been there before, i remembered seeing the 'potteries,' on the buses, something of a British Tradition i guess, is what i tried to capture, thus i used black and white.



As i got to Emma Bridgewater Pottery Factory of Stoke on Trent, I wanted to get a different 'welcome,' message across, and use something that was well known to welcome the viewer whom might not have been here but may have a little knowledge of the pottery made here.' She is known for these teapots, and so i thought that it added a different vibe especially with them being on the window ledge like that.



This image was to show, where the viewer is type thing, just outside the factory tour que, i saw this, with the address and then the shadow, which always adds dimension to a photograph



This guy, was one of the first workers, and wanted to try and capture the chirpiness of workers as we began to start the tour...



I thought the action by this man was unusual and a worthwhile environmental portrait. Before capturing this moment, I watched briefly to try and see how I could best achieve this picture, I'm glad I did... mostly, editing images to create the coldness factories sometimes have like this, but always making sure the staff, 'stand out.'



This was getting to the part of the tour, where we could see the real artisans. Originally Kate Middleton had her picture taken with a worker opposite this fellow, but the angle was not right for me to ascertain an environmental portrait as this guy was...



This was an extended view, like a wide angle shot, but without appropriate kit, i made use with my trusty kit lense of 18-135mm. I'm quite pleased with this image, because it shows his studio space and how much care and work is put in to achieving a company standard result.



This image was a 'mistake' originally not intended to use, but it was to good to disregard. I wasn't allowed to take photography without asking but everyone had earphones in so i didn't want to disturb. But i feel that Britain is known for great design, and this was a factory known for it's success in this field, with all the bunting it felt like something to be celebrated and this picture i think highlights that because i want the viewer to feel that they would be welcome inside...



This was very dark as my settings wasn't adequate, it was a bit of a rush and so I edited it using the light tool and it came out rather moody, suitably suiting this image overall I feel.



I wanted to get the marking on the wall for the entrance originally, but i did though it didn't come out, but i thought this would be a great shot of every one finishing the tour to then lead on to the studio bit creating our own artwork... plus highlighting the time of day, which was later afternoon around three pm.



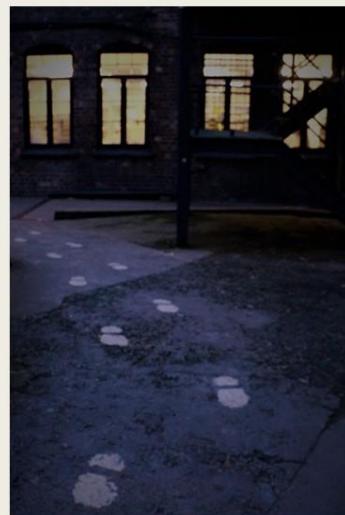
Just a quick snapshot of every day tools for the decorating studio, such as getting an inside scoop... type image...



I wanted to show the products of how you create something like this. You could choose anything but i chose something more of a traditional feel to paint which was a tea cup, also, i thought it would be cool to take an image with a teacup full of tea and another one empty, keeping in mind - using the phrase; Glass half full or empty...'



Using black and white to block out the asthetic choice because i thought it didn't really matter to the viewer of the image, all i wanted to show was what could be achieved if you visited and wanted to create something for yourself, the environment which you would be in and what it would be like, is really what i wanted to capture.



There wasn't much colour in the sky and it continuously got darker, so i remembered seeing these on the tour and went back once i finished in the decorating studio, since i had finished, it was like i wanted to capture workers on their way out but instead got these footprints left after their hard day's work making ceramics from clay. The clay being stuck on their soleless feet only to be removed after the day is over.



It was ironic that there was no sign of 'goodbye,' but only a 'Welcome,' post. Most people wouldn't know what this site looked like if they visited in the early hours during winter, so I thought it would be cool to see that, then in the 'Welcome,' sign you can see the car lights a taxi waiting to go home or your family member picking you up.



Catching the train back to Leicester from Nuneaton, there were no services from Derby via Stoke, so this was my only option, plus I thought it would be a good thing to make visitors plan better their impending travel.

'A Day in The Life, Of A Stoke Pottery.'

Heading to Stoke on Trent, for the day, may seem like an unplanned tale of events that took a turn for the worst, but when researching ideas for this article, it fell in place to the current situation, I find myself in as a creative, just starting out.

To you, I ask, if you could spend a day in the UK, doing something you love... you would be amazed at the opportunities that are out there for you to grab hold of and make use. Before planning, of course.

This is what happened with having first been informed of the factory tour during the Christmas season via family relatives who came around on Boxing Day and made a ruckus as only they seem to know how... so it was pretty simple to book on the website of Emma Bridgewater, and schedule in a date to suit. There were several different options to choose, with having afternoon tea or lunch and a full day experience.

The day began with firstly, heading to Leicester Train Station, for nine thirty, getting there early for the nine fifty-eight service to Derby, where a change took place and arriving into Stoke on Trent Station at around, eleven thirty-five in the morning. Following from this the taxi rank was located to the side of the station where the buses take you into centre of town with the 'Potteries,' advertised as seen.

Having got there an hour or so early, you met with a friendly atmosphere and jovial staff, who endeavour to help and take care of you, by way of making a welcomed cup of tea or your preferred beverage. Obviously considering the acquired use of one's credit card!

As one does what is only a natural thing to do with people watching when alone and trying to be a youthful, independent individual, the plight of other conversations seems to take a devastatingly intriguing existence. When a duo of two women make conversing into an art form talking about the students they are developing at Stoke's University in the design department. The factory and café take on a different dimension of a communal haunt for Stoke on Trent's bustling scene of locals. With the infamous potteries accent becoming ever more apparent.

Then, another duo (Of the male counterpart,) walks in and asks for the factory tour, taking place at one forty-five in the afternoon. A bit too creepy to be exact as that is the one, yours truly was scheduled to begin at, coincidentally. I head down to where they had previously been and follow behind before shortly seeing the sign for the 'Factory Tour,' and an Emma Bridgwater Teapot by the reception desk, attended by a tour guide and a receptionist. We were told to wait a while, while others began to arrive. Based in the gift shop, it was great to see the way the staff had creatively placed products around the open spaces and even on the window ledges. I had enough time to take advantage and make some images, before following the guide into a doorway and being welcomed to the first section of the building. This then led to an environment of an assembly line of works, one after the other, completing various tasks

from demoulding to checking the products and lining them up onto the trollies and taking twenty-four hours to be ready for the kiln firing or decoration. Here I asked one man, who kindly posed for an environmental portrait. As the tour went on, we got to see how the plates were made and almost flipped in mid-air like a pizza, and using a wheel, refining the products the makers had carefully and considerably made. Making good timing for even, much more needed portraits. It felt very much like you were in Charlie and the Chocolate Factory, where corridors, became smaller than they looked, and rooms were filled with a menagerie of goings-on, from decoration to quality control and so on. It indeed, proved to be a photographer's paradise.

As the tour wrapped up, walking down an exit ramp and back into the café entrance area, the tour guide, stood graciously waiting for goodbyes and further guidance towards the decorating room.

An hour later after finishing the tour, we head to the direction of the 'decorating studio,' you are greeted by more friendly staff who attend to your chosen table to talk you through the process of decorating your ceramics of further choice. Informing us that the colours or glazes look very differently than when painted and to best use the plate depicted as a clock to get an idea. Following a quick technical demonstration. Before you set up on your own and get as creative and intrepid as one can.

The evening approached and soon the ceramics were finished to be taken care of for the next two weeks, whilst various logistics happened in between a kiln firing and shipping. This sadly was approaching the end of the day in the life of a Stoke Factory and had

been an enjoyable day at the very least. One worth coming back again in the near future.

Back to Stoke on Trent station and heading home to Leicester via Nuneaton on a late service. Wherever you travel from, do make sure you know your route to get home, as you most certainly do not want to be stuck in the middle of nowhere.