

LOCAL  
HISTORY  
MONTH  
SPECIAL!

ART  
CRAFT  
FOOD  
MUSIC  
TECHNOLOGY  
WILDLIFE

#23  
may 2021

## THINGS TO DO

Foundation Press suggest things you may or may not like to do at home

## BLACK PATH PRESS

Pete examines 'Municipal Sculpture' by David Mulholland

## FOLK STORIES

Sarah writes about her grandad Vic and his experiences as a POW

## NATURE

## APPRECIATION SOCIETY

Further investigations into everyday wonders

## COMFREY PROJECT

## FUNDRAISER

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## SONIC ALLOTMENTS

Nell introduces us to her collaborative sound art project

## OSCAR'S COMIC STRIP

MIMAZINA's 'in-house' cartoonist does it again

## TEN YEARS OF REIMAGINING MIDDLESBROUGH WINTER GARDENS

Navigator North share pics and memories from a decade of Dundas House!

## WHAT'S HAPPENING?

A Q&A with James Beighton Executive Director of Tees Valley Arts

## ARTIST PROFILE

Onya McCausland on her new Teesside-based research

## COLLECTION REFLECTION

A selection of artworks in connection to Local History Month

## TEN FACTS ABOUT STOCKTON-ON-TEES

Compiled by Rosemary

## CONTRIBUTIONS

Get involved in future issues of MIMAZINA

## CREDITS

## BACK COVER GALLERY

Artwork by Anne Vibeke Mou

Things To Do

Foundation  
Press suggest  
things you may  
or may not  
like to do at  
home.

SPEAK TO  
SOMEONE  
YOU KNOW  
ABOUT  
SOMEONE  
YOU DIDN'T.



### Example #1

Adam spoke to Gillian Phillips (AKA Mum) about her father George Stanley Everest (1916-1976).

Adam: So I thought up some good questions, I could just throw some at you and see where we get to. Good name Everest isn't it?

Gill: Yes I suppose so. Is that one of your good questions?

Adam: Ummm, perhaps this is a better one – can you please tell me who George was?

Gill: George was my dad, he was the father to four children – of which I'm the youngest. He lived his whole life in Coventry. He was the fourth of six children. The oldest three were all girls and they spoilt him rotten. He had black curly hair, which they used to tie up in ribbons, treat him like a little girl.

Adam: Are there pictures of that?

Gill: We didn't find any pictures of him when he was young until my mum died and even then it's just one or two. There's a nice one of the whole family (above). His childhood was quite sad really. His mum was deaf so my dad could speak sign language quite fluently. But she died when he was about 16 I think. So his father had to bring him up – although in those days I think the sisters would have done a lot as well. Actually by then there were only 5 children left, as his youngest brother died very young as well.

Adam: What was his job?

Gill: He worked for years and years in the car industry. He was a middle manager for a few different companies over the years. He was actually a really clever man, he got a scholarship to study at the local grammar school and they then asked him to go on to further study, perhaps even to university but the family was really poor and despite the scholarship couldn't afford to send him, couldn't even afford the school uniform really. So instead he left school when he (must have been) 14? 15? He wanted to be a teacher, a head teacher I think, but obviously he didn't do that. So instead he got a job in the manufacturing industry. It being Coventry most people worked in the manufacturing industry.

Adam: Opportunities must have been so thin on the ground and then the

war as well...

Gill: My dad was a conscientious objector in the war – I don't know if you knew that – much to my mother's disgust (because her twin brother was in the navy). He wasn't called up anyway because he worked with the engines. He had, what they called, a 'reserved occupation'. He was in the home guard though. Though when his brother was killed he decided he would go and sign up. His younger brother William was a rear gunner in the Wellington Bombers and was shot down over the Netherlands after a bombing raid. But when he went to finally sign up they wouldn't take him because he had a heart problem. He was very angry when his brother died, perhaps felt like he let the family down, but they rejected him. So it was a bit of a mess really.

Adam: Feels like quite an authentic representation of the confusion and the emotional nature of those years. You already mentioned sign language (which is such an important skill) but did George have any particular hidden talents?

Gill: He was a fabulous musician. He couldn't read music and if you asked him what note G was on a piano he probably wouldn't be able to tell you but if he heard a song on the radio he could go and just play it straight away. At parties they would say, 'George play [I don't know], Roll Out The Barrel'. We all used to sing around the piano to my dad playing. He could play the accordion as well.



Adam: Was he quite a gregarious character then? The life and soul of the party?

Gill: No not really. He was really funny – he could make people laugh a lot. But he was quite a worrier actually, he used to worry about things.

Adam: What did he worry about?

Gill: Money mainly. I think he worried the money would run out. He didn't want us to end up without money, so whenever you bought a pair of shoes we'd end up having an argument! But he had a very generous and gentle side to him. He was a lovely man.

Adam: What do you remember about his voice?

Gill: His voice?

Adam: Yes, so like things he used to say or the sound of his voice.

Gill: He had a thick Coventry accent. I remember whenever you left he would say, 'Ta-ra love'. TTFN, he used to say that as well. I think it was from an old wartime radio show. Ta Ta for now: TTFN. The other one he would say was NLYBDITD: Never let your braces dangle in the dust.

Adam: That's quite niche isn't it. I might start saying TTFN though.

Gill: He loved all those old programmes like The Goons. Although I wasn't allowed to listen! They were quite strict. I remember all my friends were talking about Batman but I wasn't allowed to watch it because it had violence in it, like POW!! or BIF!!



Adam: Brutal stuff.

Gill: Perhaps also it was viewed to be a bit rubbish as well. But I felt a bit left out at school.

Adam: Funny how those things stick in the memory.

Gill: The other thing he was really good at was making things with his hands. We had wardrobes and shelves around the house which he made entirely himself. He went with my sister to buy this dilapidated Morris Minor car – which he stripped down and fixed up entirely. I think she bought it for £20 but sold it for £70 a few months later.

Adam: I like those profit margins.

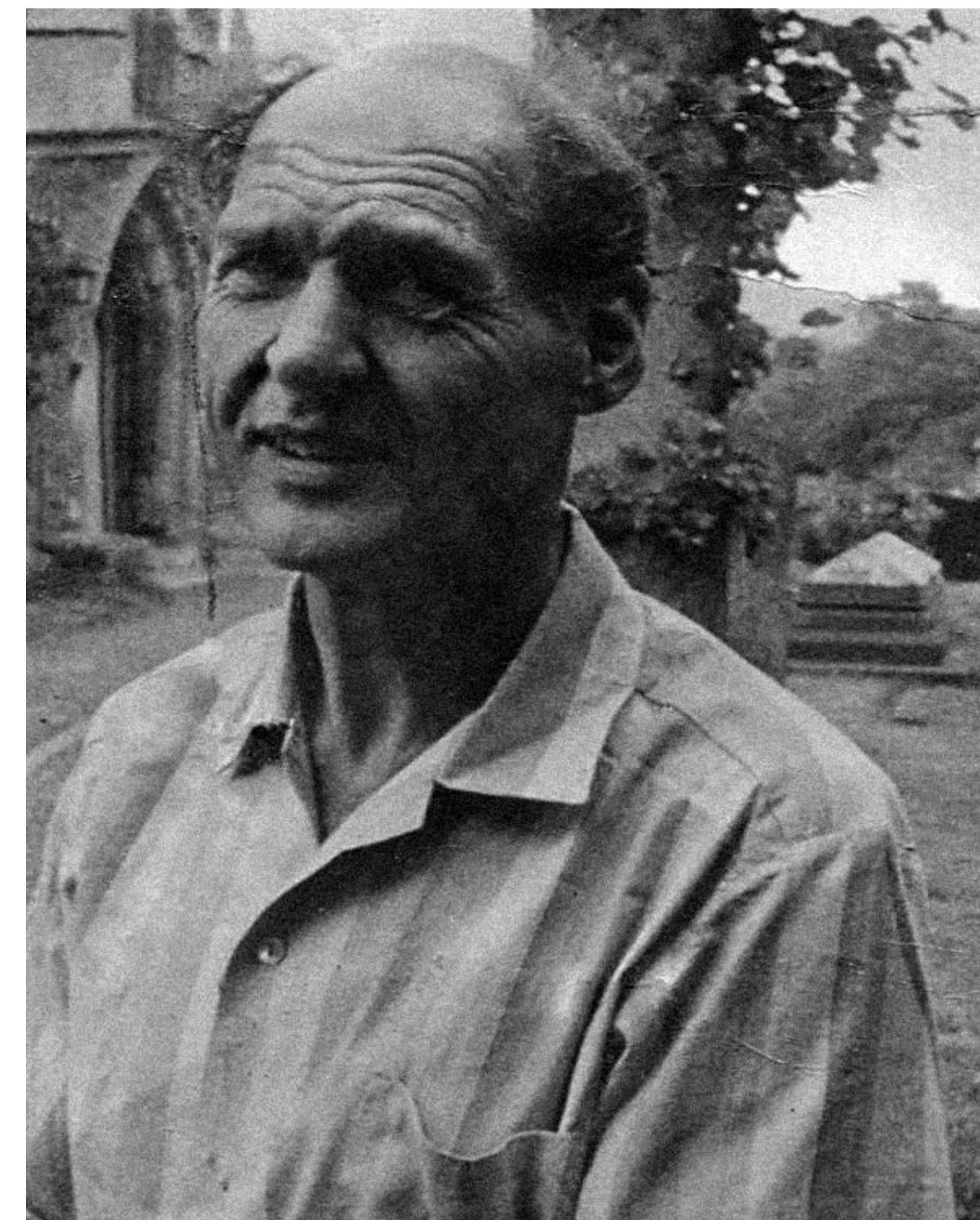
Gill: I know a lot of people of his age would have been like that. Life had been a bit tough and there wasn't enough money to call a plumber so you had to do it yourself.

Adam: Can you describe one strong memory you have of your dad?

Gill: When I went to university I really struggled. I didn't know anyone – I felt quite naive in many ways. It took me a long time to settle, I just didn't make many friends. It was really hard and I ended up quite depressed.

I remember pretty early on going back home and just (point blank) refusing to go back again. And, I have a memory of my dad coming into my bedroom on the day I was (supposed) to return to university and just sitting on the edge of my bed very calmly. He talked to me for about an hour and a half, packing all my things. He said that, 'if you are still feeling like this at the end of the term then we'll agree that you can give it up, help find you a job etc.' So we made a bit of a deal. He then drove me to the station and gave me the most enormous hug. So I went back to London on the train and made some really good friends within a week. Two weeks later he had a very bad heart attack at work and he told my mother not to tell me – he feared that it would cause me to give up. So it was only during the reading week, when I went home, that I went and visited him in hospital and realised what had happened. He died a few weeks later.

That's a bit of a sad memory but I have another one which is a bit cheerier. I remember getting home from school and sitting with my



sister Rose upstairs one day when my dad came home from work in (what we thought was) a real rage. We stayed upstairs because we could hear all this banging and loud voices. Then I remember him shouting up the stairs, 'You thought you were in trouble, but you're not in trouble – we're off to Blackpool!' They'd packed all of our clothes for us and we headed straight off for a long weekend to see the illuminations.

Adam: So they were messing with you?

Gill: Yes we were getting quite worried actually.

Adam: These pictures you've sent...

Gill: Yes. Well I told you he was a bit of a joker – this one (left) was on a holiday in Guernsey about 1961 I think. The other one (above) was taken in the summer of 1975, just before he had his heart attack in the October. He's only 59, but you can see that he's not really well.

Adam: He looks very dapper in that one with the horse, with the pipe and tweed suit. A strong look.

Gill: I think it's a pony.



## Example #2

Debbie spoke to her neighbour Maria Bunting about Maria's mother Sima.

Debbie: Maria, you've picked your mum to talk about?

Maria: Yes. *My mum is nearly 90 and she came to this country shortly after I was born. She was born in Tehran, Iran and married my dad who was the ambassador out there at the time, he was Northumbrian. We came here and settled finally when I was 7 when he was no longer an ambassador, because actually that was a cover and he was a spy. They found out he was a spy and kicked him out.*

Debbie: Did your mum know your dad was a spy when she met him?

Maria: No. *Britain didn't have an embassy at that time in Iran, they had a consulate, so he was the Vice Consule and that was where I was born actually, in the British Consulate in Iran. All she knew was that he was a high-ranking British diplomat which was his cover obviously. When all the stuff about the oil wells blew up he was kicked out, in fact he was condemned to death, but he managed to sneak out. We came separately from him – we were still allowed to go out as they weren't searching for us. So me and my mum left and met him just outside of Iran and came back here.*

Debbie: Your mum is from Iran, is her family from there?

Maria: *Her family are Armenian and they had already fled the Armenian genocide and come to live in Iran. Iran under the Shah was actually very welcoming to other religions at that time because my family were high church Christian and they welcomed them, in the same way that they welcomed Jews to settle in Tehran. It wasn't until the Muslim revolution that it became difficult for people of other religions to live there. So they fled the genocide from Armenia.*

Debbie: Did your mum flee with them when she was a child?

Maria: *It was a very, very big family, most of whom had died in childhood. She was the youngest child and she was born after they arrived in Tehran. So first of all my grandad had fled from the area that he lived in (he was part Kurd and part*

*Armenian), in Kurdistan, he fled to Armenia proper. But then the Soviets took over Armenia and he had to flee again as they wouldn't allow anyone to continue with religion, it was a non-religious state then. So he came just over the border into Iran, Tehran is very close to the border at the top and he settled there.*

Debbie: Do you have many memories from there?

Maria: *I was born there and we left when I was 3 to go to Italy which was my dad's next posting and then we came back to the UK for a very short time and my brother was born. My brother was very, very ill with a form of bronchitis and they said he needed to go to a hot, dry country for a while to dry out his lungs. So my mum took the 2 of us back (my dad couldn't go back obviously because he would be executed) and we went back for a year and lived with my mum's family. I was nearly 7 when we came back so I can remember that really distinctly.*

Debbie: Was your mum happy to be back in Iran?

Maria: *Yes very much so because even though she's nearly 90 now her cultural heart is definitely still Iranian. Most of the food she cooks is Iranian, her house is decorated in an Iranian way, the music she loves is the Iranian music she remembers from her teenage years - I think we all remember the music from our teenage years. I think she is probably most comfortable in Farsi. She speaks Armenian as well – which is quite a difficult language – but she doesn't feel comfortable in Armenian anymore. English; she doesn't read or write English, but her English is good. So yes her heart is still there, but not in Iran as it is now, it's an Iran that's only in her memory. It's a real nostalgia in the way that I think many people who end up living in a country which is not where they were born or brought up feel. They remember it as it was and it becomes very rosy and very beautiful, and she has a deep longing for it, but it doesn't really exist anymore.*

Debbie: Did she go back and visit through her adulthood once she'd properly moved?

Maria: *No, we didn't go back at all for a long time because my brother and I were at school and she didn't want to disrupt our education. When her mum died she had to go back,*



*she went on her own and it was after the Muslim revolution. My mum had been born in Tehran and you cannot renounce your Iranian citizenship. So even though she went back there on a British passport, it says on it, place of birth Tehran. They said 'no, no, no you can't be a British citizen. You are Iranian – you must have an Iranian passport' and took her passport off her. So she dealt with all the stuff that she had to deal with for Grandma's death and then she had to apply for a passport. She got her passport eventually but it was an Iranian passport and they weren't allowing Iranian citizens out of the country at that time either because people were trying to flee. So she found herself in the situation where the only way they would give her temporary permission to leave is on a condition that she could only go for 6 weeks. And as a guarantee that she would come back, she had to leave all the money my Grandma had left her – which was a substantial sum – in a joint bank account with the government. If she didn't return in 6 weeks they would have it. And that's what happened and that's the only way she managed to get out.*

Debbie: That's so awful! How old were you at the time?

Maria: About 21 or so.

Debbie: What kind of mum was she?

Maria: *An exceptionally fun mum. In fact sometimes a dangerously so mum! She was very young, she was only 15 when I was born, which was normal in Iran, and so really she was a teenager with all the loves that a teenager has. I was a big doll really, she wasn't a mum that fussed*

about things and we did all sorts of exciting and mad things all the time, it was great fun. My brother is 3 years younger than me. It was an enormous shock him being born because he was ill immediately. He was born at the end of November, the hospital was very cold and they insisted on giving him a cold bath and that brought on all of the chest conditions that he had.

Debbie: Where was that?

Maria: In Newcastle. I've no idea why they did it. He was really seriously ill for the whole first year of his life.

Debbie: She must be quite a strong character?

Maria: She has an incredibly strong character but also she just loves adventure and she still does now. She is very nearly 90, absolutely crippled with arthritis and her one desire is to jump out of an aeroplane with a parachute. She's always been a complete and utter wild child. That's just what she is like. I don't know if she doesn't see what the problems might be but she certainly discounts them and just loves anything that is adventurous and wild and that's how she lives her life.

Debbie: Did she work or was her job looking after the family?

Maria: Her job was entirely looking after the family but she made it into a much bigger job than that, in that my mum has never never used convenience things, she made all her food from scratch, jams, pickles, anything like that. She had an enormous garden and grew all our vegetables in there and then when that wasn't enough to fill her time, when we were at school, she started learning to build things and she actually built half of the house that she lives in now. And when I say built I mean she mixed the mortar and laid the bricks. She made all of our clothes when we were little she still makes all of her own clothes now. She is incredibly talented with her hands. She has only got to watch a craftsman at work for half an hour and she can do it.

My dad died when he was 85 and they were still living together until he was in his late 70s. He was a poet and it wasn't until he was in his 70s that he started to earn enough money as a poet, from doing readings and publishing poetry - that he could live by. Before that

he was a journalist, he hated it, absolutely hated being a journalist. He'd announced when he was 3 that he was going to be a poet and that was his dream his whole life. That's what he saw himself as. They had a strange relationship because my mum is so unintellectual - I don't mean intelligence - I mean unintellectual. The moment my dad would start reading poetry she'd fall asleep. She said it was wonderful he had such a soothing voice and she'd just go straight to sleep! The one thing they both had in common was that they both had a great love of adventure, excitement and daring. They really shared that enormously, I think that was the bond between them. My dad revelled in how absolutely wild my mum was and the crazy things she would do and when they were younger - when he was younger - he'd join in those things.

You know as well as being on the death list and having to be smuggled out of Iran we then drove across the desert - he wouldn't take a plane - we drove right across the desert back. So me as a tiny baby, my mum as a teenager with one little tiny stove and a pan drove across the desert at the end of the war when most of the roads were still mined and bombed, but they loved it.

Debbie: Were there any childhood adventures you remember like this?

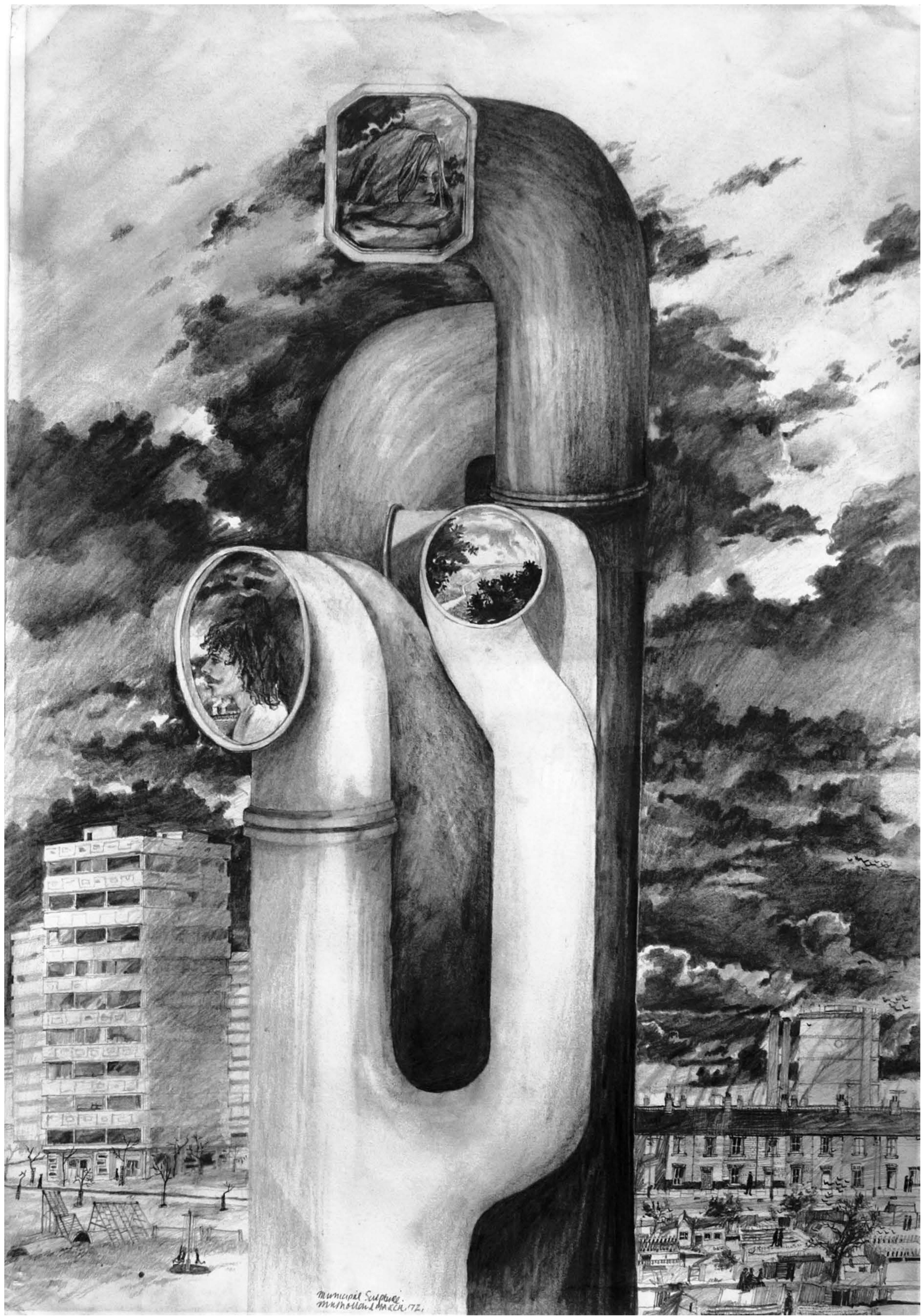
Maria: The one that's an example of my mum really enjoying doing crazy things (and me possibly not) - I can remember when I was about 12 and my brother was about 9, she decided we would go camping to the Lake District. She absolutely loved camping and it was very easy in those days, you'd stop anywhere you wanted to. She packed up our little tent and packed us into the car and went to the Lake District - not with my dad, just with her. She put up the tent and she decided she wanted to climb up one of the mountains with us. So she put my brother on her back to help him go up the bad bits. She was a very strong woman. We got up to the top and the mist came in. It completely covered the mountain and we could not see our way down. My mum said come on, we are going to go down the scree slope, it's the quickest way down. So she sat down on the scree slope, on her coat, with me on her knees and my brother on her back, and skidded all the way down to the bottom of the scree slope and that's how we got back. And most people get killed

doing that. It was very high up and very misty, you couldn't see if you were heading to a precipice or not. But that's my mum. She just refuses to believe it's going to end badly. I'm probably over cautious because of this - she's always said I'm the Grandma, not her!

Do you remember the Tuxedo Princess? [A nightclub on a boat anchored on the River Tyne] She was friends with a group of young Iranian girls who wanted to go there but couldn't unless they had a chaperone. So she chaperoned them and took them there. She used to drive there in her Range Rover with tinted windows, and she was in her 70s by now, but she loved it in there. And she loved the rotating dance floor they had in there, she thought it was wonderful. What she didn't like doing was walking, because she had had 2 knee replacements by then, so she used to park the Range Rover as close to the Tuxedo Princess as she could, in non-parking places, because she didn't give a damn. On this particular evening she pulled it in right under the gangplank, right up to the boat and she went in with the girls and they were dancing and all the rest. Then they heard on the loud speakers, "Could the person whose car is under the gangplank..." (and they gave the registration number) "please move it because the tide is coming in, and the gangplank is going down and it will be crushed!"



Pete McCarthy  
writes about  
'Municipal  
Sculpture' (1972)  
by artist David  
Mulholland.



*Municipal Sculpture (1972), David Mulholland.*

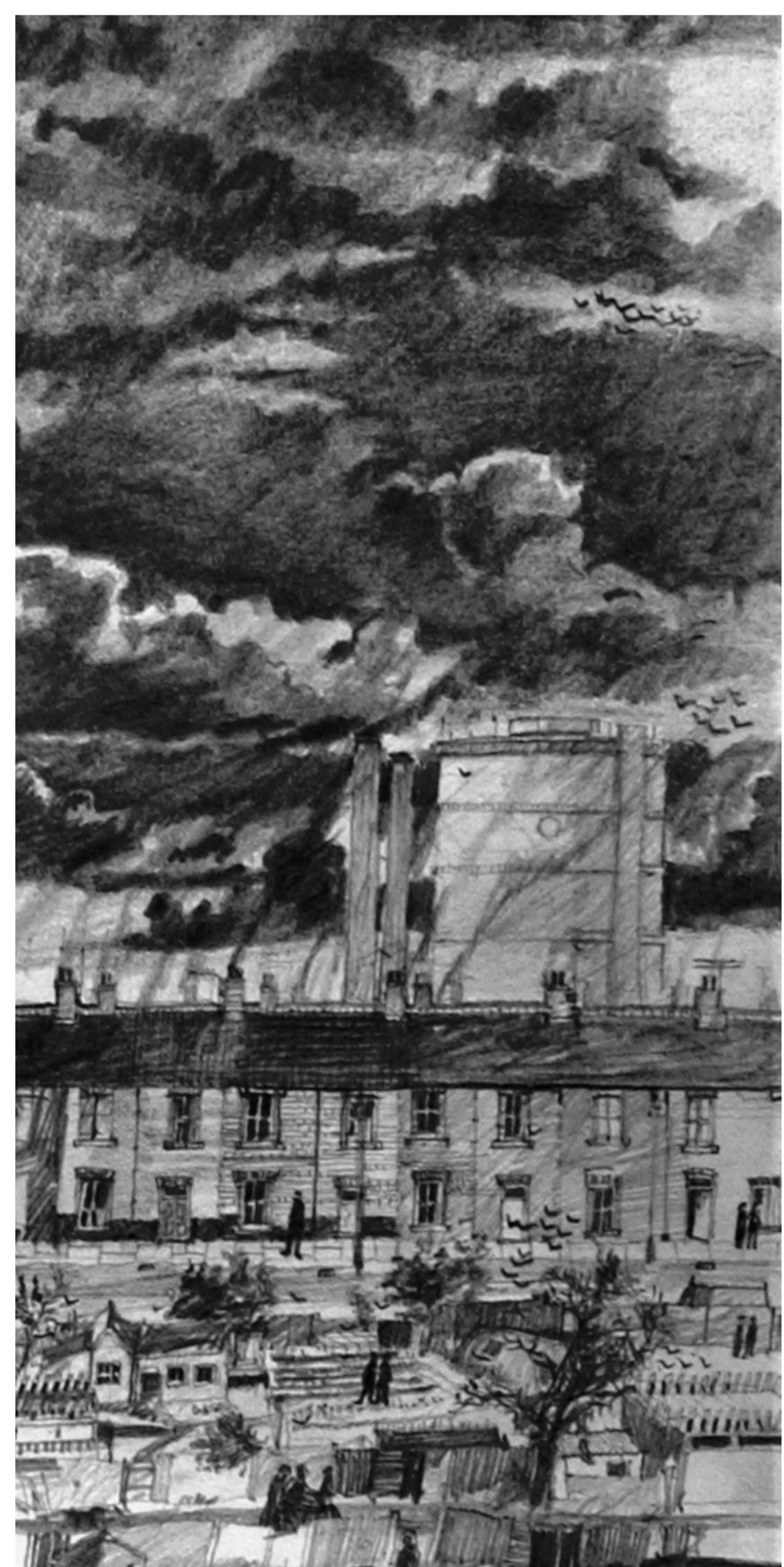
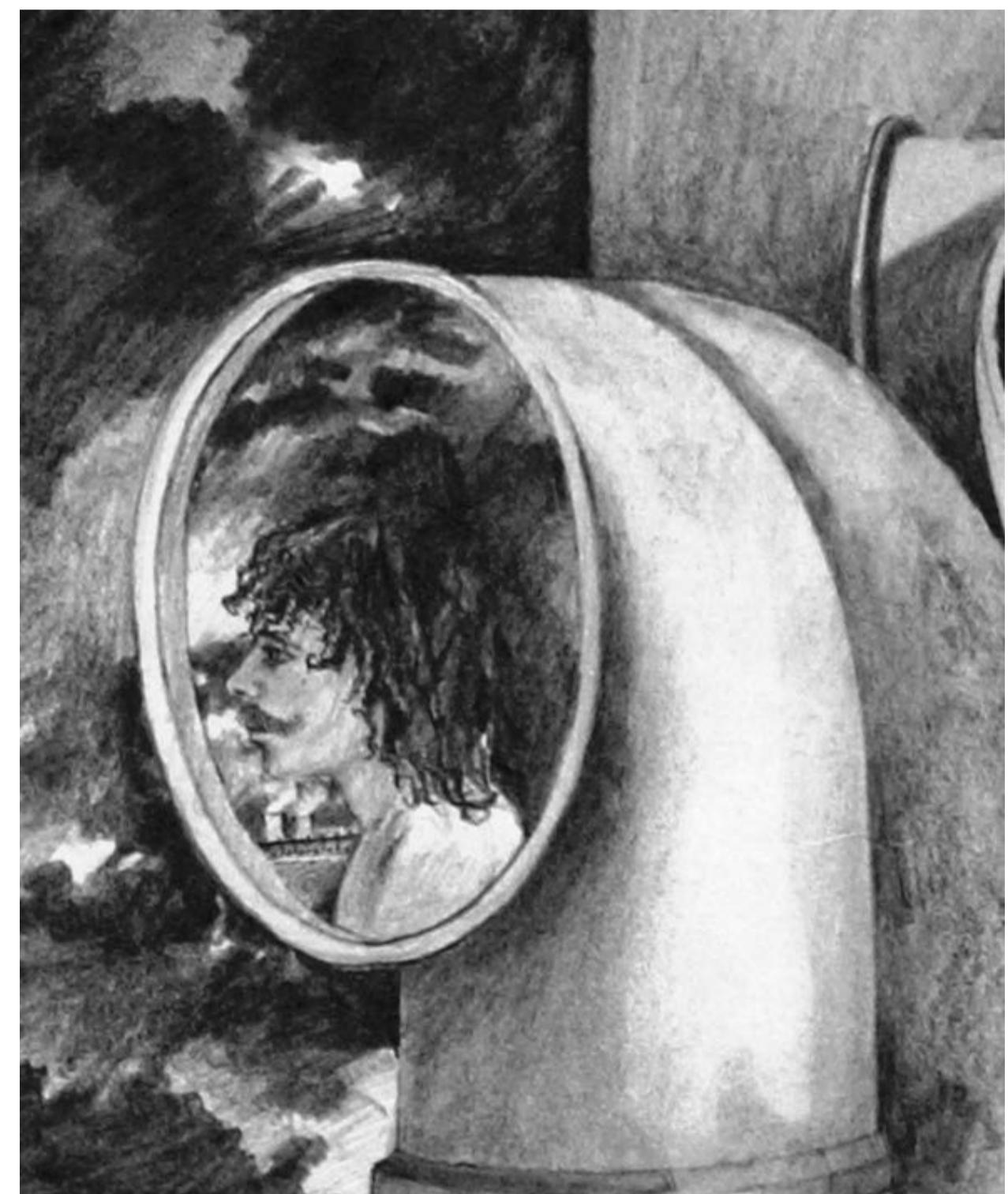
**'Take a look now, use your photographic memory to help you to develop your tomorrows, and to help you to remember your todays'.**

The above words from the song *Photographic Memory* composed by Vin Garbutt were part of the inspiration for the design of a mural<sup>1</sup> that stands alongside the Black Path near South Bank which is dedicated to all past and present residents of the town, several of whom are included in the mural. One of those featured is the painter David Mulholland, for whom Vin's words seem particularly appropriate. David rarely sat looking at a view in order to reproduce it directly on to canvas or paper. He would spend a long time looking, think about what he saw and then depict it from memory when he got the urge to do so. South Bank was embedded in that memory and consequently he was apt to draw on those memories, wherever in the world he happened to be, to create captivating imagery of its people, streets, pubs and industrial landscapes.

After graduating from the Royal College of Art and holding a retrospective exhibition at the old Middlesbrough Art Gallery in 1972, David spent three years sailing the oceans on various merchant ships, providing art tuition to seafarers and continuing with his own painting and drawing. Concerns about South Bank and its future followed him around though. During his first voyage he created a drawing that he entitled *Municipal Sculpture* which was his comment on a changing world and about what he feared were the beginnings of the decline of the South Bank he loved.

The monumental sculpture in the centre of the picture is a reference to the increasing appearance of such structures in our cities and town; often with little connection with the heritage of the place in which they were standing. David's sculpture is modelled on the ship air vents that he had been seeing a lot of. The sculpture has three vents, each with images in the openings. The vent on the left contains a self-portrait of him looking out of his bedroom window on Henry

**Black Path Press is a community publishing project collecting stories from the areas surrounding the historical route known as the 'Black Path'. If you have a story you want to share then get in touch. Subjects can be broad, personal or playful – they might relate to the past, present or future...**

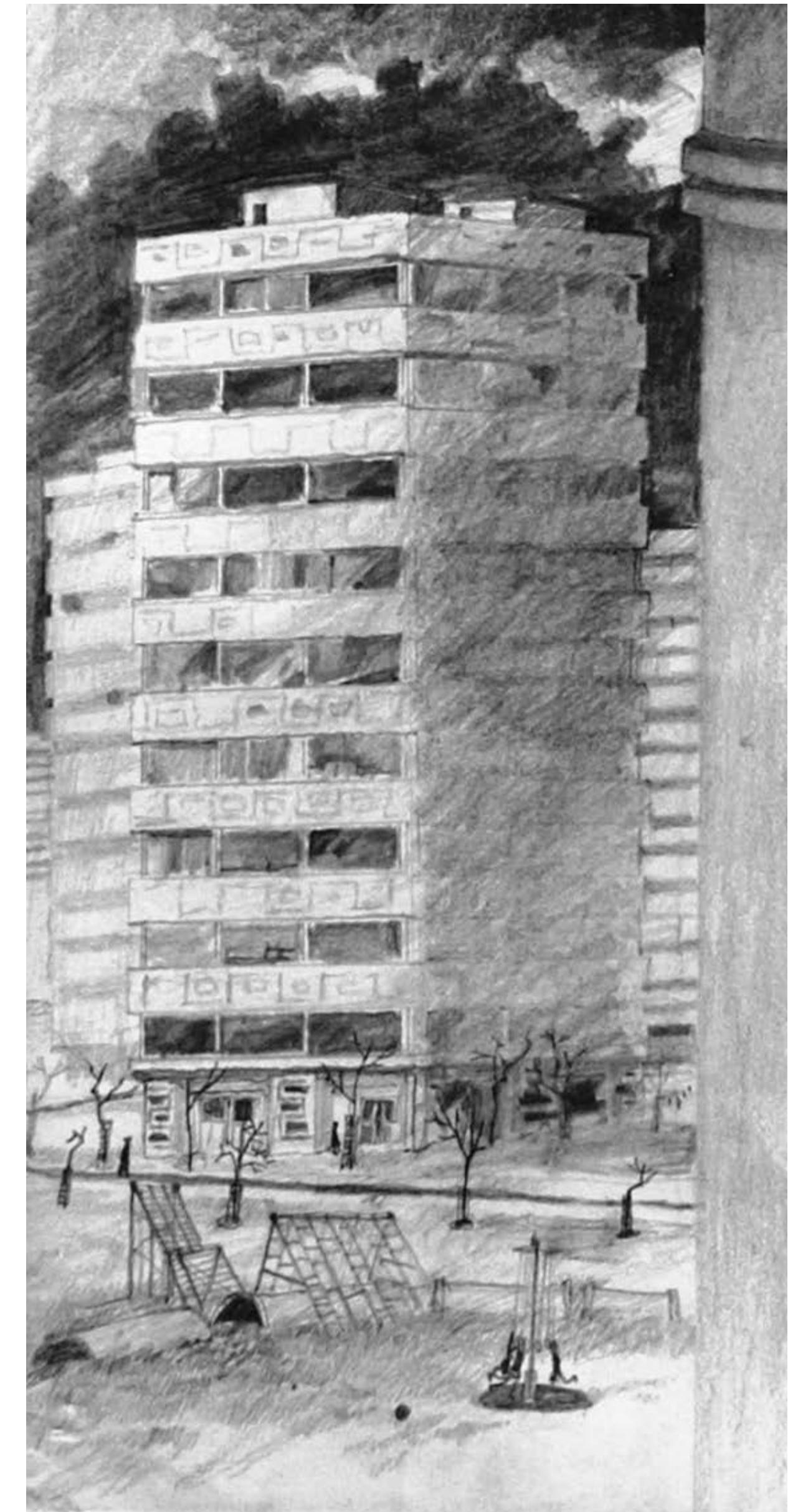


Street. Maybe he is looking for the girl he left behind when he went to sea, who is depicted in the middle vent. Or he may be looking towards his favourite walk over Eston Hills thinking about the Cross Keys pub which is waiting at the end of the path in the other vent opening.

At either side of the sculpture are David's visions of South Bank. as it was when he left and how he feared it might have become by the time he returned from his voyages. On the right are terraced houses and allotments, based on Munby Street where David's grandfather Daniel Mulholland lived after emigrating from Ireland to work in the steelworks. On this side of the sculpture there are distinct signs of community: people are strolling about or working on their allotment, and there are several conversations taking place; children are playing in the street and in the gardens where they are being watched over by the adults; and birds are fluttering around. On the left is David's representation of what he fears planners may turn it all into by the time he returned: high-rise housing; children playing on facilities structured and designed for them by adults; no adults around except for one scurrying into the apartment block and ignoring the kids; and no birds at all. It is obvious which version of South Bank David preferred.

The songwriter Vin Garbutt had similar concerns to David regarding the future of South Bank. In his song *Slaggy Island Farewell*, published in 1972, he looked with foreboding to a time when 'windowed mountains take the sun from the sky.' Although they later became brothers-in-law, David and Vin had not met at that time when they were using their different art forms to express the same thoughts. The feared high-rise developments never came to South Bank, but it is interesting to note that almost fifty years ago these esteemed sons of South Bank were expressing the same concerns regarding the future of the place they both loved.

*Municipal Sculpture* was exhibited at Middlesbrough Art Gallery during the first Teesside Drawing Biennale in 1973.



#### NOTES

1. You can read more about the mural which is called *Notes On The Black Path* [HERE](#).
2. You can view more artworks made by David Mulholland on this website [HERE](#).
3. The image of *Municipal Sculpture* is courtesy of Pat & Pete McCarthy and the estate of David Mulholland.
4. You can read more about the lyrics of Vin Garbutt in this Black Path Press online publication [HERE](#).

# FOLK STORIES



Words: Sarah Bouttell / Photo: Vic around c. 1939 whilst posted in Egypt.

On listening again recently to an audio recording made in the 1980s, my Grandad Vic is being interviewed by my young cousin about his early memories, I was struck by his description of the landscape surrounding North Ormesby when he was growing up there in the 1920s.

Sarah Bouttell talks about her Grandad Vic Tosh. If you have some one you would like to remember in a folk stories article get in touch with us at [info@foundationpress.org](mailto:info@foundationpress.org)

His happiest times as a lad were roaming the nearby fields and hills, family picnics in Fairy Dell and travelling to the Cleveland Hills on horse and carts. He notes that he felt safe and free to wander without fear of being attacked or molested and that the environment was much nicer back then, before ICI, he would enjoy eating the wild blueberries without fear of contamination.

One summer c.1930 Vic and his friends found a wooden raft on the banks of the Tees. They would all strip-off and swim downstream with the raft, using it to keep their clothes dry, all the way down to Teesmouth. After a few hours playing around in the sand dunes, just as the tide was coming in they'd launch the raft back into the river and swim upstream pushing the raft all the way back to North Ormesby.

Vic (b.1918) was one of five children, his father Charles was an engineer for Dorman and Long and tragically died in an accident during the early stages of the Tyne Bridge construction when Vic was only a young boy.

After leaving school at 15, Vic took a plumbers apprenticeship but then followed in his older brother Arthur's shoes and signed up to the army in 1936 aged 17. He joined the Royal Artillery regiment and was posted to Egypt, he was there in 1939 when WWII was declared.

His regiment was part of the Western Desert campaign, defending Egypt and Sudan against the Italian invasion. Vic was wounded on the frontline in 1940, following his recovery he was assigned light duties as a clerk in Cairo. When he received news that his brother Arthur had been killed in Belgium, he volunteered to go back to the frontline.



Photo: Vic (left) c.1937.

He was recorded missing and presumed dead in 1941. He had been the only survivor of a strike, but he was captured, taken aboard a hospital ship to Italy and held prisoner there for 18 months. Following the Italian surrender, Vic was one of many thousands of prisoners who were marched over the Alps to prison camps in Germany. Many didn't survive the marches, travelling in poor health through extreme weather conditions for weeks without food or water provisions, eating only what they could scavenge.

The poem he wrote during his time as P.O.W. tells us that it was his happy memories of home and roaming free in fields and heaths that kept him going through his 4 years held captive. He didn't share much about this experience but from the small details that the family have pieced together over the years, it seems incredible that he made it home. He weighed only 6 stone when he was liberated by American soldiers at the end of the war.

V. Vosk. Pow.

CAGED WITHIN THE ENCIRCLING WIRE  
HEART MIND AND SOUL AFIRE  
AFIRE WITH LONGING THOUGHTS OF HOME  
OF GLORIOUS HEATHS ONCE MORE TO ROAM  
VISIONS OF COMRADES SHARING THE FIGHT  
CLOTHED IN KHAKI STRANG GARB  
FOR A KNIGHT.

YET EACH ONE A CRUSADER  
AGAINST POWER AND LUST  
TILL EVIL IS HUMBLED UNTO THE DUST  
WHEN FREE ONCE MORE, FREE TO ROAM  
THROUGH WILD FLOWERS REDFIELD D  
TO AN ENGLISH HOME.

WITH HEARTBREAK AND ALL SORROW  
PAST

LIVING IN PEACE PERFECT  
AT LAST



Photo: Vic, Peggy and their first grandchild in their backyard at Coronation Street c. 1967

He was repatriated in 1945, completing his service at a P.o.W. camp in Wolviston, near Billingham, this is where he met Peggy (featured in MIMAZINA #13's Folk Stories) who lived in Wolviston village. They were soon married, moved to Coronation Street in North Ormesby and had 3 children before 1950, Gordon, Angela and Elizabeth.

Vic worked for British Steel until he was made redundant in 1961, later finding a job with the British Oxygen Company until his retirement. After decades of working shift patterns, he still knew what shift he would have been on so he could meet his mates in the club at the right time.

He was a great storyteller and us grandkids would listen attentively to all of his tales about getting one over on the Germans and on occasion he would show us his bullet hole scars. He was a true hero.

Watching nature as it changes through the year. Here are some spots from the past month – for future issues, please send your photos to info@foundationpress.org



**Insect**  
**Rosemary Beetle**  
*Chrysolina americana*

This beautiful creature is devastating Debbie's sage plant. The beetles and their larvae feed on the Rosemary plant and its relatives such as sage and lavender. Apparently most plants aren't too bothered by the damage of the feeding but the ones on Debbie's must be an extra large and very hungry family.

## 1. Blackthorn *Prunus spinosa*

Thanks to Elaine for sending in a beautiful and prolific sign of spring, photographed near the River Tees in Barnard Castle. You might be more familiar with the blackthorn in it's fruiting season when it produces its sloe berries. Apparently ways to tell the difference between a hawthorn and a blackthorn are to look for the darker bark and less rounded flowers on the blackthorn, as well as it beginning to flower before the leaves are out unlike the hawthorn.

1.



## 2. African Kale *Brassica oleracea var. acephala*

This plant, that originated from the wonderful Comfrey Project, is now in full flower and the flowers are delicious to eat as well as the leaves. The background image is a close up of these flowers freshly rained on.



## 3. AK's plot

This permaculture growing circle is in Berlin. You pay to have a slice of the circle and here you grow your vegetables. AK sent us a photo of her slice. It must look really amazing on an aerial photo!

3.



## 1. Northern Mockingbird *Mimus polyglottos*

This was captured at Newbiggin-by-the Sea by John. It is extremely rare with only several ever sighted in the UK and so it is a great treat to include this photo. This bird has been identified as the exact same one that was sighted in Exmouth, Devon earlier in the year.

1.



## 2. Red Slug *Arion rufus*

These slugs, feasting on mushrooms, were captured by Stephanie in a forest near Nantes, France. The red slug can actually come in more colours ranging from a darker brown to a bright orange. They are widespread in France, western Europe and you find them in southern Britain. If you find orange slugs further north these are more likely to be the Spanish slug which can look very similar.

2.



## 3. Grey squirrel *Sciurus carolinensis*

Adam has shared this photo of a young squirrel that his daughter Agnes named 'Tail'. Infant squirrels are called kittens or kits, and are ready to fend for themselves at about 3 months old. Good luck out there Tail!

4.



## 4. Background image

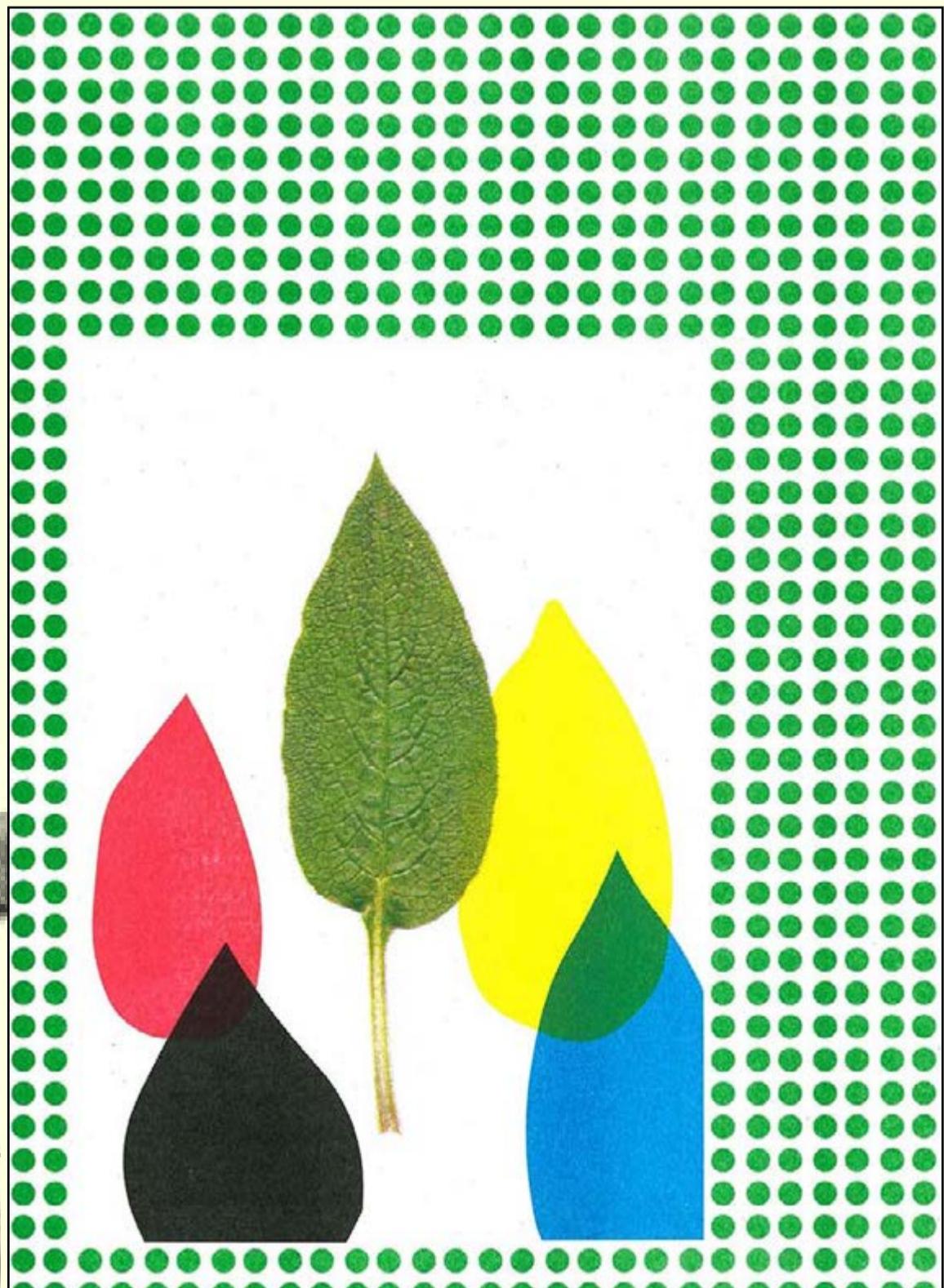
Thanks to Lucy Sacker for this photo of a really magnificent tree in Yester Estate in East Lothian.



This image is from Rei Hayama in Yokohama, Japan. She takes lots of beautiful photos looking very closely at the environment and nature around her. You can find more of her photos @reihayama on Instagram.

©Rei Hayama

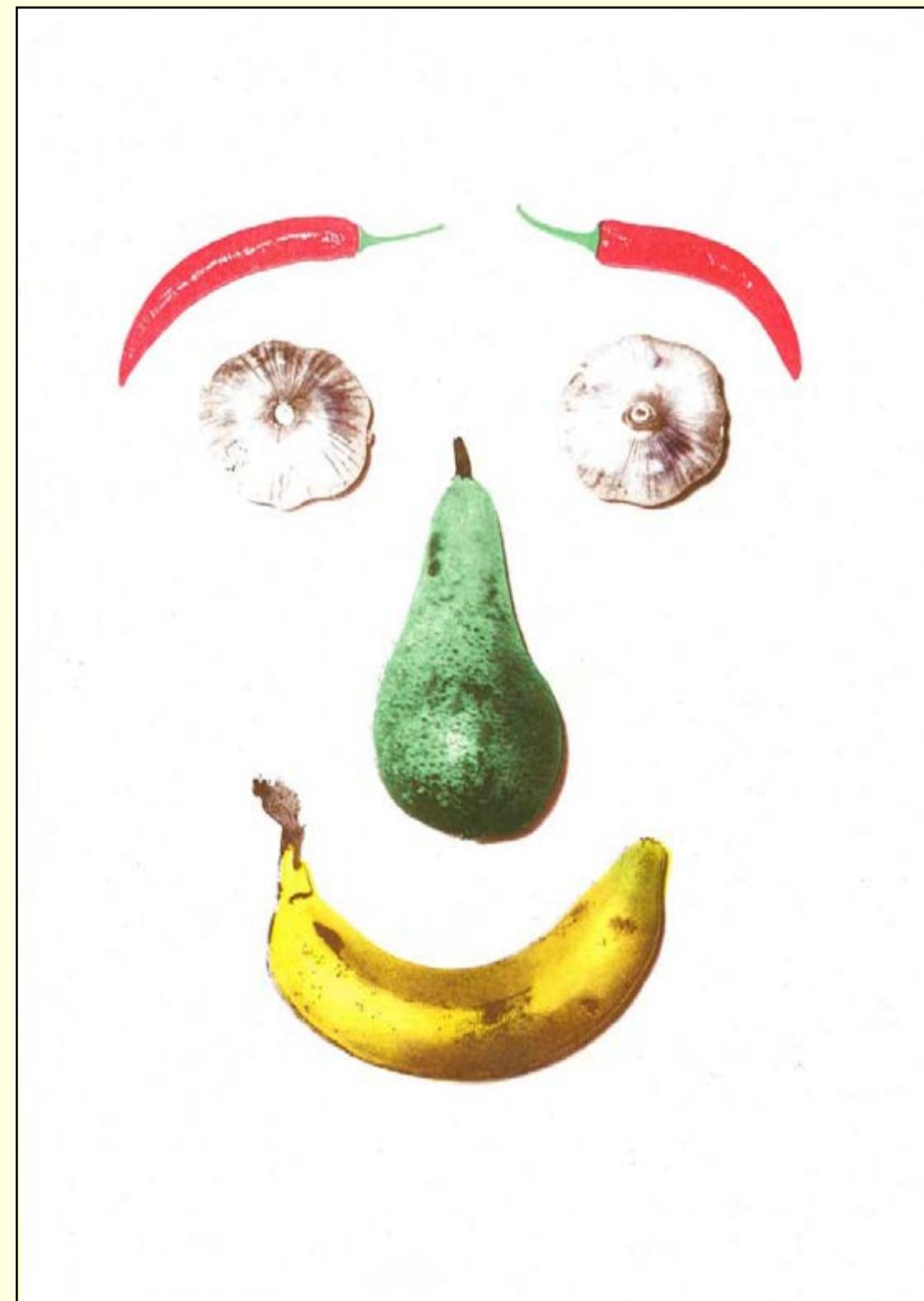
# PRINTS FOR THE COMFREY PROJECT!



**Print No.1: Comfrey Tea**

Artist: Foundation Press / Medium: 5-colour risograph print / Paper: Context Natural 170gsm / Edition Size: 20 / Dimensions: 24cm x 35cm.

[BUY ON PAYPAL](#)



**Print No.2: Eat Your Greens**

Artist: Foundation Press / Medium: 5-colour risograph print / Paper: Context Natural 170gsm / Edition Size: 20 / Dimensions: 30cm x 42cm.

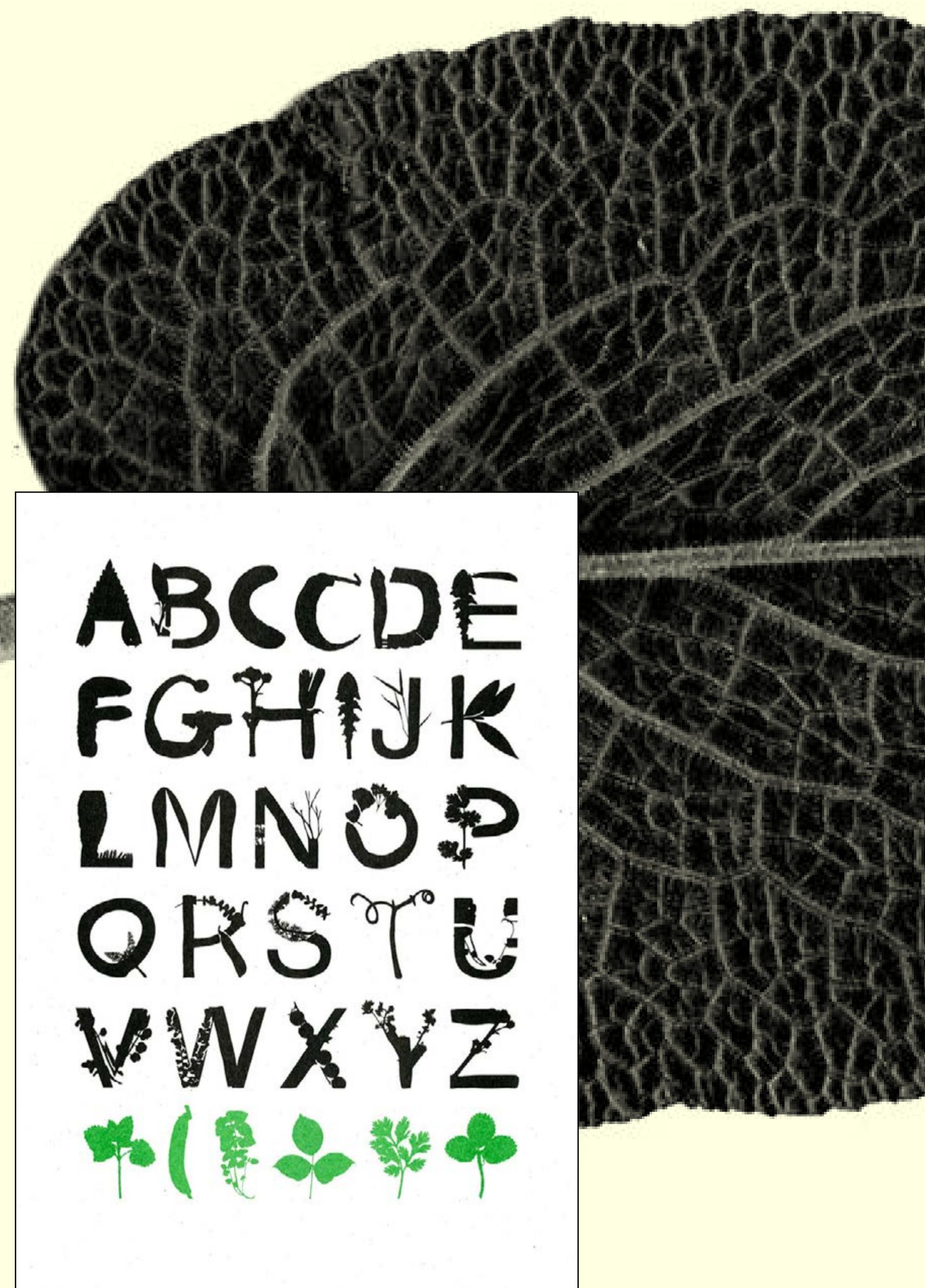
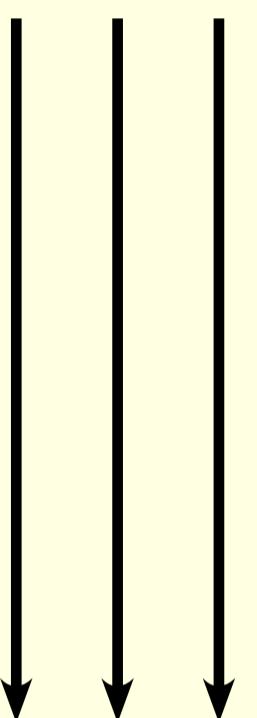
[BUY ON PAYPAL HERE](#)

**The Comfrey Project is an amazing charity which promotes health and well-being amongst asylum seekers and refugees through group based horticultural activities on allotments.**

Recently the Comfrey's Gateshead allotment was badly vandalised – so we want to try to help raise some donations for their repairs.

Foundation Press has made 3 risograph prints inspired by the Comfrey Project. All profits will go directly to the Comfrey Project's *Helping Hands* fundraiser, so please consider buying one!

Prints are available until 1st June 2021, alternatively visit the Comfrey Project's *Helping Hands* fundraising page [HERE](#).



**Print No.3: Comfrey Type Specimen**

Artist: Foundation Press / Medium: 5-colour risograph print / Paper: Context Natural 170gsm / Edition Size: 20 / Dimensions: 30cm x 42cm.

Note: This print includes an optional digital OTF file of the typeface made with participants at the Comfrey Project in February 2020 – allowing you to make your own plant-based typed artworks!

[BUY ON PAYPAL HERE](#)

# sonic allotments

- Nell Catchpole
- talks about
- her sound art
- practice and
- shares images
- from her exciting
- new collaborative
- project *Sonic Allotments* –
- which you can
- get involved in
- over the next few
- months.



Words and images: Nell Catchpole /  
Sonic Allotment Graphics designed by:  
Connor Clements and Jack Cameron.

**My sound art practice links back to my childhood spent playing outdoors in Suffolk and has developed in response to the environmental crisis. I was trained as a classical violinist, became a composer, and now work with improvised sound and recording in the natural environment. My sound art pieces often involve the participation of the listeners.**

*Sonic Allotments* came about partly as a way to get to know people, since I have only recently moved to the Tees Valley. I wanted to find out how other people relate to the environment, and how being in nature affects their lives. Listening and recording sounds is one way to slow down, be in the moment and pay attention. As I listen, the constant flow of interactions between people, other living beings, materials and environment is revealed in all its depth and detail.

The people I'm spending time with connect with the landscape through gardening, playing music, telling stories and being together. I am working with five different groups or individuals in different places outdoors. Every time I visit, I make a new sound piece from the recordings I've made.

Sound recordings allow us to notice things we wouldn't normally pay attention to. The pieces tell intimate narratives of season, place, connection, and community. Perhaps they will sound familiar, but maybe these are the kind of stories not so often heard.

New pieces will be added as the project continues to evolve, and I will make a new sound installation work for the *Sonic Arts Week* in Middlesbrough in July.

I am so grateful to everyone for letting me into their outdoor places, for trusting me and my recording equipment, for generously sharing their thoughts and stories, and for offering company at a time when being in community with others has become more valuable than ever.

## THE SONIC ALLOTMENTS COLLABORATIONS:

### 1. Cultivate Tees Valley/Cornerhouse at Arlington Park

Cultivate Tees Valley is an environmental organisation that works in partnership to build a better world by growing food security for those living across the Tees Valley and by transforming unused urban and rural land into spaces where food is grown. Arly Park is based in Parkfield and is run by the Cornerhouse Youth Project.

On my first visit, I brought sound recorders for the pupils to make their own recordings on the site. They found sounds, made sounds and talked about what they enjoy about coming to the site. I love the energy in their recordings, which create a distinctive sound world for *Sonic Allotments*. For the second session, we are making a relaxation track... coming soon!





## 2. George Dura

George Dura lives with his family in Middlesbrough. As well as being a Community Liaison Officer for Middlesbrough Council, he is a musician and community leader. George is from northern Romania and from the Roma community.

The *Sonic Allotments* recording sessions with George have involved meeting at a place he has chosen – so far, Redcar Beach and Stewart Park, Middlesbrough. Both times, we have had a long chat sitting on a bench, followed by George playing a tune or two on his accordion. The conversation is about identity, land and community connections. Themes of isolation and togetherness; belonging and difference; and shared cultural knowledge and understanding run through the dialogue.

The stories and thoughtful comments from George give a particular context for the tunes, which mix with the sounds of people passing by, the seagulls and starlings, and the expansive sea/landscape. Played in these public spaces, the accordion seems at once familiar and yet also somehow lonely after the tales of wedding parties, community gatherings and the international music careers of George's forebears.



### 3. Nicole Jackson

Nicole practices sound healing using gongs, singing bowls and other percussion instruments to create 'sound baths'.

When we spoke about *Sonic Allotments*, she was interested in being near flowing water.

Nicole and I first met near Yarm (left) beside a tributary of the River Tees on that one day in February when it felt as though Spring had come early. The track allows the listener to feel the presence and absence of the gong sound, gradually becoming more aware of the details of the environmental sounds.

Our second meeting was at Teesmouth (left) on the huge sands of the estuary. It was a bright, pin sharp day. The sound describes the scale of this place - throbbing tanker engines carrying across the sands and seagulls just heard above the wind and distant waves. In the foreground, the gong's lowest tones are played softly as a skylark's song carries above the whole soundscape.



### 4. The Men's Shed, Berwick Hills Allotments

The Men's Shed Allotments is bordered by the railway, a flyover and a quiet housing estate. Because of the lay of the land and the built environment, this large rectangle has its own micro-acoustic ecology – the crowds of sparrows and soft breeze close-up; and the hammering, chopping and calls across the site echoing off the nearby buildings.

I began visiting the site before the pandemic and lockdown. It was really good to see some familiar faces when I returned this February. The weekly sessions each have their own rhythm and sonic texture – the weather conditions, the number of volunteers and the jobs they are doing all contribute to a particular atmosphere on each visit. Here, Rob is building a wildlife pond (right). The different layers of sound produced by various tools and tasks can sound almost musical at times.



## 5. The Orchard with Barefoot Kitchen

The Orchard is on the site of Nature's World. Much of this site on the outskirts of Middlesbrough lies quiet now but the apple orchard is looked after by the amazing Catherine and Liz of Barefoot Kitchen with groups of volunteers.

I began visiting just as lockdown easing was on the horizon. When it was possible for the volunteers to return, it was so clear how the Orchard had been missed. I could see its importance in people lives and to the sense of their connection to the place and each other. People tread lightly, working with care not to disrupt or damage.

Volunteers learn about the fruit trees, including skills in grafting new trees. The sessions often include chat around the fire and sharing some homemade food.

This month the Orchard is buzzing, with several pairs of bullfinches, carpets of cowslips, and bees from the nearby hive all over the different varieties of apple blossoms.

### TAKE PART IN SONIC ALLOTMENTS!

Sonic Allotments invites anyone in the Tees Valley to take part. With local website designers, Connor Clements and Jack Cameron, we have created an interactive map of the Tees Valley which will gradually fill up with all the places and moments people connect with nature. Send us your photo, video, voice note or story about an outdoor place which has helped you through the ups and downs of the pandemic and beyond. It might be a flower, the view of the sky from your window, the trees you walk past every day... With everyone's contributions, the map on the website will gradually be filled with snapshots celebrating local life and nature!



**CLICK HERE TO  
VISIT SONIC  
ALLOTMENTS  
WEBSITE...**



## • NOTES

- **Sonic Allotments is funded by Middlesbrough Cultural Partnership Covid Commissions and by Sonic Arts Week (The Auxiliary).**
- **The Men's Shed project is managed and delivered by the charity, Groundwork NE.**
- **You can learn more about Barefoot Kitchen CIC on their website [HERE](#).**

# **Image (this page): Rob from The Men's Shed investigates the sounds of Berwick Hills Allotments.**

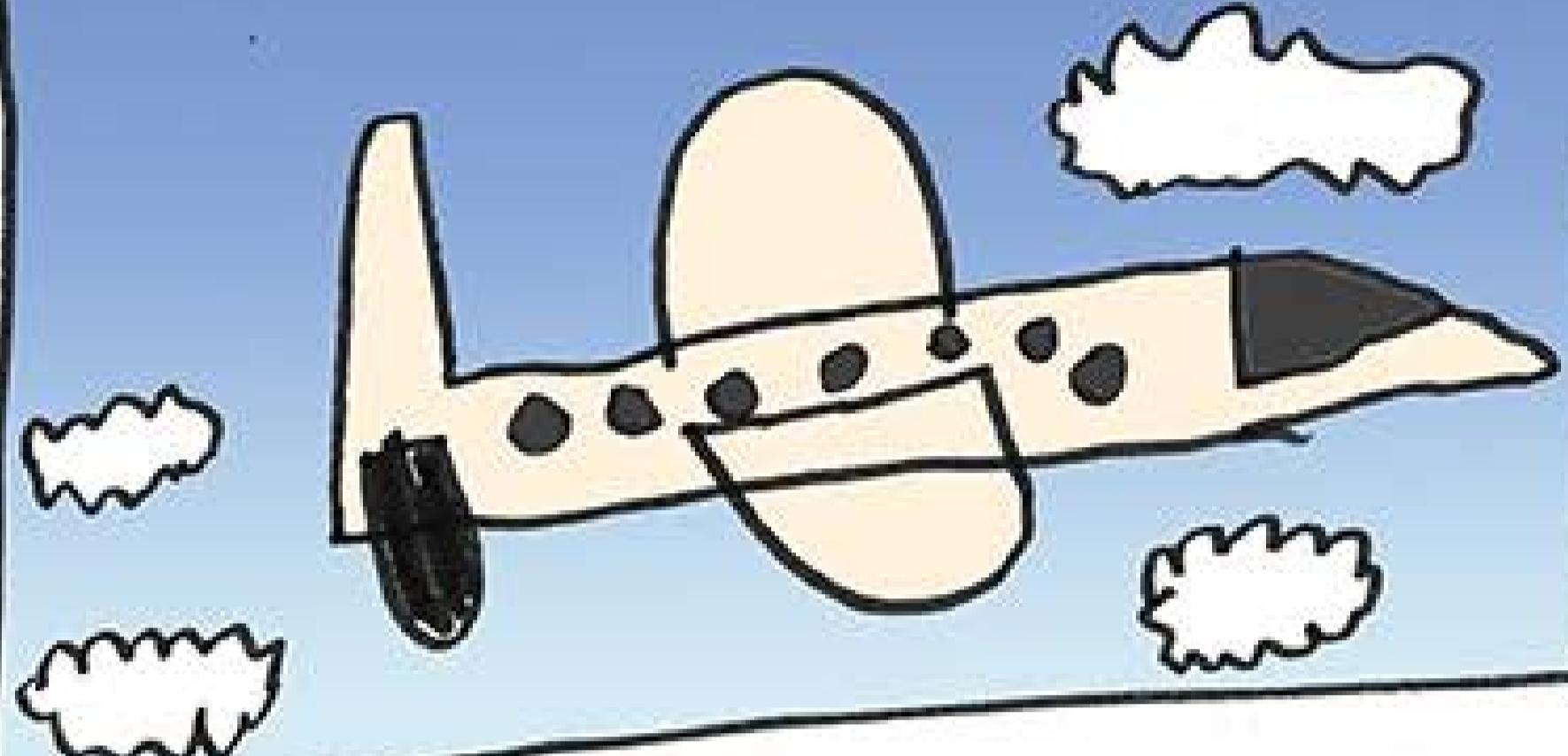
To listen to recordings made with each collaborator visit Nell's SoundCloud page [HERE](#).

**Follow Nell's work on Instagram  
[HERE.](#)**

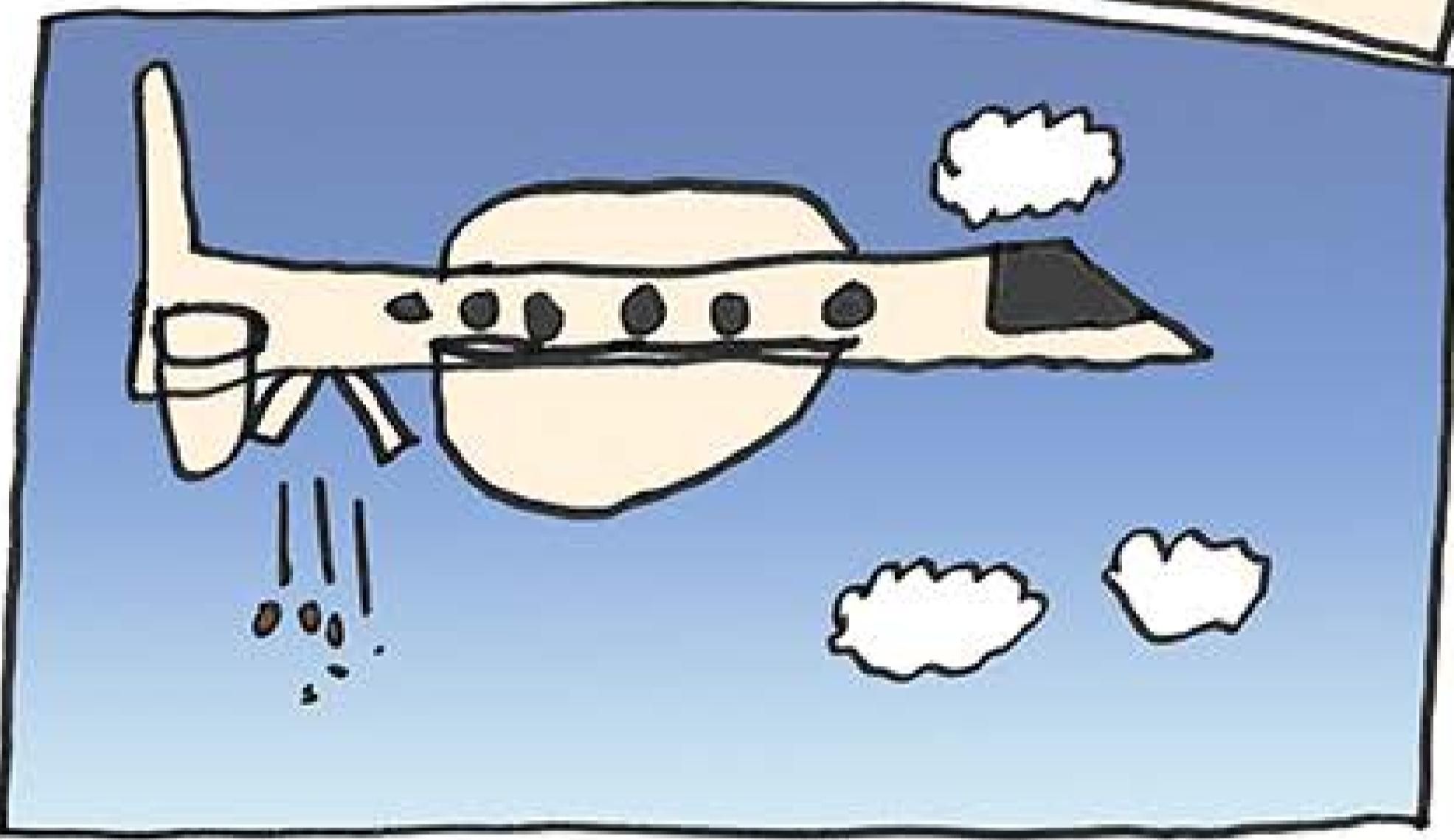
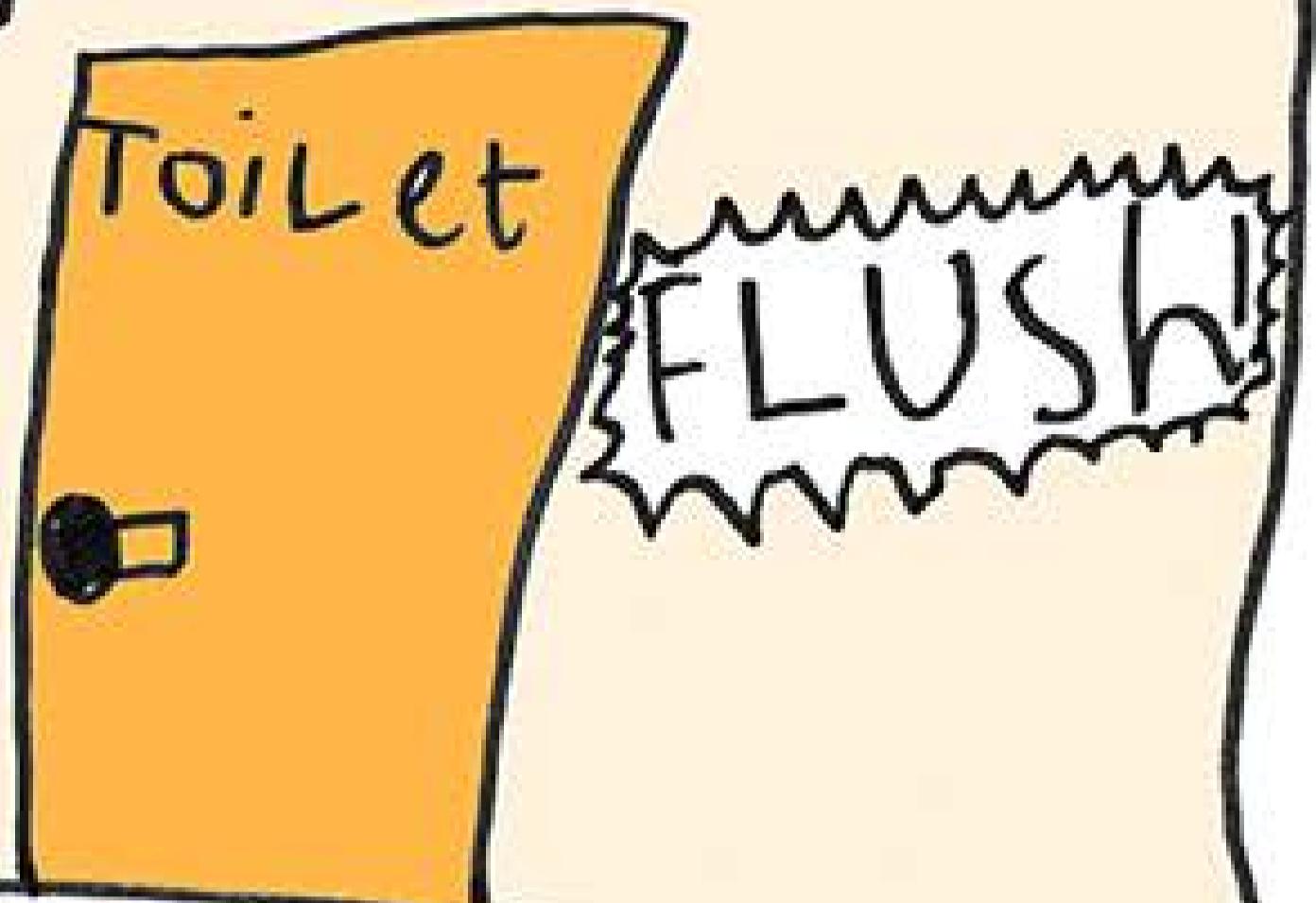
# LUCKY FIND!

BY OSCAR

5 years ago...



inside

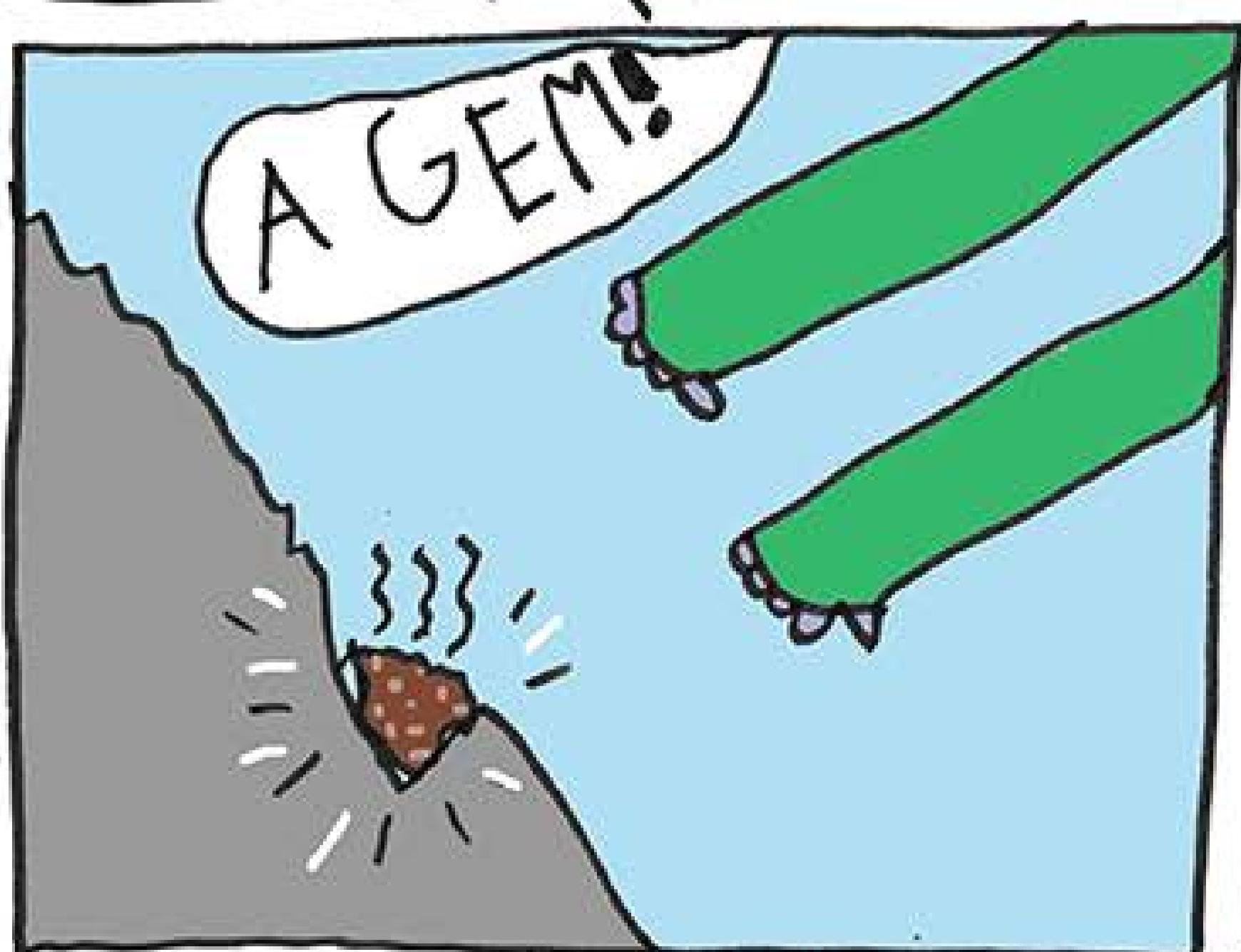


THE high Altitude  
!!! freezes  
aeroplane  
waste!

Today



A GEM!



# TEN YEARS OF REIMAGINING MIDDLESBROUGH WINTER GARDEN

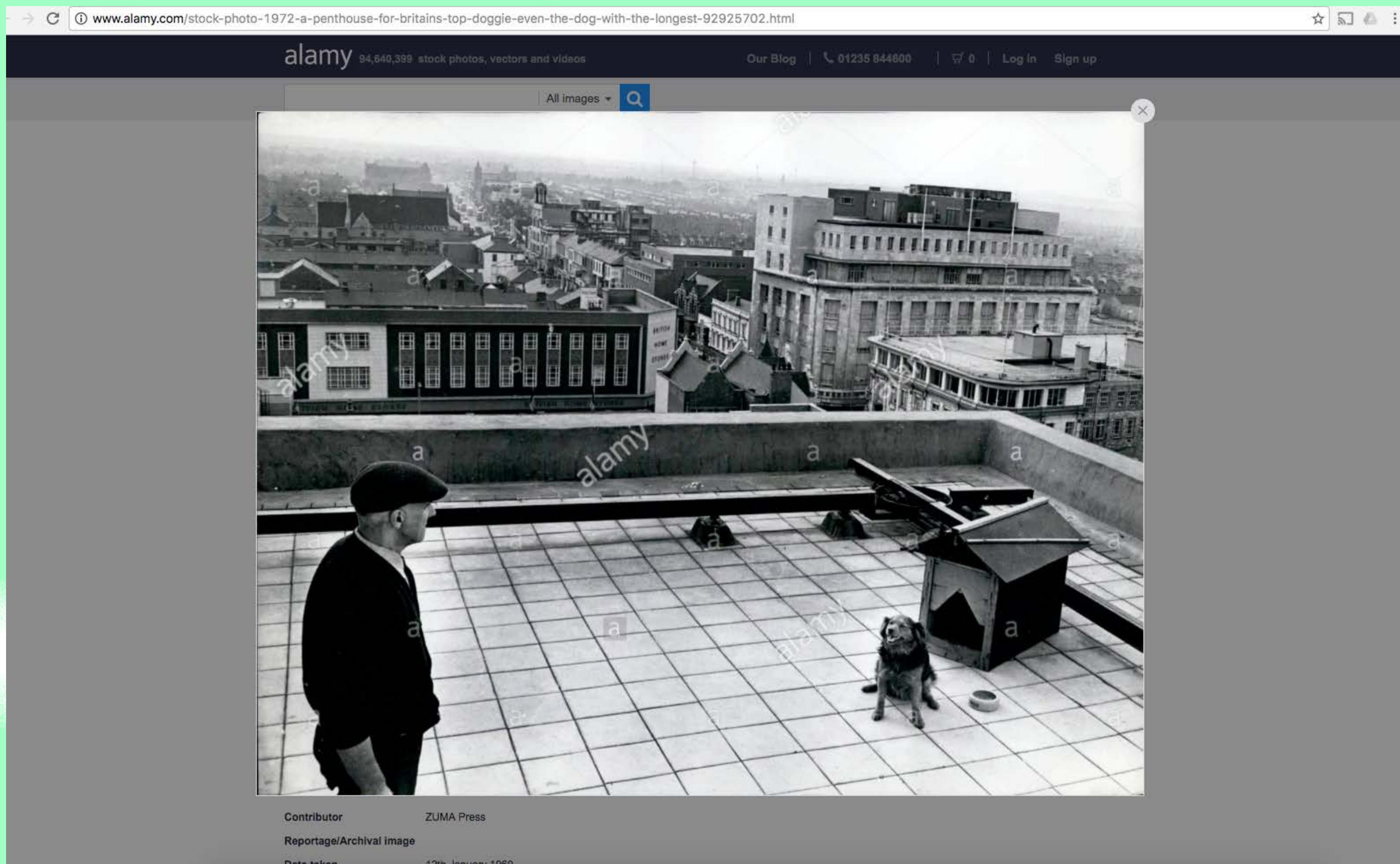
- The fantastic Navigator North share memories
- from 10 years bringing the unexpected to Dundas House in Middlesbrough.



Words: Navigator North / Image: Dundas Penthouse interior tour / Photo by Jason Hynes

In late 2011, Navigator North – then a newly formed Middlesbrough based visual arts organisation – moved into an empty office block called Dundas House in the centre of Middlesbrough through ‘meanwhile’ use of buildings as creative spaces.

With an aim of using the space to support artists in developing their creative practices, Dundas House has provided opportunities to house projects, exhibitions and events, as well as artists’ studios for over nearly 10 years. Whilst getting to know the site we discovered a little known (to us anyway at the time) piece of Middlesbrough heritage which sparked an ongoing interest and inspiration source, not only for offering support to artists but to the growing culture of Middlesbrough itself – Middlesbrough Winter Garden.



The Dundas site was previously home to the town's Winter Garden, founded by Lady Florence Bell in 1907, which stood on this site up until 1963. It was a cultural initiative that offered access to recreation, the arts and social activity. It was replaced with a shopping arcade, car park and office block. BT operated from this block until it became vacant and stood empty from 2006.

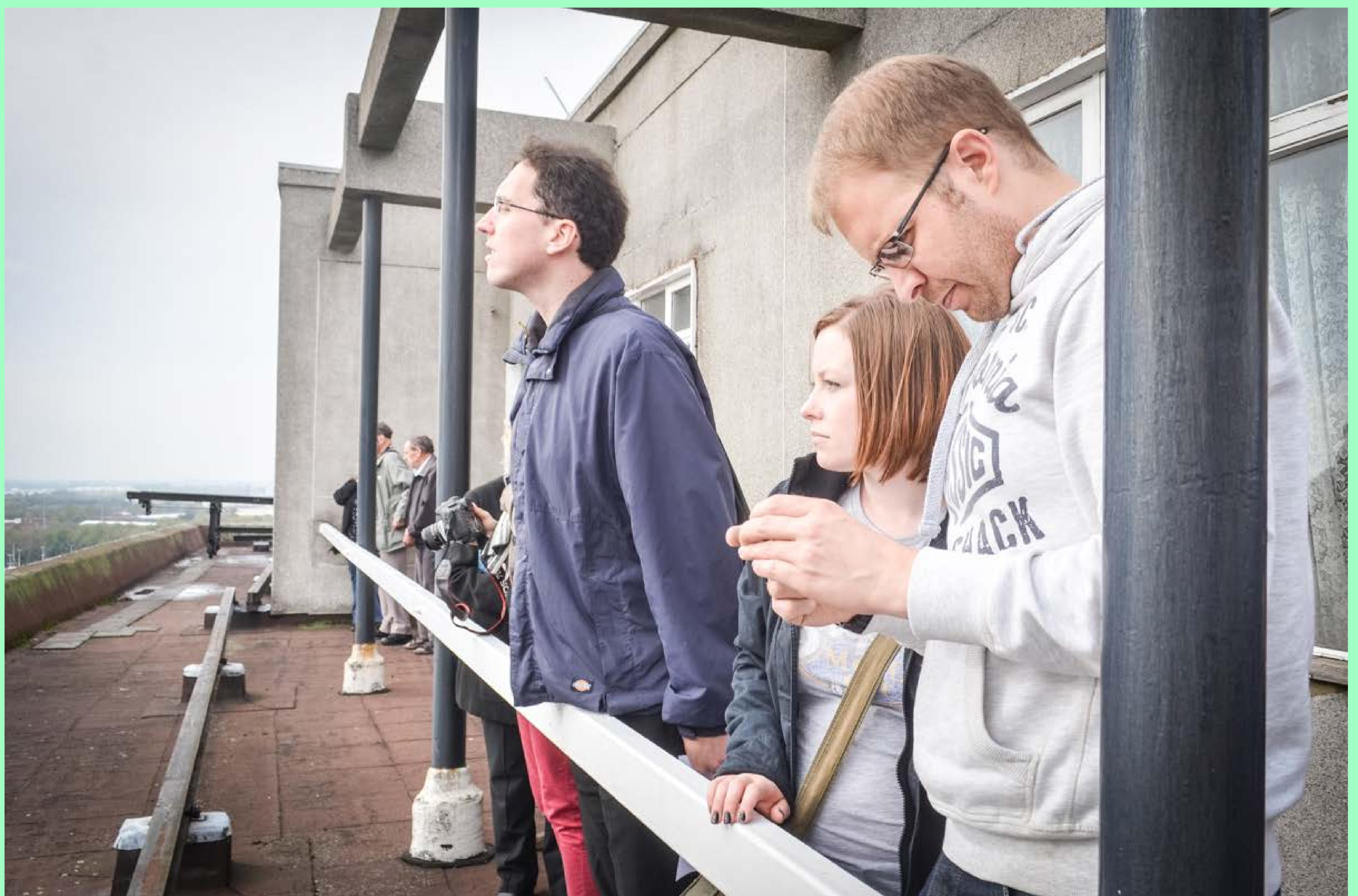
During our exploration of Middlesbrough Winter Garden and the building itself we have worked with artists, historians, audiences and participants to inspire research, site specific inventions, exhibitions, rooftop tours, commissions and workshops.

## **ALSO: Dundas House has a penthouse!**

This is in fact a derelict caretaker flat, still covered in wallpaper from the late 70s and with an old-fashioned gas fire and pink bathroom suite. We were intrigued by this space and the strangeness of finding such an everyday domestic space on top of an office block. We have experimented with the space; invited visitors to our open studios and to join us on rooftop tours; held artist exhibitions; had zombie movies filmed in the bedrooms; commissioned performances to take place in the living room; and created themed penthouse cocktails for artist dinners.



- • • • • • • • • • • • • • • •
- **IMAGES (THIS PAGE)**
- Top: Dundas Penthouse Dinner Arty, James Harris performance / photo by Jason Hynes.
- Middle: Dundas Penthouse exhibition by Bobby Benjamin / photo by Jason Hynes.
- Bottom: Dundas roof installation as part of Rednile's Factory Night / photo by Jason Hynes.
- **IMAGES (PREVIOUS PAGE)**
- Pepe – the Dundas Dog relaxing on the rooftop circa 1960.
- • • • • • • • • • • • • • • •



- • • • • • • • •
- **IMAGES**
- **Top: The distinctive 1970s interior of Dundas Penthouse / Photo by Jason Hynes.**
- **Bottom: Visitors look out onto Middlesbrough's skyline during a rooftop tour of Dundas / Photo by Jason Hynes.**
- • • • • • • •



## **Jessica Moore: The New Winter Garden**

Jessica Moore, an emerging artist on our professional development programme called 'NICE', recreated and reimagined Middlesbrough Winter Garden through the medium of crochet. In our Dundas House toilets Jess created a garden made entirely from wool for our Open Studios in 2015. Jess invited participants to be co-creators of the site-specific work through workshops and mail art.

- • • • •
- **IMAGES & NOTES**
- Jessica Moore, *The New Winter Garden* (2015). Courtesy of Navigator North and the artist.
- To find out more about Dundas House or our other projects visit [www.navigatornorth.com](http://navigatornorth.com)
- • • • •

# WHAT'S HAPPENING?



- This month Helen Welford catches up with James Beighton, Executive Director at Tees Valley Arts, over a Lemon Top.

## Can you describe the work that you do?

Tees Valley Arts is a charity that was established in 1982 and which uses the arts to create social change. Until last year we were based in Middlesbrough. With our 40th birthday approaching we have moved to a new space on the seafront in Redcar where we will be running a gallery space, offering training and workshops and supporting creativity in Redcar.

## What inspires and motivates you?

Hearing the great ideas that our communities, artists and the wider team bring to us and helping to make those ideas a reality. Sharing stories about our area's rich heritage and thinking about what difference they can make today.

## What are you reading/listening/ watching at the moment?

The team is mostly reading gardening books at the moment as our young people's group have turned our window space into a Spring greenhouse. So we are trying to learn about what we can grow in small spaces, different light levels and how to grow food to sell in our gallery shop.

## Who is an important voice for you right now?

Roman Krznaric's writing has been very influential to us, in particular his work on long-term thinking and how to experience empathy for generations that have not yet been born. It is feeding into our ambition for a "101-year plan". Indy Johar's response to Krznaric's work is important in highlighting the need to create a space where people are invited to think long-term.

## If you could share one idea, thought or message, what would it be?

Stay curious, keep discovering.

## What's great about the Tees Valley?

It's a place where people have always found new and better ways of making, doing or saying things. It's precisely that spirit of ingenuity that will build our future.

- NOTES
- Find out more about The Redcar Palace by following them on Instagram [HERE](#).

# ARTIST PROFILE: ONYA McCausland



1

## Who are you?

I'm an artist and researcher based in London and South Wales.

## What are you doing in Teesside?

I am interested in the geological, geographical and cultural material of landscape to explore aspects of its representation through the medium of painting. Recently I have been visiting landscapes where pollution linked to past industries has become a new and permanent geological feature. My work makes use of these materials of landscape as a medium.



I have been spending time in and around Middlesborough looking at the residues leaking out of the old coal and ironstone mines to the north and south of the town. One place in particular is a mine water treatment scheme just north of Saltburn-by-the-Sea.

2



## What is the story of the treatment works?

Saltburn Mine Water Treatment Scheme was opened in 2015 as a result of a 10 year campaign by a group of environmental activists who called themselves the Saltburn Gill Action Group (SGAG). They got organised to try and do something about the orange ocherous pollution generated by an underground collapse in one of the old ironstone mines that was pouring out and onto the beach at Saltburn.

The group raised awareness about the problem, they involved the local Wildlife Trust, the Parish Council and others to try to find a solution to this problem. Their action gained the attention of Environment Agency, Teesside University and Defra and funding was found for the design and build of a scheme that would treat the polluting water before it could destroy the river. The scheme, located on farm land just north of Saltburn-by-the-Sea, [54°34'07.37"N 0°57'42.87"W](https://www.google.com/maps/place/54.567111,0.958333) has been treating the mine water since then.

## What are you doing with the material?

When I came to Saltburn, the first thing I noticed was how bright everything was – the sky, the sea and the ponds holding this ocherous looking intense bright yellow. A colour in contrast to the space it forms in hundreds of metres below ground. These yellow ocherous iron minerals have been artificially released from geology underground through the action of mining. As ground water rises the minerals are transported to the surface, leaking into rivers, drinking supplies and onto the beaches.

This summer I will be making paint by collecting the yellow residues from the treatment works at Saltburn and using it to paint a large wall in the MIMA gallery.

## How can people get involved?

I'd like to know if there is anyone out there who knows about the Mine Water Treatment Scheme. I'd love to hear from anyone, and especially the original SGAG campaigners and invite them to make wall paint from the pollution they worked so hard to contain.

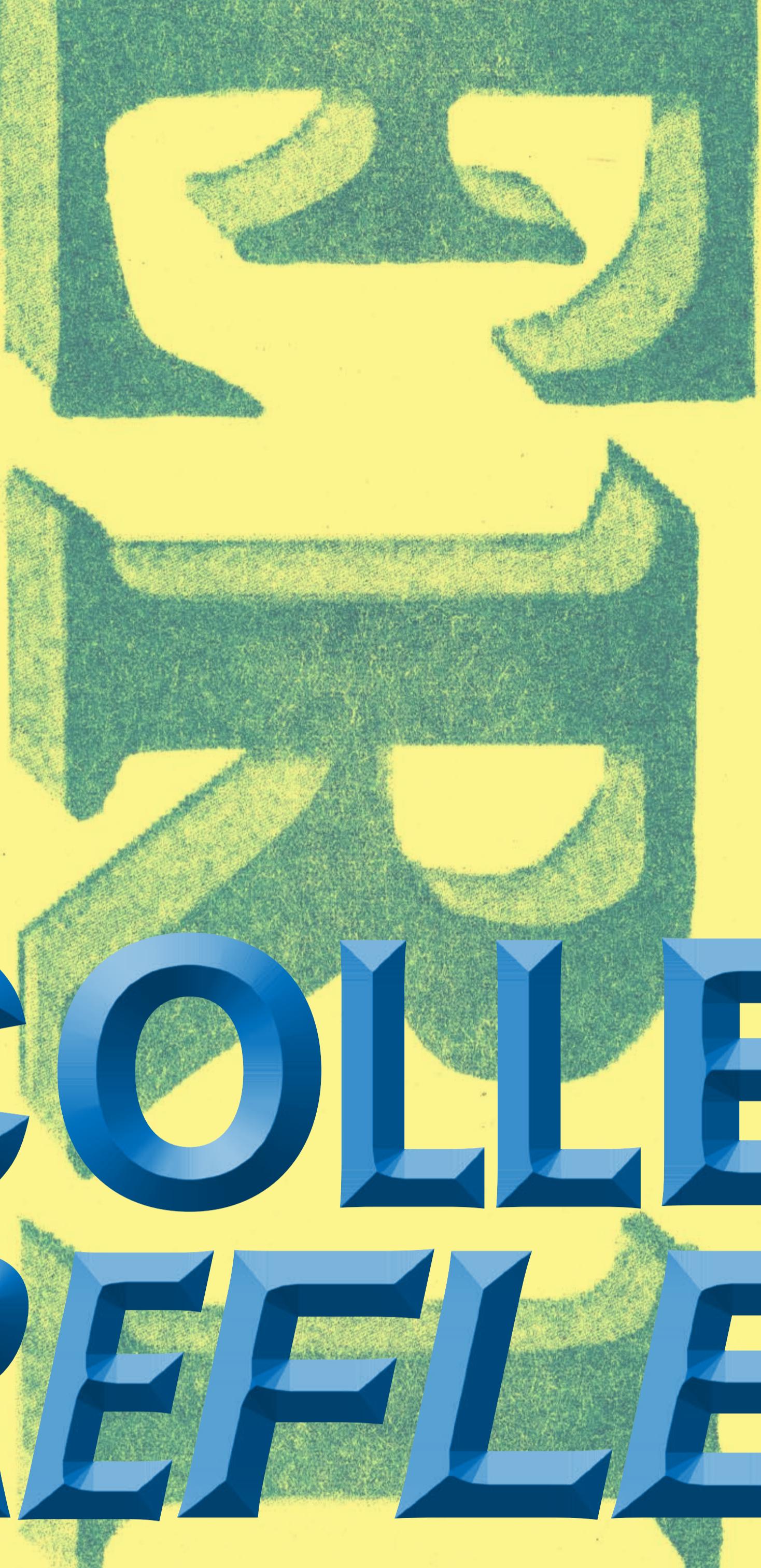
I also want to know who would like to use this paint when it's made. I am looking for people willing to paint their exterior walls, fences, gates, and doors with it.

## What are you doing with MIMA?

For MIMA's exhibition, *Chemical City*, I will make a large wall painting in the gallery and the paint I use to make it will be available for the public to use in and on their own homes. The exhibition opens in November and it's all about the legacy of the chemical industry in the Tees Valley.



- **IMAGES & NOTES**
- 1. Collecting ochre from Saltburn Mine Water Treatment Scheme.
- 2. Onya McCausland,  $54^{\circ} 34' 07.37'' N$   $0^{\circ} 57' 42.87'' W$  (Saltburn #4), 136cm x 167cm, pigment in oil on canvas.
- 3. Saltburn Mine Water Treatment Scheme is located at the coordinates:  $54^{\circ} 34' 07.37'' N$   $0^{\circ} 57' 42.87'' W$ . This is the view from above.
- 4. An image of the distinctive colours at Saltburn Mine Water Treatment Scheme.
- 5. A plaque commemorating Bernard Storey MBE, founder of the Saltburn Gill Action Group.
- 6. Water being pumped from underground for treatment.
- 7. Water treatment cascade and lagoon.
- If you are interested in speaking to Onya about this project then email [mima@tees.ac.uk](mailto:mima@tees.ac.uk)
- Learn more about Onya's work on her website [CLICK HERE](#).



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 month we select artworks to share.

# COLLECTION REFLECTION

## Group Show #11: *Local History Month Special*

Works gathered by Helen Welford.

This month, we respond to the social life of the Tees Valley by bringing together three artworks from the Middlesbrough Collection. We take a look at a curious painting by Patricia Faulkner that narrates the creativity and spirit of the area, a photographic work by Ian MacDonald that recalls the legacy of shipbuilding in the region and a billboard poster piece by Aikaterini Gegisian that explores the industrial heritage of Stockton-on-Tees through an archaeological lens.

# *Serpent and Flowers* (c. 1970)

Patricia Faulkner

England, 1946  
Oil on paper

What is the relationship between flowers, a serpent and Middlesbrough's coat of arms in this curious painting? Stems of alstroemeria flowers, a variety of lily, with orange and pink freckled blooms, sit in a sky-blue painted circle framed by a garland of daisies. An anaconda snake lurks beneath the flowers staring at you and tasting the air with its long black tongue. The Middlesbrough coat of arms sits in the top right of the circle.

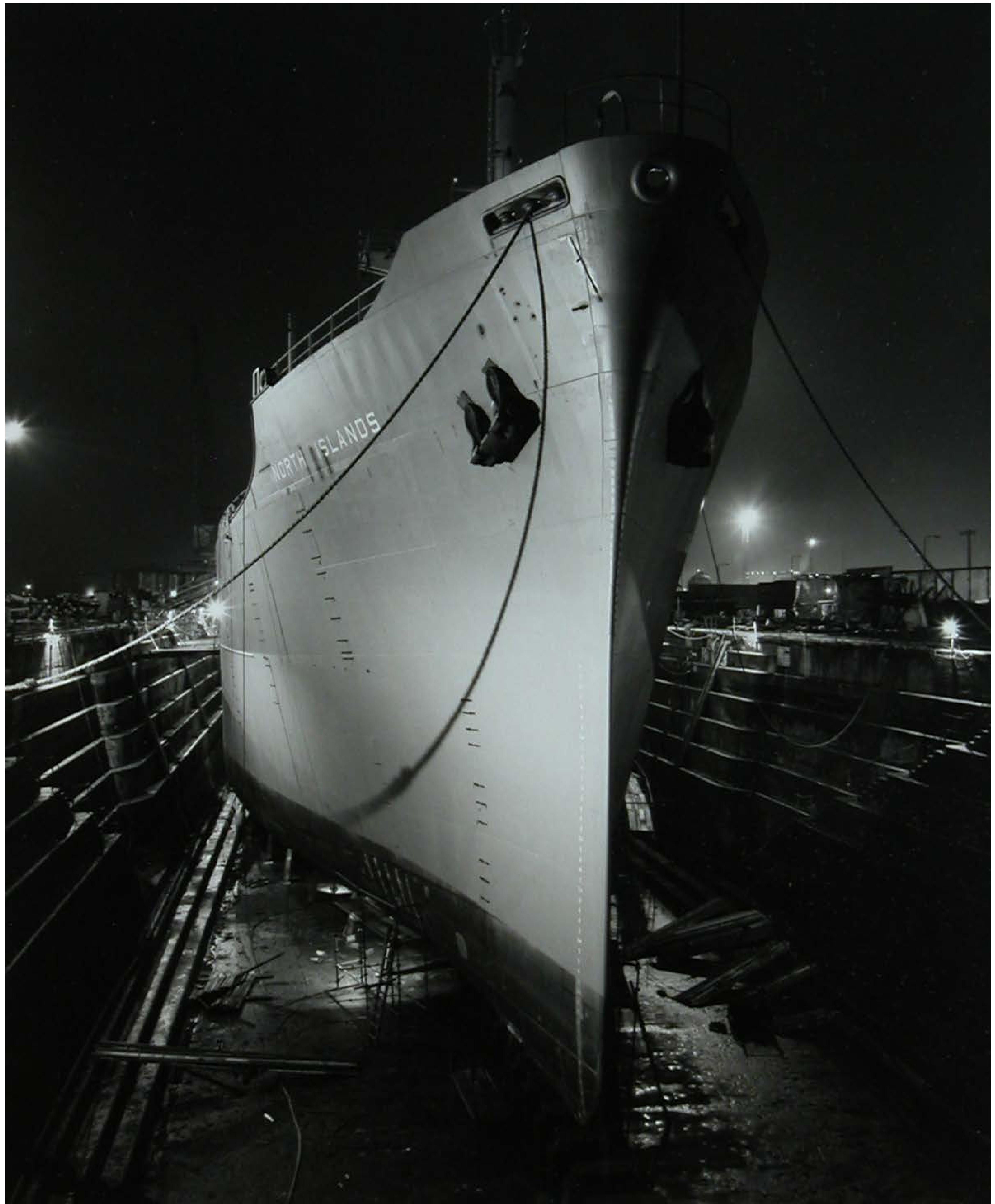
Flowers symbolise beauty, comfort, love and affection. Alstroemeria, in particular, represent fortune, devotion and friendship. Daisies are beautiful spring flowers that represent new beginnings and innocence. Snakes have been used by humans since ancient time as symbols with positive and negative connotations. They cause death through their mortal venomous bite but conversely symbolise fertility and creativity. They also signify rebirth, transformation, immortality and healing through their ability to shed their skins.

The scrolled text beneath the shield reads ERIMUS, a Latin word meaning we shall be which is Middlesbrough's motto. Two gold ships with silver sails are illustrated on the top band of the shield and a six-pointed gold star sits between the ships. A blue lion with red tongue rears up on the main body of the shield. The ships represent Middlesbrough's history of ship-building and maritime trade. The star recalls Captain James Cook, who was born in Marton, Middlesbrough. The blue lion represents the de Brus family who held lordships in the area.

We could interpret this painting as capturing the spirit of Middlesbrough. The flowers symbolise long-held bonds of loyalty and friendship between the town's people. The serpent expresses its creativity and vitality. The question remains, what is the artist's connection to this place?



Words by Alireza Safaeian Rizi.



# *North Islands, the last ship to be built by Smith's Dock Shipbuilders at South Bank Cleveland in dry dock for removal of launch poppets and painting (1988)*

**Ian MacDonald**

England, 1946  
Photograph, gelatin silver print on paper

**Words by Heather Bareham.**

North East based photographer Ian MacDonald documented the building of 'North Islands', the last ship to be built at Smith's Dock in 1986. The closure of the shipyard on 27 February 1987 was a significant event in Teesside's history. It marked the end of almost 80 years of shipbuilding at the South Bank yard on the banks of the River Tees. Despite protests against the closure, little could be done to save the jobs of 150 skilled workers. On the day of the closure, crowds of people, including workers and their families, turned out to watch as the 15,000-ton cargo ship was launched into the River Tees and set sail on its long voyage to Cuba.

Since 1968 MacDonald has photographed and documented lesser-known areas of the Tees Valley to create, in his own words, a "reflective biography" of the world around him. Around the time of the Smith's Dock closure announcement, he was already working on a book about the River Tees estuary with fellow creative and northern artist Len Tabner. The shipyard was a huge part of the history and industrial life on the Tees that it seemed only natural to capture the shipyard.

MacDonald's photographic prints have been exhibited widely across the UK and are housed in many public and private collections worldwide including the The Royal Library in Denmark, Museum of Fine Arts in Boston and the V&A in London.

Sadly, this iconic Teesside built vessel was shipwrecked after it ran aground and dramatically broke in two on 7 September 1997 off Lolleo near San Antonio, Chile.

# ***Turn Back Tide*** **(2017)**

## **Aikaterini Gegisian**

Greece, 1976

Inkjet print on vinyl, 644 x 3,796 cm

Co-commissioned by Castlegate Shopping Centre,  
Stockton-on-Tees Borough Council  
and Middlesbrough Institute of Modern Art



Words by Rosemary Stubbs.

This work currently adorns the Castlegate Shopping Centre in Stockton-on-Tees and has done since 2017. It occupies the side of the building that faces the north bank of the River Tees, facing the Call Centre Santander and Barclays across the water.

The work examines the industrial heritage of the town and more broadly the Tees Valley. Diagrams, photographs and catalogues from former local factories are contrasted with archaeological images that stretch even further back in time.

The images are placed in a horizontal line, suggesting the flow of the River Tees, and the timeline of the town's history from its Anglo Saxon roots, through to the development of industry, and reaching the post-industrial presence of the service sector. But, made four years ago now, this work did not anticipate forthcoming developments in the town. The Castlegate Centre is due to be demolished in 2022. The high street, like many across the country, is emptying. Stockton-on-Tees Borough Council has a plan that is hailed as visionary, to develop this land. This artwork will make way for a new image in this timeline of the town's history.

# TEN FACTS ABOUT STOCKTON-ON-THE-TEES.

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**1.** Stockton began as an Anglo-Saxon (410-1066 AD) settlement on the high ground close to the northern bank of the River Tees.

**2.** During the English Civil War, in 1640, a treaty was signed making the Tees a boundary between the forces of Scotland and the English King Charles I. The river became a military frontier, but Stockton Castle stayed in the hands of the Royalist “Cavaliers”.

**3.** In his writings on British radical movements, E.P. Thompson detailed how grain riots were often led by women in the 17th and 18th century. In *Customs in Common*, one of the examples that he gives here is a mob raised in Stockton in 1740:

“We met a lady with a stick and a horn going towards Norton to raise the people... she was using very ill language all the while and followed into the town, raising all the people she could.”

**4.** The world’s first passenger railway began at Stockton in 1825, with Locomotion No.1 of George Stephenson’s Stockton and Darlington railway connecting the town to Shildon, eleven miles north of Darlington.

**5.** In 1827 chemist John Walker invented the friction match on Stockton High Street. He refused to patent his invention, making it freely available for anyone to make.

**6.** Ivy Close was born in Stockton, and won Britain’s first national beauty contest at the age of seventeen in 1908. This was judged by a “Beauty Adjudication Committee” of nine famous artists, and part of her prize was to have her portrait exhibited at the Royal Academy, London... along with a new Rover motorcar. She went on to star in a long list of films in the silent era of cinema, and went on to set up her own production company.

**7.** In September 1933 Oswald Mosley’s British Union of Fascists attempted to gather support in Stockton. Trade Unionists and Communist party members gathered 2,000 opponents to disrupt their presence, driving them out of the town along Silver Street.

**8.** In 1944 the author George Orwell was evacuated from his London home, and it is understood that at this time he stayed at a family home in Carlton, near Stockton, where he finished writing *Animal Farm*.

**9.** In 1958 a hippopotamus tooth was found in Stockton, the most northerly place on earth in which the hippopotamus is known to have lived.

**10.** The Globe Theatre is scheduled to reopen in 2021. The Beatles played The Globe on the day that US President John F. Kennedy was assassinated, 22nd November 1963.

# CONTRIBUTIONS

## WE ARE LOOKING FOR WRITING, IMAGES AND MORE:

### BACK COVER

Propose a bold, eye-catching or meaningful image for our back cover. It could be a photograph, drawing, print, pattern...

### OUR HOMES ARE A MUSEUM

Share an artwork from your home that you love or that has an interesting story behind it.

### TEES VALLEY TREASURE

Suggest intriguing artefacts. We are interested in a real variety of things with a story to tell! They can be historical, more recent and better still, a bit left field.

### FOLK STORIES

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

### 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.

### NATURE APPRECIATION SOCIETY

Share with us a photograph of a wildflower, tree, bird or vegetable that you've spotted this month. Collectively we will observe the changing of the seasons and miracles of nature.

### GREETINGS FROM...

If you are a reader of MIMAZINA from outside the Tees Valley send us a 'postcard' (in email form) about where you are.

### POETRY CORNER

Send us a poem you have written, it can be about any subject of your choosing.

### SHORT STORIES

Share your creative writing in MIMAZINA. It could be a very short story or an excerpt from a longer work.

### ONE-OFF ARTICLES OR STORIES

Share a short article on a subject of your choosing. We are especially interested in writing relating to the Tees Valley past, present and future, but whatever you want to publish – we would love to hear from you.

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

### NOTES

- Content should be sent via email to [info@foundationpress.org](mailto:info@foundationpress.org)
- Please keep written contributions to less than 1000 words.
- 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 gives space to lots of different voices. Each person speaks on behalf of their own views and experiences.
- Issue #24 will be published Tuesday 29 June.

# MIMAZINA #23

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### NOTES ON BACK COVER ARTWORK

'Botany of Glass' is an open-ended project I'm working on, a process of composing glass with all the plants I find reference to in early glass recipes and early literature on glassmaking.

I've chosen an image of *Botany of Glass: Fern*, because I made potash from ferns and bracken harvested around Northumberland,

combined that with sand from the River West Allen downstream (and contaminated) from the old Lead Mines in the North Pennines, and a little antique lead glass cullet.

I should mention here that materials were carefully gathered without harming the plants, habitats or interfering with sites of SSSI

status. Glass making, lead and coal mining were all intertwined in the North East and has left a greatly altered landscape in the places where these plants were harvested.

The process of creating alkali from plants, and the need for potash and soda for glassmaking on Tyneside, was also a precursor to the

chemical industry, which later shaped Teesside. So there's lots of local history connections within this little billet of glass.

The billet is an ingot, a 'pre-form' full of potential, and historically also a currency traded across the world.

Anne Vibeke Mou

**MIMAZINA is a project by**  
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**Foundation Press**  
make projects experimenting  
with publishing, printing and  
collaboration.

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See you next month!

MIMA

# ***Botany of Glass: Fern (2020)***

Anne Vibeke Mou

Bracken (*Pteridium aquilinum*)  
Golden Scaled Male Fern (*Dryopteris affinis*)  
Sand, River West Allen, North Pennines  
Lead glass cullet

