

clarts /kla:t/

noun: clarts

1. Sticky mud; filth

Lorraine Clay

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Biography

From a very early age I have been interested in crafts and 15 years ago gave up a career in the DSS to become a full-time potter. Since then I have worked in Mental Health as a pottery tutor, recently as assistant psychologist, and completed a Foundation Degree in Contemporary Ceramics.

I live in Hexham and run workshops regularly on demand. I have portable equipment.

Influences On My Work

I have a passion for Archaeology, the Natural World and have worked on a number of 'digs'. I have used clay from a dig to test out its special qualities. Ageing, weathering and mortality continue to resonate in some of my pieces. Leaves and trees, the seasons return me to happy childhood memories and I would go a long way to protect a tree or our fragile natural habitat.

Previous shows/exhibitions:

Glazed Expression I and II - Holy Biscuit
Biscuit Factory
Shingley Christmas 2010, Rufford 2010
Art Tours including Horsely and Hexham
Dorman Museum, Middlesbrough
Crook Hall I and III Durham, Oriental Inspirations I and II Durham,
Shepherd's Dene 2016

Articles

My weathered work has appeared in the Courant twice.
I've written short articles in the NPA magazine.

Outlets

I make custom made dishes for Shepherd's Dene;
I have work in Haslam's of Hallgate (Hexham)
The Glass Gallery (Consett)

Carolyn Corfield

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Carolyn Corfield's sculpture displays an ongoing narrative, pursuing a journey into recollection and reflection which relates to both historic and contemporary issues. As a mixed media sculptor, based in Darlington, she is well known for her compelling figurative pieces in porcelain and stoneware, on occasion incorporating metal or glass and suitable for either interior or exterior display. Also carving in wood and stone, such pieces were combined with ceramics and displayed as part of her Film Installation Trilogy (2006/10/12) which in tandem with multi sensory aspects, featured moving images to 'clothe' her sculpture.

Here displayed are Carolyn's Riveted Series, giving a nod to the North East's Industrial past and present. An angel entitled 'Welded to the Job' references the fiery furnaces of the metal forgers (often portrayed as the hell fires of biblical texts) and pays homage to their arduous task. Other pieces allude to the legacy of these iron masters with glazes emulating the texture and finish of rusted metal. A longstanding shipbuilding heritage put the NE at the forefront of the world stage and the inventiveness from which the railways were born turned the area into a beacon of industry.

In contrast, 'Empowered' relates to a future prosperity, closely linked to research and development projects within the area. Innovation in the field of medical interventions involving prosthetics and bionic technology now produce superhuman achievement in the realms of sport and predict major transformation in civilian and military activities.

Exhibiting throughout the UK and abroad within the municipal and private gallery sector in solo and group events, Carolyn's one off pieces are held in public and private collections worldwide.

Her work is locally available at the Jo Cornish Gallery, Northallerton;
No.42, Bishop Auckland; Tower House, Seaton Sluice
and North East Art Collective, Eldon Gardens, Newcastle.

Susan Crame

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Artist Statement

My career to date has been working substantially in the Voluntary Sector, with fund-raising, finance and office administration being key parts of my responsibilities. Alongside, more directly related creative work, has been as a qualified florist and also in confectionary, using the ancient skill of sugar craft on wedding cakes in particular.

Though I came to ceramics about 15 years ago, it was the 4 year part-time Foundation Degree in Contemporary Ceramic Practice completed in 2010 which moved me forward in the direction I follow today.

My clay of choice is porcelain. Thought by some as a difficult medium, I love its purity and translucence. My colour palette, inspired by Chinese celadon glazes are a result of ongoing tests and experimentation. The gentle, cool blues and greens of the celadons achieve for me the calmness I wish to achieve in my tableware, vases and platters. Teapots are one of my favourite specialisms.

I work from home in a small well equipped workshop which I also use for small groups and tuition, especially working on the potters wheel. I continue to work for a large charity using other skills and have happily introduced the joy of clay to many through a recently funded opportunity.

Exhibitions, Festivals and Purchasing Opportunities

Many of these are repeated annual events

Potfest Scotland - Scone Palace, Perth

Pots in the Pens - Penrith

Glazed Expressions - Holy Biscuit, Newcastle

Crafted by Hand - Masham N. Yorkshire

Great North Snow Dogs Event - Gateshead

St Oswald Hospice Fairs Newcastle

Private Commissions

Pat Dalton

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I live in Middlesbrough and my studio is in the large attic of our Victorian house.

I glaze and fire my pots in the garage.

I make Rock Pool Dishes and Bowls and coil built pieces (Crevice Boulder and Pod form pots) which re often 'bashed' , and sometimes carved, to alter the shape.

I also make slab pieces. All my work is handbuilt and each piece individual. I mainly use Craft Crank material, but also porcelain and special white hand building clay. My pieces are usually multi-glazed, often using Ash glazes. My work is fired to Stoneware (1250 o c.) (Electric kiln).

My work is inspired by the North East coastline. I impress seaweed and other objects found on the beach into my rolled out clay and use other items to create textured surfaces. Glass may be placed in the Rock Pool dishes, at the glaze firing stage, to create the illusion of water.

I have taken part in Exhibitions with the Roseberry Ceramic Group at the Dorman Museum, Middlesbrough and the Danby Moors Centre.

Exhibitions with NENPA include:-

Oriental Museum, Durham, Durham Cathedral, Crook Hall, Durham and the Joe Cornish Gallery, Northallerton.

My work is exhibited in the following galleries:

Mick Oxley Gallery, Craster, Northumberland;
Dockside Gallery, Tweedmouth, Northumberland;
No. 42, Bishop Auckland; The Old Courthouse, Thirsk;
Trattles, Whitby.

Dee Dickson

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Artist Statement

My background couldn't be further from ceramics, my career pathway taking me from a science degree to social work and then to setting up my own holiday cottage lettings business.

Coming into the field of ceramics late in life has been the completion of a dream and a hobby, enjoyed for several years in my late twenties, has now become a passion. I successfully completed a 4 year part time Foundation Degree course in Contemporary Ceramic Practice at Newcastle College in June 2010.

I share a studio at the Biscuit Tin, Newcastle and work from there and home. My primary influences are colour and form. I like bold, simple designs with strong colours to enhance effect.

My inspiration comes from both organic and inorganic sources, from the patterns of waves on the sand or pebbles on the beach to 20th century art and ethnic designs.

I use a variety of techniques depending on what I am making and have produced a diverse range of pieces including sculptural forms although most of my work tends to be of a more functional nature.

Ceramics fascinates me in its diversity and its almost inexhaustible potential as a medium for expression. I enjoy working with clay and letting my imagination come through in the finished piece.

I attempt to produce stand alone pieces which are strong in shape and form and pleasing to the eye. A piece to be used and enjoyed.

My work has been exhibited in The Biscuit Factory, The North East Art Collective and several galleries around Northumberland.

Sue Dunne

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My work directly reflects my year-round fascination with natural history, particularly plant-life when it's wild. Over the months, seasons and years I have been building up a library of records in the form of moulds of pressed flowers, twigs, seeds, leaves, berries and feathers.

I feel privileged that something as beautiful, but so flimsy and transient, as a flower can be given more permanence by my ceramic work.

As well as through the colouration, the methods I use ensure that each piece is a separate and individual work of art rather than using 'mass-produced' identical moulds. Everything is twice-fired, the colour being applied before the second (glaze) firing at just under 1100 degrees C.

My workshop near Hexham is open by appointment, please contact me to arrange a visit.

Biography

BA in ceramics - Bath Academy

Member of Network Artists Northumberland

Exhibitor at Potfest (Penrith) since 1996

Winner of Craftsman Magazine Award 2007

Commissioned to design and produce ceramic eggs for the 'World of Beatrix Potter Attraction' Easter Egg hunt in England since 2008, and in Japan for 2011

Magazine article - Craft and Design Magazine 2008

Newspaper article - Die Zeit 2010

Collaborations, especially with poet Linda France as in Book of days

Several joint projects, especially with artist Rosie Villiers-Stuart

Dick Graves

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I have been making pottery since 1980 when I set up my first pottery on an industrial estate in Jarrow. One of my first customers was The Bede Monastery Museum for whom I made some bespoke pottery. After a very brief excursion into a partnership, I took space in a disused warehouse in Newcastle upon Tyne where my wife, Gill, and I built a new pottery and worked until 1990 when I began teaching full-time. Reluctantly I sold the business to some former students whom I had taught and I am pleased to say that the pottery is still running. Between 1990 and 2000 I helped to organise summer schools in Botton Village, but it is only since I retired from teaching in 2012 that I have returned to making pottery and developing new work.

In the past, I had always regarded stoneware as my basic product. This ware is impervious, being fired to 1280oC, and intended to be totally functional. When re-establishing my pottery it was the first thing I set out to do. As well as enjoying the process of throwing pots on the wheel, I am fascinated by the effects of the glaze on the finished item. To this end I am continually developing and experimenting with new glazes and the range of variation that can be achieved by using gas and reduction in the firing process. Recently this has led me to work with Raku, a process which requires removal of the pot from the kiln once the glaze has melted and plunging it into sawdust in a smoke pit. This creates a highly reducing atmosphere which can produce metallic lustres in the glaze and turn unglazed areas black. Since it is only low fired the results must be regarded as purely decorative. The excitement of opening a newly fired kiln remains undiminished and after many years there always surprises.

My work is currently for sale at the North Yorkshire Moors Visitor Centre, Danby and at Saltburn Station Gallery, Saltburn.

Laura Hancock

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Artist Statement

My interest in pottery has been ongoing since childhood, having spent many hours in my Dads pottery workshop at home in Washington.

My involvement in making my own studio pottery developed further whilst being trained by Dad, Alan Ball, at Biddick Farm Arts Centre (1988-94).

Since 2005 I have developed my work from domestic ware and glazed studio pottery to an ancient smoke firing technique. After building my work from slabs, I apply a very fine slip and burnish the leather hard pots. The pots are then biscuit fired to around 980 degrees. I decorate the pots with slip which acts as a mask, these marks will be the colour of the clay body. I follow with the decorative smoke firing. I use a bonfire bin, allowing the combustible material, newspaper, straw, sawdust, leaves, to burn around the piece. After scrubbing of the slip and drying the work, the pots get a beeswax polish to finish. The pots have the tactile, earthy quality I am looking for.

Influenced initially by African Art as well as the shapes and textures of nature, my hand built vessels and wall hangings have a tribal feel. I use natural materials, such as driftwood and leather to decorate my wall hangings. Currently I am enjoying a more contemporary development to my work.

I work from my studio in Westerton, Co Durham, where I am constantly trying to improve my building skills and the surface quality of my work, as well as decoration techniques. I supply work to local galleries and sell direct from my Etsy Shop.

I host 'Pottery Experience' days at my studio where the students learn a little or a lot, depending entirely on their needs, joining education with relaxation.

I am a member of the Northern Potters Association.

Exhibitions/Shows: Biddick Farm Arts Centre Washington, School House Gallery York, Water Street Gallery Todmorden, Joe Cornish Gallery North Allerton, Moot Hall Hexham, Pots In The Byer Allendale, Potfest in the Pens Penrith. You can also see my work at Gallery 1611 Alston and The POD Bishop Auckland or by appointment at Westerton Pottery.

Melanie Hopwood

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Melanie Hopwood Ceramics, Garden
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Melanie is based at The Hearth Arts Centre, Horsley, Northumberland where she creates ceramic works including sculpture, framed wall pieces and jewellery, often inspired by interesting geological features and rugged, weathered landscape and coastline. Through her work Melanie explores the possibility of capturing echoes and traces of the passage of time. Evolving landscapes; abandoned industrial sites; the presence of a place and the tenacity of nature are recurrent themes.

Rockpool Boulders emerged from a collaborative project between Melanie and writer Sue Spencer who wrote a number of haiku poems in response to the ideas behind Melanie's boulder forms. Metal letterpress is used to imprint the words into the surface of each piece. Melanie now also incorporates some of her own 'haiku'. Layered Landlines and Fragments series incorporate recycled glaze which is embedded into the surface of each piece prior to firing. Most work is finished by firing to 'stoneware' temperature – approx 1260 degrees Celsius which creates a greater degree of interaction between the clay and glazes/oxides.

A graduate of Staffordshire University (1995) Melanie has held Artist-in-Residence posts at Barnard Castle School, Uppingham School and Pangbourne College and has over 20 years experience leading ceramics workshops for children and adults, including a monthly pottery group for people with memory problems/dementia at Chrysalis in Tynedale.

Regional galleries/outlets where Melanie's work can be seen include Robinson-Gay Gallery, Hexham and The Sill, National Landscape Discovery Centre. Melanie also shows/sells work through galleries in Durham, Edinburgh and the Scottish Highlands.

Karen Lewton

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From Teacher to Potter

Ten years ago, I retired from teaching, and took up clay. I am fortunate in being able to work for fun, and in order to develop my own level of expertise.

In 2012 I qualified with distinction in the Foundation Degree in Contemporary Ceramic Practice at Newcastle College, where I was taught by Jess Cohen. At first my work was all hand-built rather than wheel-thrown, and took inspiration from the human face – not surprisingly for someone who had enjoyed working for 30 years with children. After all, there are a lot of similarities between clay and a class of children – it can be resistant, stubborn and challenging, or obliging and rewarding, but you can certainly never make it do what it does not want to do!

In more recent years I have been determined to improve as a thrower and, on returning to Newcastle College, have been lucky enough to learn from the expertise of Andrew Pentland and Paul Allen. As long as there are people of such skill and knowledge, willing to pass on what they know to others, the art of the potter will thrive.

My workshop is at home in Newcastle, where I produce small quantities of pots in a space just big enough for an electric kiln, a wheel, a table and a lot of shelves! I like my pots to be useable as well as ornamental, and find that they are always somehow related to the natural world either in use or decoration - the sea, sky, a beach, a hedgerow, my cats, have all featured in one way or another. Until recently I have mainly used red or white earthenware clay decorated with slips, sometimes unglazed, sometimes burnished and waxed, and sometimes with a transparent glaze. I have exhibited work in this style at Steph Jamieson's annual "Pots in the Byre" event at Broadwood Hall in Allendale. But for "Clarts" I have worked in stoneware starting with a traditional style of rose bowl. I have attached a pedestal, thrown separately, to some of the bowls, and others I have cut in half and attached to a flat back for wall mounting. Some are fired in an electric and others in a gas kiln, which gives quite different effects to the same glaze. In the absence of enough fresh flowers, I have also made the roses – hand built from porcelain and coloured either with pastel shades of slip or bright glazes. In doing so, I hope I have managed to reflect in clay art, the pleasure that I get from the roses in my garden.

Anne Macdonald

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Artist's Statement 2017

Animals and birds, of all sorts fascinate me. In my sculptures I try to capture the character, and some of the beauty of each creature. Camels have always been my main love because of their courage and tenacity, and the important place they have in the history of man. Perhaps my work will encourage an occasional viewer to be more thoughtful about their treatment of animals.

I use stoneware almost exclusively and enjoy exploring any building and throwing technique to achieve my aims. I am becoming more and more interested in glazes and am pleased with the subtle possibilities of colour and texture.

I have worked at Bensham Grove Education Centre with other potters, for many years within an atmosphere of lively, creative exploration.

Shared Exhibitions

Many of these venues are regular outlets for my work:-

Glazed Expressions - Holy Biscuit, Newcastle

Corrymella Scott Gallery - Newcastle Expo

St. Georges Church - Jesmond Flotilla

St Mary's Church Visitor Centre - Gateshead

Cluny Gallery - Byker

All Saints Church Hall - Gosforth

Gateshead Library Gallery - Gateshead

Carolyn Marr

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Carolyn Marr is a ceramic artist who makes wheel-thrown and hand-built ceramics in her Brampton studio.

Often using locally found materials in her pieces, Carolyn draws inspiration from a wide variety of sources including the North Pennines, the Lake District landscapes.

She is a keen fell-walker and photographer, and both of these interests inform her work. Light and shade are important considerations, along with line-making, simplicity of form and complexity of surface.

A regular participant in Cumbria's Open Studios event, C-Art, Carolyn has exhibited in galleries in Wiltshire, Northumberland, Newcastle and Cumbria. She also took part in this year's Pottfest in the Pens.

Her work can currently be viewed in Hallgate Gallery, Hexham and the Front Room, Brampton.

Elizabeth Maynard

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Elizabeth Maynard has been a potter for many years. The first exhibition she did was in the 1970's when she exhibited with Didi Chapman in the Moot Hall in Hexham. Here she exhibited modelled figures in porcelain. Later she exhibited in Studio Ten and a Half in Hull.

She became a founder member of the Guild of Northumbrian Craftsmen and was invited to become a member of the Guild of Lakeland Craftsmen, exhibiting with them for several years.

In 1989 she re-married and moved to Florida where she became interested in Raku-fired pottery.

A small pottery nearby had open firing days so she was able to experiment with Raku-firing and smoke techniques. On her return to England 3 years later, she moved to Lincolnshire and continued to experiment and devise her own technique. She then started to make tiles and specialised in reproducing scenes from The Bayeux Tapestry. Examples of her work were shown in Period House and 24 Beautiful Homes.

In 1996 she was part of a travelling exhibition which travelled through America to Hong Kong. One of her porcelain pieces was bought by Baker University for their private collection.

She lives in Whitley Bay and has a workshop in North Shields. she sells her work mainly at the Ropewalk gallery in Barton on Humber and Art in the Mill Knaresborough.

Muddy Fingers Pottery

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A bit about us...

Marv Kitshaw and Diane Nicholson together form Muddy Fingers Pottery. Both come from a background of art and design they found their passion in pottery by attending some night classes then mainly being self taught. They currently make a wide range of chef and restaurant ware for clients such as Burberry and Tom Kerridge. When not making tableware, Raku is next up on the potters priorities. As the tableware needs to be precise and uniform, the contrast with Raku let Marv and Diane be more spontaneous and to create more one off pieces. They develop their own ranges of glazes for both the decorative and functional side of their pots. Muddy Fingers Pottery run night classes 3 times a week from their workshop in Jarrow and also do one off taster workshops at various places around the north east and the rest of the country such as the Laing art gallery and Middleport pottery. You can also come along to one of their sessions (details to be added here of workshops)

As well as exhibiting, Muddy Fingers Pottery will be running workshops at Newcastle Arts Centre:

Teapot Making
Saturday 14th October / 1pm-4pm / £35

Cup & Saucer Making
Saturday 21st October / 1pm-3pm / £35

For full information about these workshops & to book visit muddyfingerspottery.com

George Ormerod

go-ceramics.co.uk

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Artist's Statement

Born in Ditton, near Maidstone Kent educated at Dover College, where I first became interested in Pottery. I did a foundation course at Medway College of Art and then a Fine Art Degree in mainly Sculpture at Sunderland Art College. For three Years I worked in the Theatre in Newcastle on Tyne, firstly in Stage Management and then as a Props Maker. When the theatre closed I worked for six months self-employed making props for various theatres and theatre groups.

Then in need of a less precarious income I took a job as an area display manager for Hardys furniture retailers. From this I moved onto a job as assistant Display manager for the Newcastle Branch of John Lewis where I worked for ten years.

My passion for ceramics had been re awoken by the work of Janice Tchalenko, Sabina Teuteberg, Carol McNicholl and Betty Woodman. I started making pots again fuelled by my interest in interior design and the ability to use colour. I became a full time Ceramicist in 1990 and have been supplying shops and Galleries throughout the UK, taking part in many exhibitions Nationwide.

I make functional and decorative ceramics using coloured slips and exciting glazes with stunning effects. My work is inspired by the ceramics of the 20's to 50's, and Japanese style and minimalism. At the moment I am enjoying working with the challenges of Porcelain and the contrast between the opaque lines and the hint of translucency.

Sara Jane Palmer

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Artists Statement

I have been a practising ceramicist for many years and continue to be enthralled by clay and how the feelings of being alive can be interpreted through this medium. Between 2006-2009 I completed a Foundation Degree in Contemporary Ceramic Practice which also further fostered this fascination.

Though also interested in textiles, print and writing- the main body of my work is in clay and aims to explore the far reaching potential of this material, its nature and the wide range of making processes I can employ.

My studio is at the Hearth Arts Centre, Horsley, Northumberland where I offer the occasional workshops.

Selected Exhibitions

2017	Potfest at Scone Palace, Perth Found Gallery, East Lothian Kunsthuis Gallery, Yorkshire
2016	Customs House South Shields SOLO SHOW Potfest at Scone Palace, Perth
2015	Dumfries Art Centre Allendale Forge
2014	Theatre by the Lake , Penrith Flat Cat Gallery, Lauder Coldstream Gallery, Coldstream
2012	Newcastle Arts Centre Hexham Moot Hall INSTALLATION

Work Currently showing

The Hearth Arts Centre,	Horsley Northumberland
The Kunsthuis Gallery,	Crayke, North Yorkshire
Robinson Gay Gallery,	Hexham

June Roddam

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Statement

Having gained a Foundation Degree in Ceramics at Newcastle Collage in 2010 and a Fine Art Foundation Degree at Tyne Metropolitan Collage in 2005 I have since leaving college been concentrating on making and selling my ceramics.

My work stems from a need to create to make something from clay that has its roots in the earth. I take inspiration for my designs from the love of nature and the ever changing colours of the seasons on the landscape and sea shore. The surface texture and colours on trees and leaves and rock pools are a constant source of inspiration.

To make my work I hand build my ceramics using the slab and coil method I also like to throw bowls on the potter's wheel. When the clay work is dry I then fire to biscuit 1000c. Four glazes are then applied one of which is a lava glaze this gives the bubble affect on the surface it is then ready to fired in a wood kiln to 1300c.I also on occasions fire my ceramics in an electric kiln.

Exhibitions And Outlets

Alnmouth Art Festival June 2017

Pots In The Byre Exhibition Allendale September 2017

Haslems of Hallgate Gallery

Coquetdale Art Centre Rothbury

