

# NORTH SEA TO THE EAST

A personal landscape of Teesside and North Yorkshire

**John Powls**

*'This is a personal landscape of Teesside and North Yorkshire. It is my response to my native landscape which I have known from when I was a boy.'*

So writes the author in his introduction who, through his poems and the artworks selected to accompany them, reflects on a lifetime permeated by a sense of place.

As with so many places that once fuelled the powerhouse of Britain's industrial past, both the land and the people of Teesside must look to the future in order to renew their identity from among the decay of the recent past. But a vital part of this regeneration can only be achieved by also looking back.

In this lies the essence of John Powls' poetry in *North Sea to the East*. Each poem evokes a sense of both longing and belonging that transcends mere personal nostalgia – inspiring among the poet's contemporaries a fellowship of memories; while for those generations following he writes so that they might better understand their past in shaping the landscapes of the future.

As the poet has it: 'so their memories might know too'.

## ABOUT THE AUTHOR

Teesside born, **John Powls** is a long established writer with a broad ambit encompassing journalism, drama and contributions to other artists' books.

But, above all, he is a landscape and seascape poet with a considerable body of published and exhibited work who has long and frequent experience of performing this, including on television, radio and the internet.

His poetry is influenced by the Romantic tradition and has been inspired his native North East of England and Dartmoor with interesting diversions to London, Japanese gardens in England, the worlds of visual art and music – and Route 66!

In developing his particular heritage of language, John aims to innovate in realising his themes on the page – including with design – and in performance. He is fascinated by the interplay of anticipation, memory and experience.

John collaborates with artists, printmakers, landscape photographers, videographers, musicians and other poets in multimedia projects, often establishing working relationships that have spanned many years.

He has worked most regularly with the photographer and musician, Carol Ballenger, over more than twenty-five years and with other colleagues in the Arts Live group for almost as long.

For more on John's writing career and current projects go to his website: [promiselandpoetry.co.uk](http://promiselandpoetry.co.uk)

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# HALSGROVE TITLE INFORMATION

**NORTH SEA TO THE EAST**

**a personal landscape of  
teesside and north yorkshire**

**JOHN POWLS**

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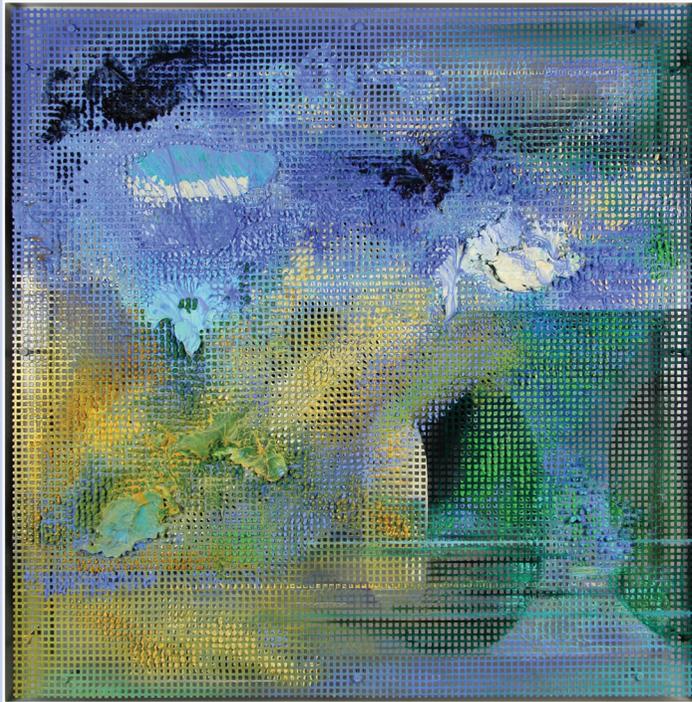
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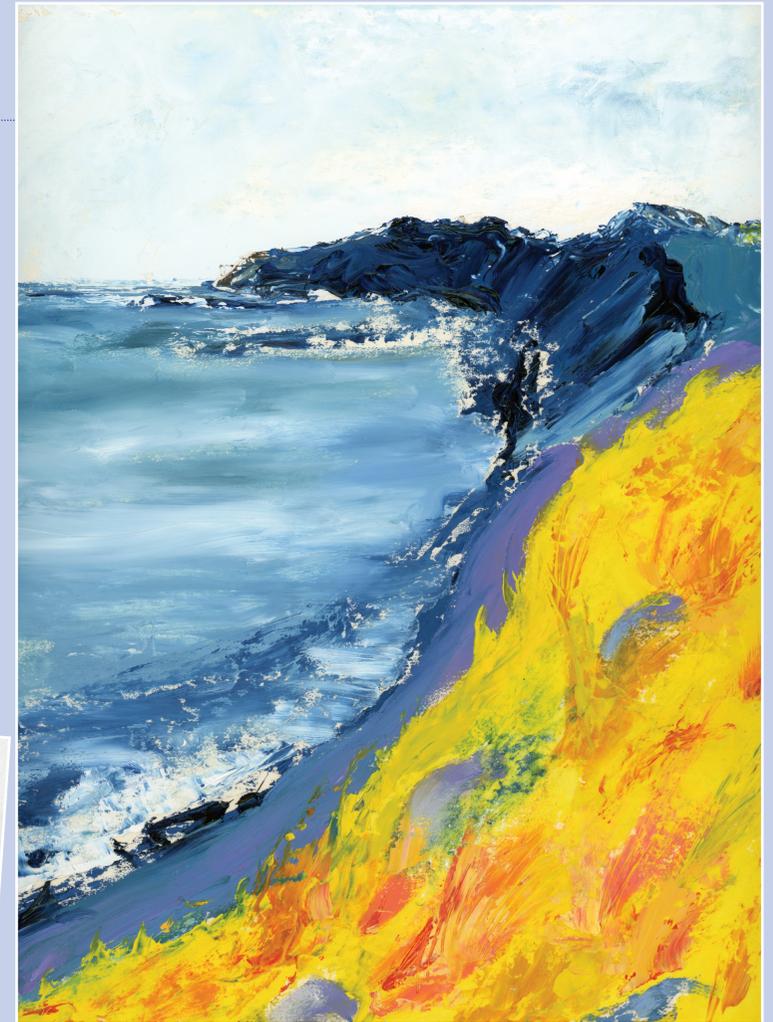
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Above: 'Relentless: Esk - Relentless 2' by William Tillyer © 2020 William Tillyer



'Above: The Masham Hotel' by Lynne@SmoggieArt  
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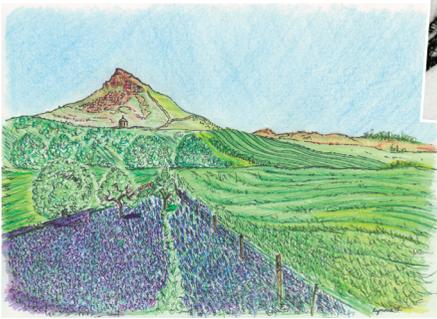


Above: 'Kettleness Scar VII' by Kay Spare © 2020 Kay Spare

Right: 'Goldfinch' by  
Richard Spare  
© 2020 Richard Spare



<b>SUNSETS' SHADES - ROSEBERRY TOPPING</b>		
After Thomas Pierson and for Lynne		
Even now Remember: Take five minutes For the sunset When it burns Into being; Is it special For you? Then soon it Will be night And cover for Secrets Shared with few Or one Only Odin's Broken hill Made somehow Complete Your becoming Profile Distinct and Distinctive Shows your lineage Shot through With iron Now	From these vantage Points Below the Summer house of Childhood memory Grown wild With bluebell haze And heather's bruise Of beauty Then the hour Of pink, blue wash Deepening And burning gold Setting left bronze On hillside Fleeting artefact; Threshold time Of softness And some sadness Longshadow; Of the blurring Of the edges Of things It is the time To watch this Watercolour sky	Quietened Until only Last clouds Still search For shades of Ochre and jet. It could be me It could be me But not this night Rise again

This page: 'Roseberry Topping with the Bluebell' by Lynne@SmoggieArt © 2020 SmoggieArt  
Opposite page: 'Roseberry Topping with the Shooting Lodge' by Lynne@SmoggieArt © 2020 SmoggieArt



Above: 'Adaptive Measures III' by Lindsay Mullen © 2020 Lindsay Mullen

Example of a double-page spread.