

2
tuesday 21
april 2020

minima

Welcome to the second in a weekly series of community journals. Each issue aims to share ideas, stories and voices from the Tees Valley at this time of change.

Send your contributions and letters for the next issue to: info@foundationpress.org

ARTWORK OF THE WEEK

John Maltby, Seated Figure, 1996.

OUR HOMES ARE A MUSEUM

Agnes' Wooden Building Blocks

THINGS TO DO

This week we ask you to help us make a new typeface for MIMAZINA.

WHAT HAVE YOU DONE?!

Share your creativity in the pages of future issues of MIMAZINA.

TEES VALLEY TREASURE

Stephen and Hannah's bottles.

LETTERS

Mark Abel shares a poem.

GROWING UP

Potato Head Portraits.

RECIPE BOOK

Anastacia's Cheese Scones.

THE MIDDLESBROUGH SETTLEMENT

Lady Ruth Pennyman

BASED ON A TRUE STORY?

King Arthur and Freebrough Hill.

ENTERTAIN ME

Recommendations and ideas.

COMIC STRIP

Courtesy of Arlo Fleming.

CALL OUT

How to contribute to a future issue of MIMAZINA.

CREDITS

MIMAZINA #2

mimazina is a project by foundation press
+ middlesbrough institute of modern art

The Middlesbrough Collection, held at MIMA, encompasses 2,250 works from 1870 to 2020, made by local and international artists. The Tees Valley's art historical depository, it holds many voices and stories, intertwining various media, styles, periods, and subjects. Each week we select an artwork to share...

Seated Figure, 1996

John Maltby
b. Lincoln, England, 1936.

Stoneware
Gifted to the Collection



Image: MIMA / Image: © John Maltby / Words: Helen Welford



This work depicts a tall figure seated on a stool constructed from sheets of rolled clay. The pale-yellow body is decorated with coloured liquid clay known as slip. Red striped horizontal and diagonal lines cross the form and are overlaid with contrasting black swirls and stippled orange marks. The facial expression is denoted by simple dots for the eyes and a flat triangular shape defining a nose. The surface is mottled and may have been sanded lightly to achieve this weathered quality.

Maltby's work is inspired by English history, traditional folklore, myth and legend. He frequently makes kings, queens and angels as well as lone figures and groups observed from his everyday life. He made this piece in the same year that he transitioned from wheel-thrown functional domestic ware to small-scale figurative hand-built sculpture. This move was necessitated by his changing health following major surgery. He felt invigorated by this new direction of his work, which liberated him from the repetition of his earlier studio practice.

Maltby trained at Lowerdown Pottery, Devon, under the potter David Leach from 1962 to 1964 before establishing his own workshop in Stoneshill, Devon. In 1991 Maltby held an exhibition at the former Middlesbrough Art Gallery.



OUR
HOMES

ARE

MUSEUM

Technically, this set of wooden blocks does not really count as 'art', but in your own home I suppose art can be whatever you want.

What art in your home do you think should be added to these pages? Each week we would love to share a piece from people's homes. We are really interested in art that speaks to you, or that has an interesting story behind how it came to be in your home. Send us a photograph of the artwork and 300-750 words describing what it is and what it means to you.



Our morning ritual is much the same each day. Around 7.30am, me and my 6-month old daughter Agnes go downstairs, whilst my partner Martha either heads off to work at her bakery or perhaps has a rare lie-in.

I make coffee and Agnes explores the carpet. She is currently into blowing raspberries, sucking on her fingers, drumming her feet on the floor and perching up on all fours (maybe crawling soon?). We listen to the news, briefly, before giving up and listening to music instead. We try to listen to something different each day, although Van Morrison's *His Band And The Street Choir* (1970) is getting some serious repeat play at the minute.

A silver lining of the lockdown for me, is that I get to really spend time with my daughter. I am fortunate that she is a healthy and happy child – and at an age where the strangeness of the current situation doesn't really affect her. She is also at a point when she is exploding with curiosity for her immediate environment and I am able to appreciate how she changes each day.

Around 9am I get out the tray of wooden blocks and we both play contently with them for a good 30 minutes. I construct buildings. I enjoy getting things to balance or making cantilevered extensions (A). Agnes enjoys immediately knocking down whatever I have just put together (B). She also loves to suck on the wooden pieces like they are lollipops. Once she is older, I look forward to collaborating in a more constructive way on some pretty major building projects.

Eventually, Agnes tires and we head into the sweet unpredictability of her morning nap (varying from 5 to 100 minutes in length). Whilst she is asleep, I catch my breath by slowly putting the coloured wooden blocks back into the tray, like a jigsaw puzzle. The pattern changes each time and reminds me a bit of a Sonia Delaunay painting.

A



B



A few weeks back I decided to keep playing and began to make letters from the blocks,

gradually I turned these into the typeface we have been using in MIMAZINA. The typeface is unsurprisingly called 'Agnes' (a sample of it is on the following page).

I realise this doesn't necessarily explain why I am talking about a wooden toy, when this segment is about art! I like the colour and texture of each piece (I tried to keep the colour system true in the typeface). I like how they feel in my hands. I like the sound they make when Agnes knocks the pieces down. They were also a gift from my mum and dad, so carry this memory within them. But maybe, as well as this (and as I get older), I like art which isn't fixed, which (like Agnes) doesn't stay still for long. I am interested in how tools can also be artworks – the blocks are used by different people to imagine worlds and to visualise ideas. Right now, when we really need imagination, I'm going to say that this is my favourite artwork in our home.

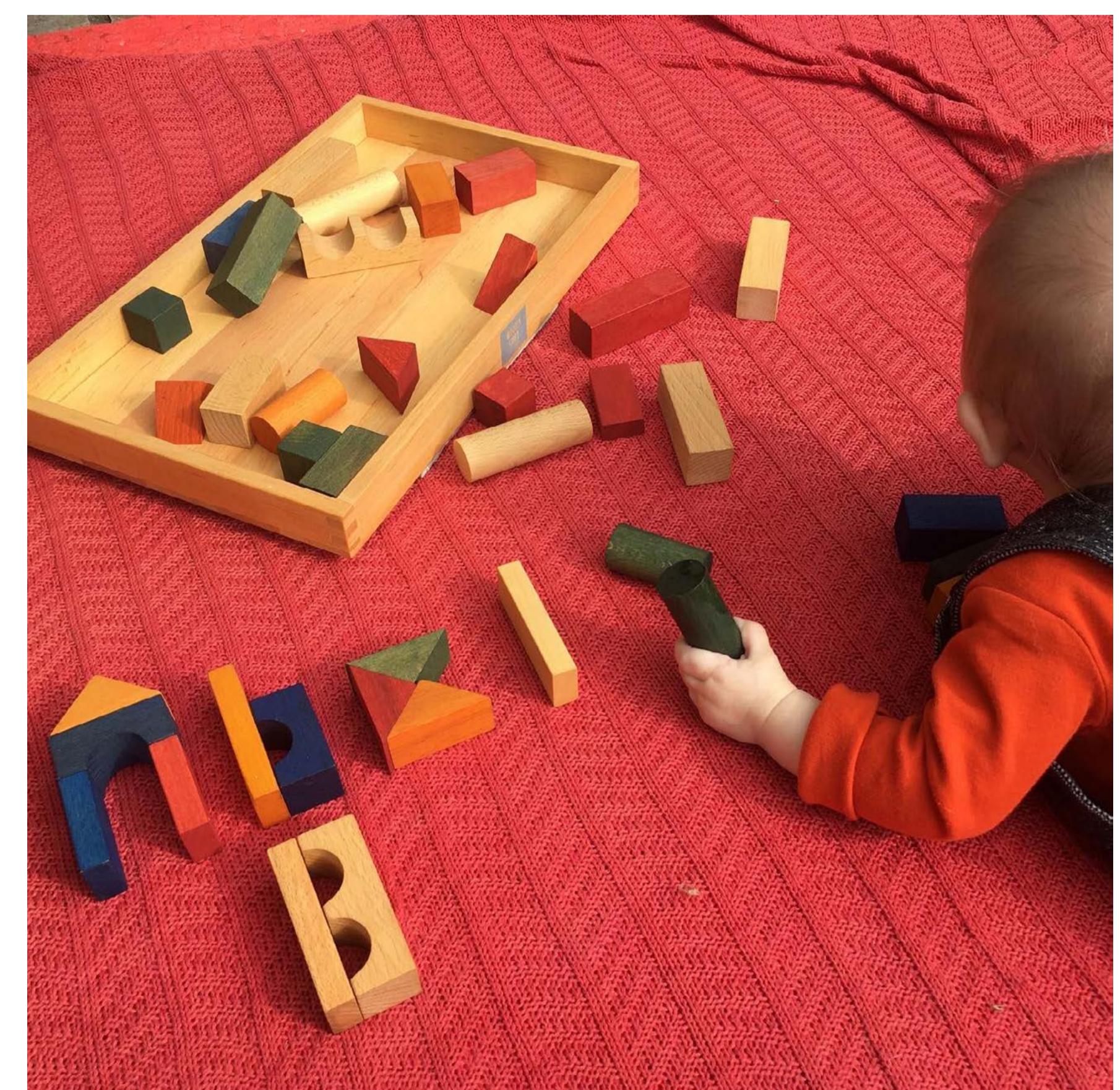




Image: 'AGNES', a typeface made by Foundation Press

This week we would like to make a collective artwork. Let's make a typeface together!

A typeface is a design of letters that we can use to type and design with. For example the typeface I am writing in now is called *Hiragino Sans*. The page title to the left is written in a typeface called *Glanc*.

We are asking you to help us make a typeface using photography and items in your home.

Look at some of these examples. Could this book be a 'V', the scissors an 'X' and the ball an 'O'?

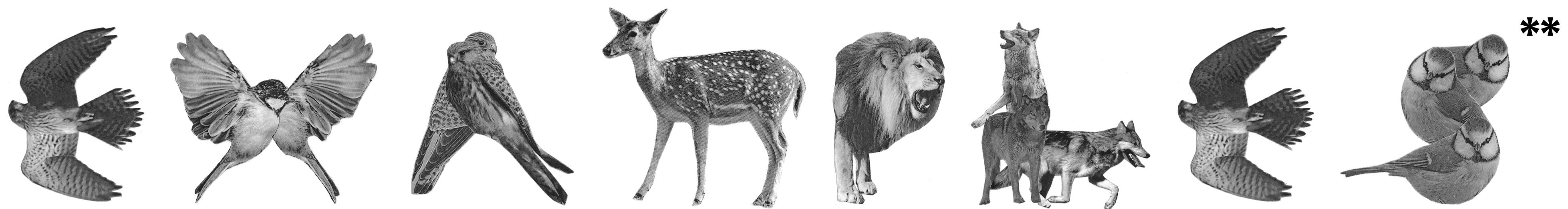
Find an object that could look like the shape of an **uppercase** letter and photograph it against a plain background - the camera on your phone will work just fine.

Find as many letters as you can! The more you can send us the better.

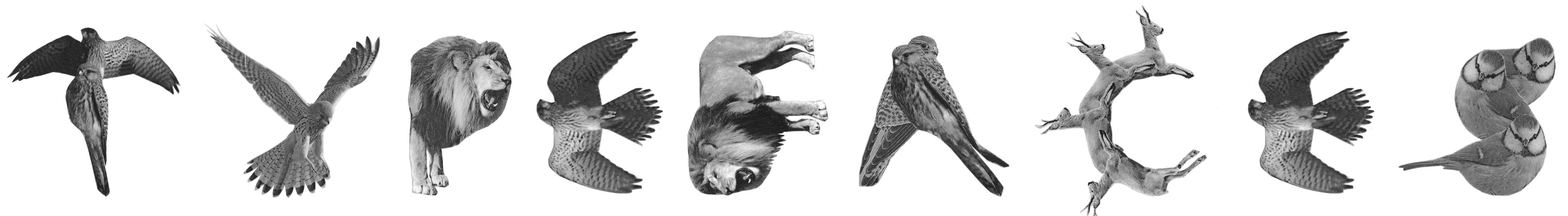
Email your letters to info@foundationpress.org and we will compile them into a downloadable font ready for next week's issue!



THESE ARE*



ED DIFFERENT ***



THAT WE ***

HAVE MADE

WITH THEM

PEOPLE *****

*Comfrey typeface made with the Comfrey Project.
**Dear Iris typeface inspired by philosophers Mary Midgely and Iris Murdoch.
***Glanc typeface made for Ilana Mitchell.
****Agnes typeface made with building blocks.
*****I Asked Boris made by Luke Mullen at a Foundation Press workshop.

WHAT HAVE YOU DONE?!



Elsie made a rainbow collage for her window.



Deborah finished crocheting a scrap wool blanket.



Mat made an octopus birthday cake.

Eli drew his friends - the Thumbs Up team.



We would love to see the things you have been up to.

These pages in future issues will be reserved for pictures of readers' creative activities.

Send your photographs to: info@foundationpress.org

History enthusiasts get in touch! If you would like to nominate an object for this column – we would love to hear about it.

It can be from any time – even modern treasure is welcome! What objects are often overlooked? We need a good picture of it and a short bit of writing to tell us what makes it so special.

Send your photographs to: info@foundationpress.org



Stephen and Hannah's Bottles

Two engraved bottles, produced in 1886 for Hannah and Stephen Emmerson, are the subject of the following article.

Generations of Emmersons (my ancestors) lived on Hollybush Farm, Skelton-in-Cleveland, now buried beneath the industrial estate. In 1886, sister and brother Hannah (82) and Stephen Emmerson (80), were running the farm. They were well-known for their support of the mining community of Skelton, hosting Miners' Gala days on Hollybush farm and fighting for miners' rights. Stephen was called 'The Miners' Friend'. Over the years the miners had shown their appreciation by presenting the siblings with gifts – a gold watch for Hannah, a silver tea service for Stephen – which were reported in the newspapers of the day.

However, I know nothing about two engraved bottles belonging to the pair, although I suspect they were also a gift from the mining community. Another descendant, Stephen Emmerson, now owns them. He told me that the bottles were given to him by his grandfather, and family lore has it that they were made by an armless miner! This may well be true. Beamish museum has a collection of these engraved bottles and glassware. Producing them was something a miner could do to earn a meagre living when he was too old to work or an accident prevented him from working. All the bottles in the Beamish collection are from the Durham/Northumberland area, but it's feasible that one miner could have crossed the Tees and ended up in Skelton or its vicinity.

The majority of Beamish's bottles relate to disasters, mainly in the coal mines. Hannah and Stephen's bottles do not follow this tradition, rather they are covered in images which are personal to the pair and their lives in Skelton.

Each bottle displays the name of the owner, which, together with the word SKELTION, forms a circle. Above the circle is the date, 1886, and across the centre of each

circle is the intended content of the bottles. Whisky for Stephen and brandy for Hannah. Two holly leaves fill the space above and below these words, a reference to Hollybush Farm. On Stephen's bottle is a depiction of the newly built All Saints church, consecrated in 1884.

A crown and flags might suggest Stephen was a proud Englishman, and no farmer would be without his faithful dog (and cat). Hannah was clearly a lover of nature. A swan and heron are shown on her bottle, the descendants of these birds still are to be found at the local pond. The star refers to the final formation of the Skelton Sword Dancers, a move in which the swords are woven together by the dancers. More foliage and birds complete the bottle design as well as symbols of playing cards, suggesting winter evenings in the farmhouse.

There's still more to discover about these two objects, given with gratitude by the Skelton Ironstone Miners to two of their champions. They give an insight into what was important to two farmers who lived through the 19th century and whose lives were very different from our own.

1888

E 1

ISOLATION LOVE IN THE TIME OF CORONA

With a glass of vintage sherry
I can stay in late
Getting helpful hints on the telly
Whilst I self isolate
Watching the deserted street.

I've deconstructed the flat pack
At the top of the stairs
So I can work on my six pack
With the aid of two chairs
In the unwanted guest room.

A solitary present, I can hardly wait
Sentinel card on the mantle
Slice of meal for one birthday cake
Pale shadow cast from a blue candle
No pernicious packaging for me

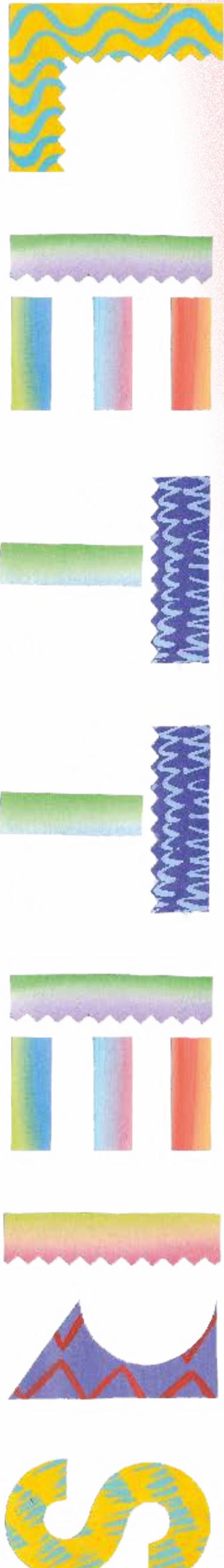
I can catch up with some reading
Ideally a classical worthy tome
Listen to the neighbours breeding
Spring clean this God forsaken home
Self distancing with myself

Words: Mark Abel

Do you have
something to share
with us?

Send us letters about
what you are doing,
ideas for one-off
features, suggestions
and ideas.

Email these to: info@foundationpress.org



Here we share tips from Community Campus Learning Garden. MIMA works with experts, students and artists who are passionate about the environment. Weekly sessions focus on food, ecology, horticulture and sharing skills with other gardening and growing enthusiasts.

GROWING UP

(E)



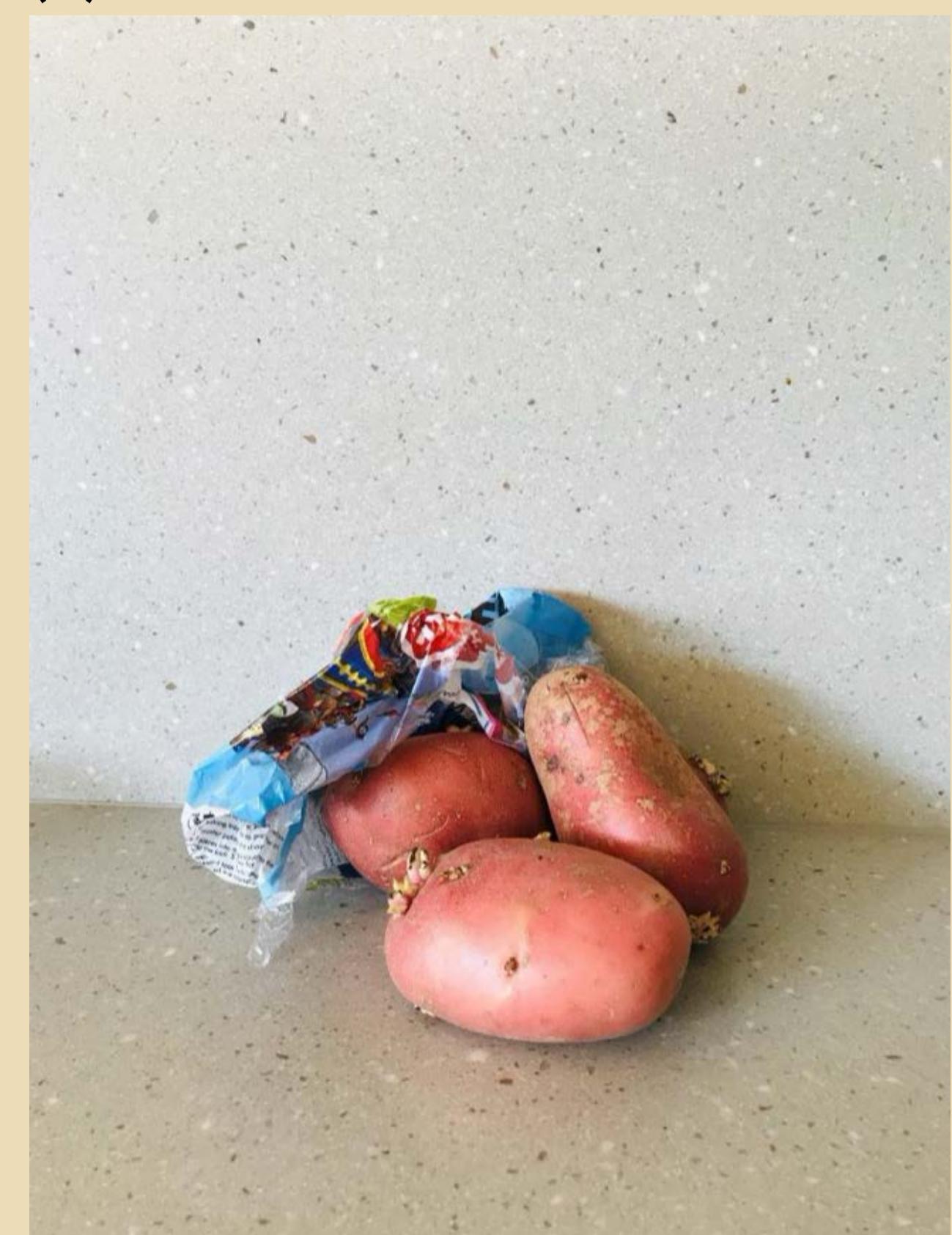
Words: Kate Pounder

Potato Head Portraits

1. Find some potatoes (A), preferably old ones with sprouting shoots. It could be mini ones, sweet potato – any will do, and all will sprout in a sunny spot.

2. Find something for your potato to sit in where you can watch the roots grow, I've used a jam jar (B) that I found in the fridge with mouldy jam. Always ask first.

(A)



3. Fill the jar with water until it touches your potato's bottom.

4. Choose somebody or something to draw on your potato. I've chosen my family. I think they are true likenesses and they'll be very happy!! I used a black marker, but you could use a pencil, pen or crayon (C).



(B)

(C)

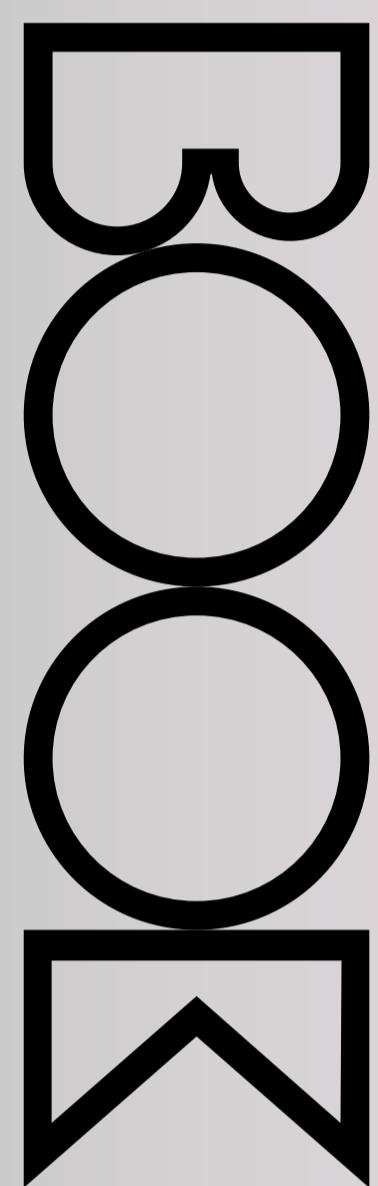


(D)



(E)

Share your characters with MIMA by tagging @mimauseful



Anastacia's Cheese Scones

Each week we will share a simple recipe which might inspire new approaches to cooking during this extended time at home.

Details

Serving Size: Makes 6 scones

Skill Level: Easy

Prep Time: 10 mins

Cook Time: 15 mins

Vegetarian

Recipe from: Anastacia, Cloth Club

Ingredients

125g self-raising flour

30g unsalted butter

1 tsp baking powder

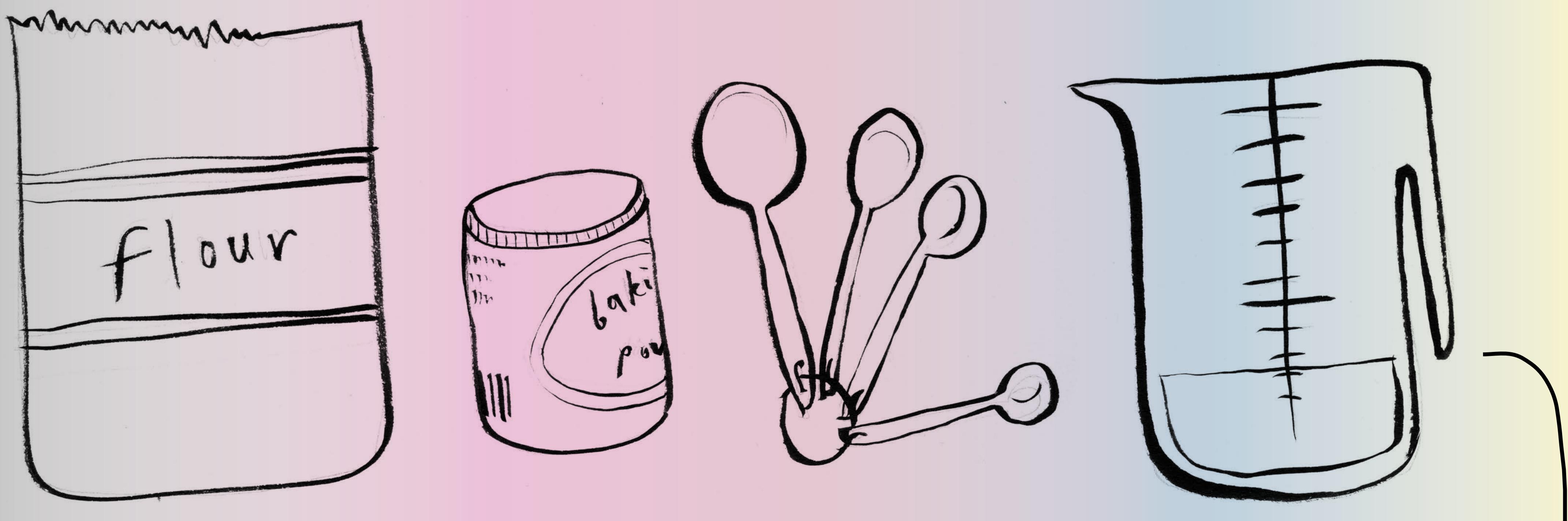
125ml milk

200g grated cheddar cheese

1/2 tsp salt

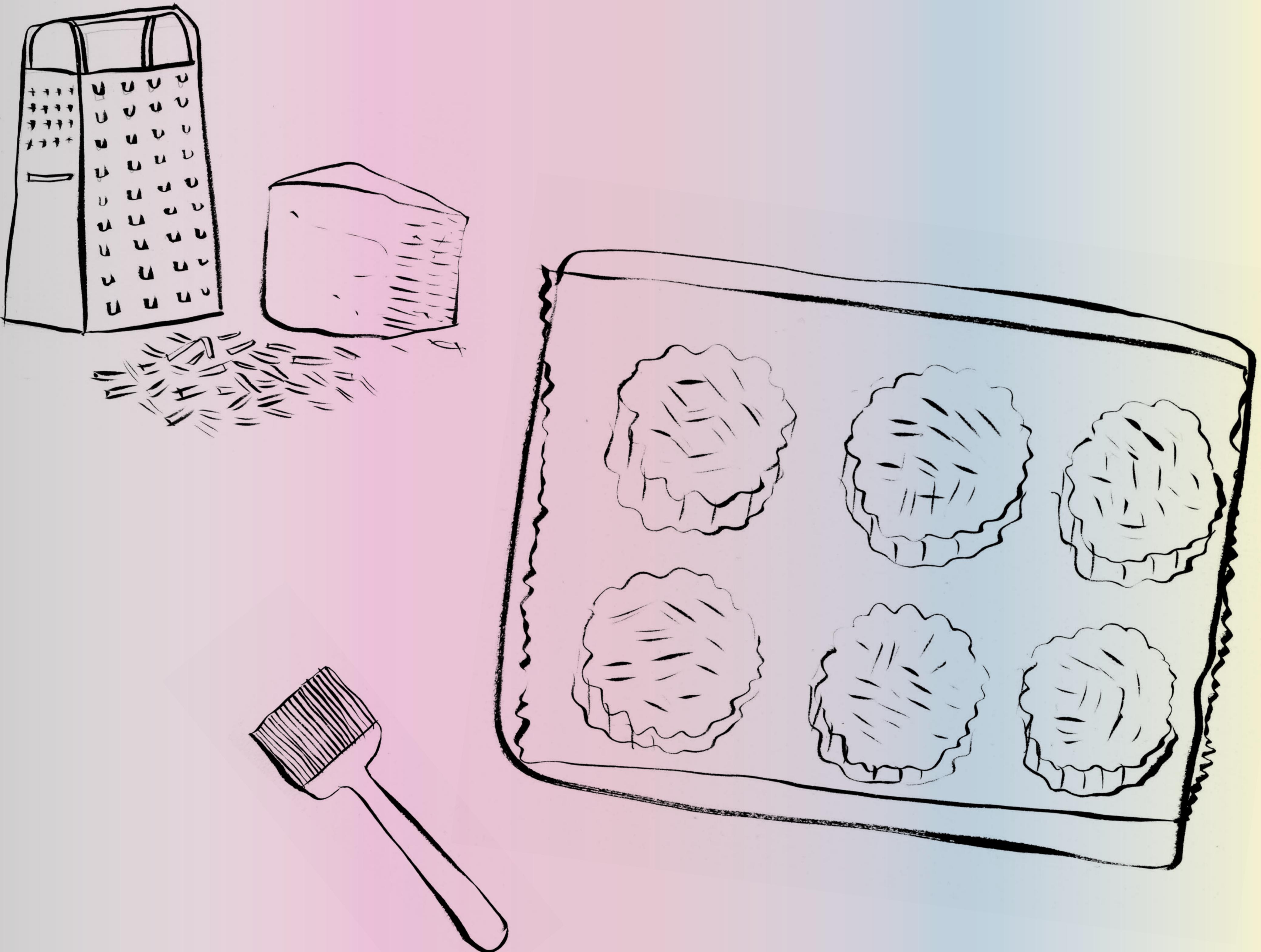
These recipes are selected from 'Flavours of Middlesbrough' - a book created from conversations held at MIMA's 2018 Community Days.

The book brings together recipes shared by constituents with a spectrum of knowledge and experiences who regularly contribute to MIMA's community. Food is an important part of MIMA's programme; through growing and cooking together we embark on conversations about creativity, biodiversity and cultural exchange.



Method

1. Sieve flour, salt, and baking powder into a bowl.
2. Add butter into mixture to form 'breadcrumbs'.
3. Add cheese and then milk into the mixture.
4. Flour a flat surface and roll out dough.
5. Cut out 6 scones, place on hot baking tray, and bake for 10-15 minutes until golden brown.



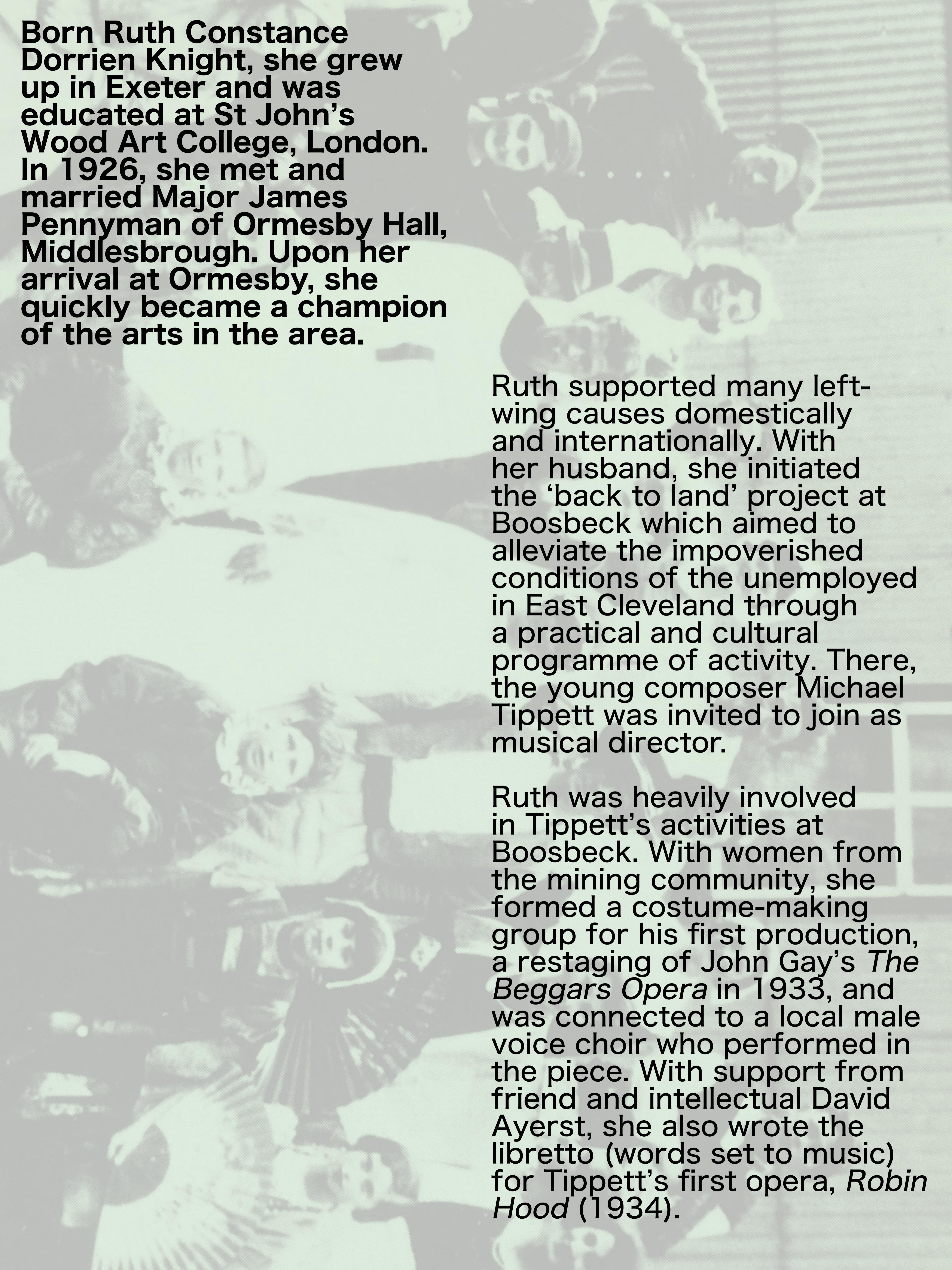
THE TEES VALLEY ARTS & CULTURE

The story of Heartbreak Hill at Boosbeck in the 1930s and the creative people connected with it have been an important reference for MIMA's Great Place Tees Valley Project, *The Middlesbrough Settlement*. This week we look at Lady Ruth Pennyman (1893-1983).

Ruth Constance Dorrien Knight, Mrs James Pennyman (1893-1983)
Arthur George Mills, 1958. Oil on canvas, 660 x 559mm.
Credit: Courtesy of the National Trust, Ormesby Hall.



Words: Kate Moses



Born Ruth Constance Dorrien Knight, she grew up in Exeter and was educated at St John's Wood Art College, London. In 1926, she met and married Major James Pennyman of Ormesby Hall, Middlesbrough. Upon her arrival at Ormesby, she quickly became a champion of the arts in the area.

Ruth supported many left-wing causes domestically and internationally. With her husband, she initiated the 'back to land' project at Boosbeck which aimed to alleviate the impoverished conditions of the unemployed in East Cleveland through a practical and cultural programme of activity. There, the young composer Michael Tippett was invited to join as musical director.

Ruth was heavily involved in Tippett's activities at Boosbeck. With women from the mining community, she formed a costume-making group for his first production, a restaging of John Gay's *The Beggar's Opera* in 1933, and was connected to a local male voice choir who performed in the piece. With support from friend and intellectual David Ayerst, she also wrote the libretto (words set to music) for Tippett's first opera, *Robin Hood* (1934).

Beyond Boosbeck, Ruth was connected to Settlement houses in Middlesbrough and Spennymoor, County Durham through friendship with Spennymoor's Warden, Bill Farrell. Together, Ruth and Bill wrote *Gabriel*, a play about prominent French Communist and Resistance fighter Gabriel Péri who was executed by the Nazis in 1941. The play was performed at the Spennymoor Settlement's Everyman Theatre in 1944.

At Ormesby Hall too, Ruth explored her passion for theatre and worked to revive the tradition of outdoor performance in the Hall's grounds, staging a series of Shakespearian productions which mixed local working class amateurs with professional actors and musicians. Ruth was involved in all aspects of the production, and her poster and costume designs can still be seen at National Trust site, Ormesby Hall today.



Image: The cast of 'The Beggar's Opera', outside the hall, Boosbeck.
Credit: Courtesy of Mrs F Knight. From Heartbreak Hill, A Response to Unemployment in East Cleveland in the 1930s (Chase & Whyman, 1991)

Researching myths and legends in the region, a story that kept cropping up was the tale of King Arthur and his knights sleeping in wait within Freebrough Hill.

Online accounts of this story tell of a smallholder by the name of Edward Trotter from Dimmingdale who was out looking for a missing lamb. Apparently he came across a hole in the side of the hill, big enough to crawl into.

Curious, or perhaps looking for the lamb, he crawled in and along a tunnel that became larger until he could walk through this secret place. He came upon a door, some say made of heavy oak. Beyond this he finds a man protecting King Arthur and his knights sleeping round a table.

The man instructs Trotter to be quiet so as not to wake them and explains that they are there waiting for when they need to protect England from tyranny.

He lets Trotter go, so long as he keeps it secret. Unsurprisingly he doesn't keep it secret from his wife, with whom he goes searching for the entrance to this tunnel the next day but with no luck.

Have you heard this tale? What early accounts of it exist? Perhaps you know other stories relating to Freebrough Hill?



Image: Colin Grice / Freebrough Hill / CC BY-SA 2.0
Words: Deborah Bower

Do you have a tall tale you would like to tell?

We are looking to collect fanciful, elaborate, potentially exaggerated stories about the Tees Valley. Urban legends, local myths, tales of the unexplained...

Email your stories to:
info@foundationpress.org

If you have any recommendations you would like to share, specifically music, film, TV, books or culture - feel free to drop us an email: info@foundationpress.org

Jamie's Jammin'

Song: *One Day Like This*
Artist: Elbow

Jamie: is the award-winning MIMA Community Day volunteer who brightens up everyone's day. Here he shares top tunes for isolation boogies.

Weekly Thunk

Philosophical fun for all the family. A thunk is a simple question with NO right or wrong answer. It makes you stop and think about the world around you. The thunk for this week is:

How many bricks is a wall?

YouTubing?

Video Title:
Farewell, Etaoin Shrdlu
Year: 1978
Duration: 29mins
Link to view: [Click Here](#)

A documentary film which shows the incredible process of getting *The New York Times* newspaper to print each day. The film is poignant as it records the transition from traditional to digital typesetting. This is a nerdy but beautiful film about making the news.

Toni & Dawn's Box Set

The Crown
(A historical drama about the reign of Queen Elizabeth II).

Toni & Dawn: Are some of MIMA's many Community Day friends who come to Creative Age, a weekly drop-in activity session for the over 55s and people living with dementia with their friends, family and caregivers. Together we make, sing, and have fun.

Starving

Pander

turtle

hedgehog

Shake

The Shake
tried to eat
the Pander!

You can't
get me
in here!

Your gonna
burst like
a balloon!

uh oh!

whack

he's mine!



THE FUTURE IS UNWRITTEN...

Share your stories, photographs and letters for future issues of MIMAZINA.

WE ARE LOOKING FOR THE FOLLOWING CONTRIBUTIONS:

1. OUR HOMES ARE A MUSEUM

Send pictures of an artwork from your home that you love or that has an interesting story.

Format: Written contribution – no longer than 750 words in length + 2 images (one of the overall artwork and one detail).

2. TEES VALLEY TREASURE

Suggest intriguing artefacts from the Tees Valley. We are interested in a real variety and those that have a story to tell! They can be historical or more recent.

Format: Written contribution – no longer than 500 words in length + accompanying images (or links to where images can be located online).

3. WHAT HAVE YOU DONE?!

Share your activities and creative work whilst in isolation.

Format: Pictures of all artforms welcome – please be sure you are happy for us to share and provide a short written caption to tell us what it is.

4. FOLK STORIES

Tell us about someone you remember – perhaps mothers, grandparents, old friends. A page to remember and share descriptions of people past.

Format: Written contribution – no longer than 500 words in length + any connected images which we would be able to publish.

5. POSSIBLY BASED ON A TRUE STORY

Share your own stories and myths relating to the region. It could be an urban legend, folk story or a tale of the unexplained.

Format: Written contribution – no longer than 500 words in length.

6. LETTERS

Send us your letters about what you are doing...

7. OCCASIONAL/ONE-OFF FEATURES

Send us proposals, suggestions or ideas.

8. LOCAL CROSSWORD

Send a question/answer relating to the Tees Valley that we could put into a crossword.

Notes for submissions:

- Content should be sent via email to info@foundationpress.org
- Please only submit content that you would be happy for us to publish in MIMAZINA.
- We will try our best to share as much content as possible but cannot guarantee to publish all suggestions and content we receive. Content may be edited before publication.
- Content should be appropriate for audiences of all ages.

MIMAZINA #2

Credits

Commissioned By

Middlesbrough Institute of Modern Art, April 2020.

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Foundation Press

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That's all for now – see you next week.