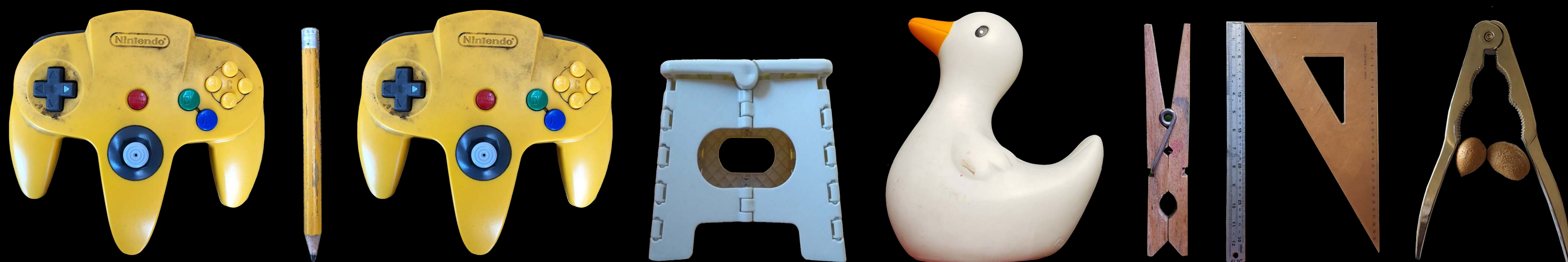


Welcome to the fifth
in a weekly series of
community journals.
Each issue aims to
share ideas, stories
and voices from the
Tees Valley at this
time of change.



#5

**tuesday 12
may 2020**

MIMAZINA #5

ARTWORK OF THE WEEK

Takeshi Yasuda's Bowl (1986)

TEES VALLEY TREASURE I

Rosemary reflects upon the treasure
that is the Tees Valley

THE MIDDLESBROUGH SETTLEMENT

Notes on Boosbeck Industries

OUR HOMES ARE A MUSEUM

Alison tells us about Su's coffee pot

GROWING UP

Insect Hotels

TEES VALLEY TREASURE II

Rene on Glynn's homemade calendar

WHAT HAVE YOU DONE!?

Share your creativity in MIMAZINA

THINGS TO DO

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

ARLO'S COMIC STRIP

Fresh from the mind of MIMAZINA's
'in-house' cartoonist.

ENTERTAIN ME

Recommendations and links
including the joy of marbling.

RECIPE BOOK

Cynthia's Lemon Drizzle Cake

CONTRIBUTIONS

Help us make more
editions of MIMAZINA

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...

ARTWORK OF THE WEEK

Image: MIMA / © Takeshi Yasuda / Words: Lindsey Thompson



Bowl, 1986

Takeshi Yasuda
b. Tokyo, 1943.

Stoneware

Takeshi Yasuda is a Japanese potter, born in Tokyo in 1943. He was an apprentice at Daisei-Gama Pottery in Mashiko and opened his own studio there.

Having moved to the UK in 1973, he taught in various educational establishments including the University of Ulster, where he was Professor of Applied Arts. *Bowl* (1986) was produced during a residency, funded by Northern Arts, at Cleveland Crafts Centre between 1984 and 1986. This artwork then became part of the permanent collection there, before being transferred to MIMA in 2007.

This piece is a stoneware dish with two coil handles, fired with a green ash glaze in a process known as reduction firing. The use of ash glaze is a traditional method in Eastern Asia, particularly Japan, Korea and China, and its use is believed to date back to about 1500 BC. The wood ash glaze, which can vary from browns to greens, emphasises the texture of the clay due to its pooling, glasslike characteristics. During reduction glazing, the amount of oxygen is restricted, therefore preventing it from interacting with the glazes. This method changes the colour and texture of the clay and glazes and provides a certain unpredictability to the outcome. The white Chun glaze, which has been poured over the rim of the bowl, extends into the well. The white opalescent appearance of this decoration is caused by the refraction of the light from inside the tiny bubbles in this glasslike glaze.

The bowl itself is of an irregular shape. It is a wheel thrown pot which was then distorted to give a unique handmade appearance. The artist's method of producing works which have been seemingly deliberately 'flawed' with cracks, warps and blemishes could be interpreted as referencing the traditional aesthetic principles of Wabi-Sabi; recognising the beauty in imperfection and transience.

Following his time in the UK, the artist went on to hold several international solo and group exhibitions and has since become Director of the Pottery Workshop in Jingdezhen, China for several years and is still practising as a potter well into his 70s, producing predominantly celadon-glazed porcelain from his own studio within the Jingdezhen Sculpture Factory.



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

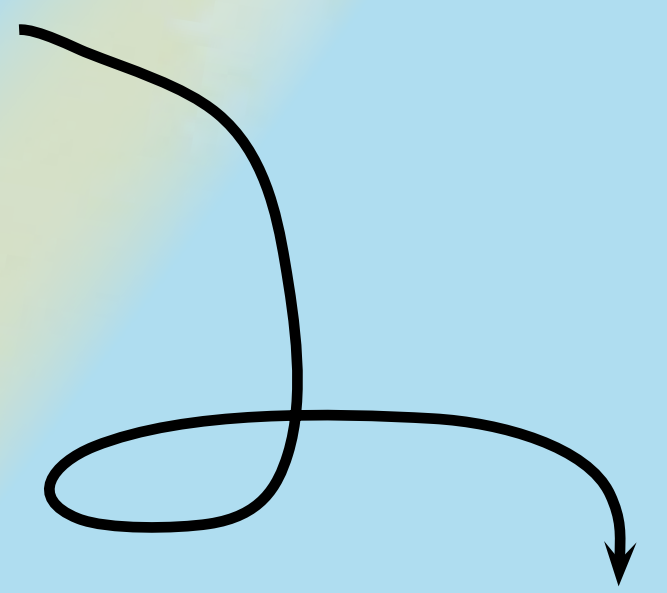
TEES VALLEY TREASURE PART ONE



Words: Rosemary Stubbs / Image: Francis Annett

The Tees Valley Landscape

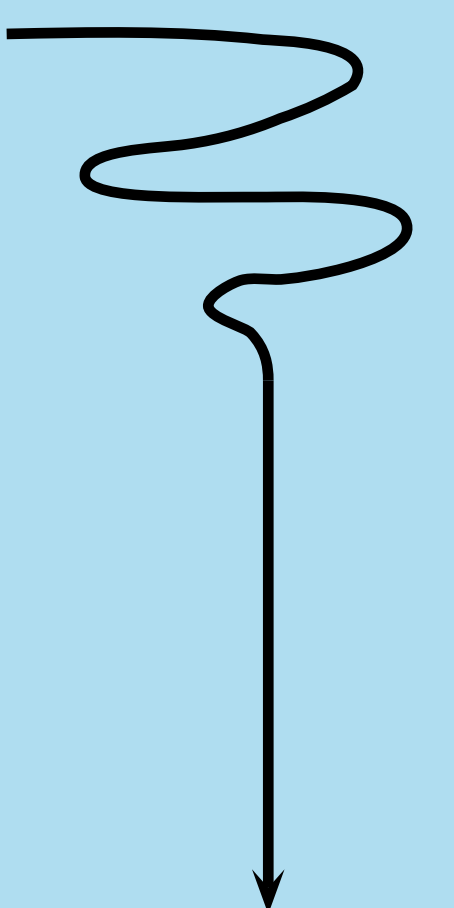
When tasked with writing about Tees Valley Treasures, I spent an embarrassingly long time trying to think of something of significance...



I'm Teesside's biggest cheerleader. I grew up in the shadows of the Transporter Bridge, I've met Jet from *Gladiators*, I have a drawing of the greyhounds sculpture from Stockton town centre tattooed on my forearm. Whatever I chose to write about had to be something of significance, this was my opportunity to represent Teesside. It couldn't be as obvious as a lament for a melted Lemon Top, this had to be relevant.

In studying for a heritage research qualification over the last few years, the course reading pointed me towards the concept of authorised heritage discourse, identified by Heritage theorist Laurajane Smith. To paraphrase what she explained, rather more eloquently, in her book *Uses of Heritage*, the idea of the past is something that 'experts' are entrusted with the task of preserving for future generations. Instead, Smith advocates for community participation, allowing for heritage to be reconsidered in a way that represents everyone, as those material things that we preserve for this purpose are integral to the forming of our identities.

Therefore, rather than telling you a story that you may know about already, possibly in more detail than I can condense within these virtual pages, I want to remind you of a Tees Valley Treasure that is shared by all residents of Cleveland, Teesside, the Tees Valley, however you choose to identify our region of confused identity.



The industrial landscape that stretches from Hartlepool Power Station in the north to the Redcar Steelworks in the south, is something that is common to us all. Even if we stand divided upon what this means to us, it means something. Whether you see it as an eyesore, a blight on the landscape, a reminder of the neglect of our regional economy by successive governments, or if this ignites a sense of joy within you, symbolic of home, glowing beacons of brutalist design – the inspiration for the opening scenes of Blade Runner, did you know – these concrete hues across the horizon typify the Tees Valley. They mean something.

Although this traditional industry may be largely dismantled, and as new industries flourish they may no longer bear the same significance that they once did, they represent something further than this. Those sites of industry on our landscape are a reminder of how this is a region that has been shaped by those who have settled here since the Industrial Revolution. A region of hard talking, soft hearted people. I may be romanticising this all in lockdown, but the industrial landscape is something there for us on our government-mandated daily walks, not locked away in a gallery or museum for the foreseeable future. I urge you to write your own heritage, and to hunt out your own Tees Valley Treasure. It's what Laurajane Smith, and I, would want you to do.

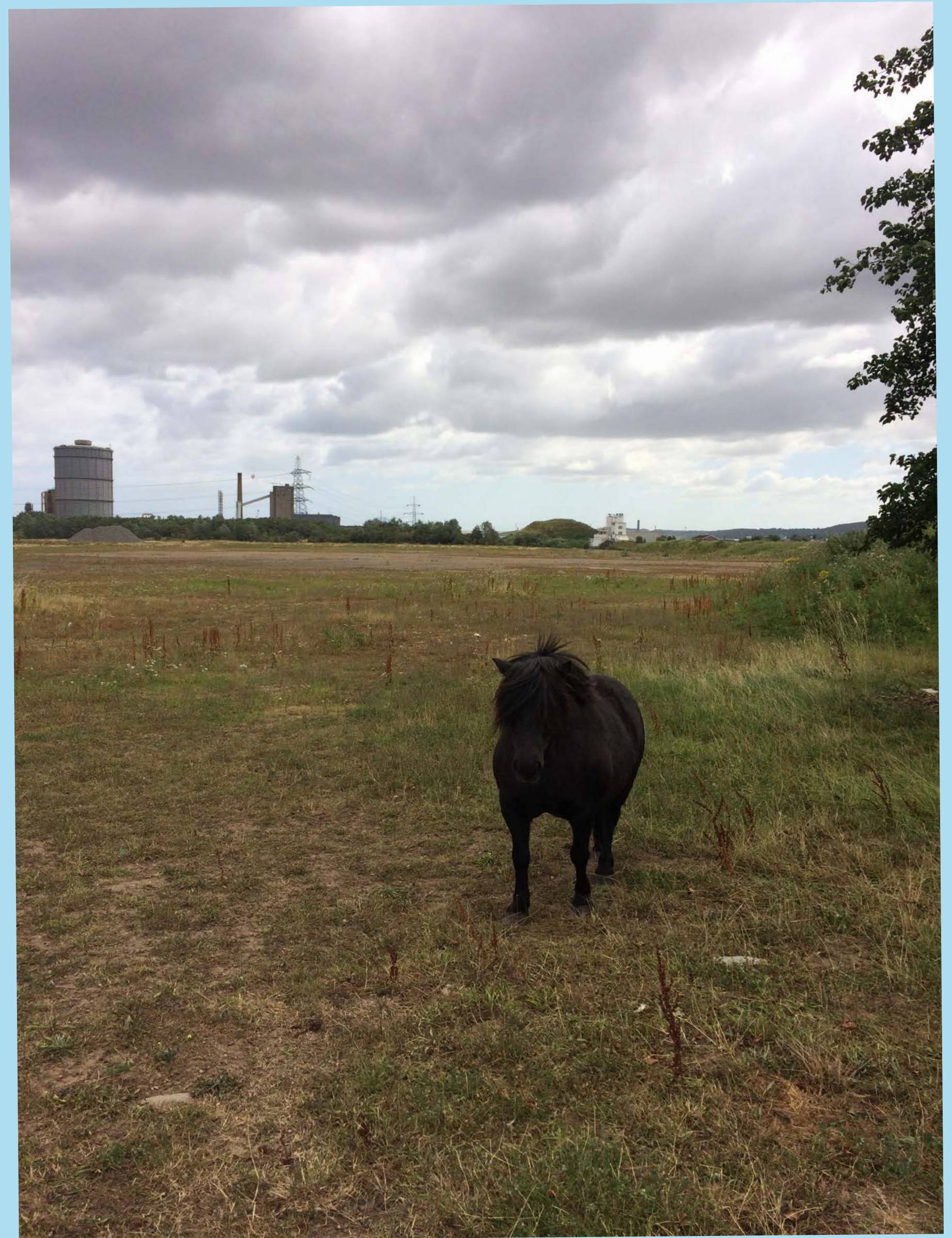


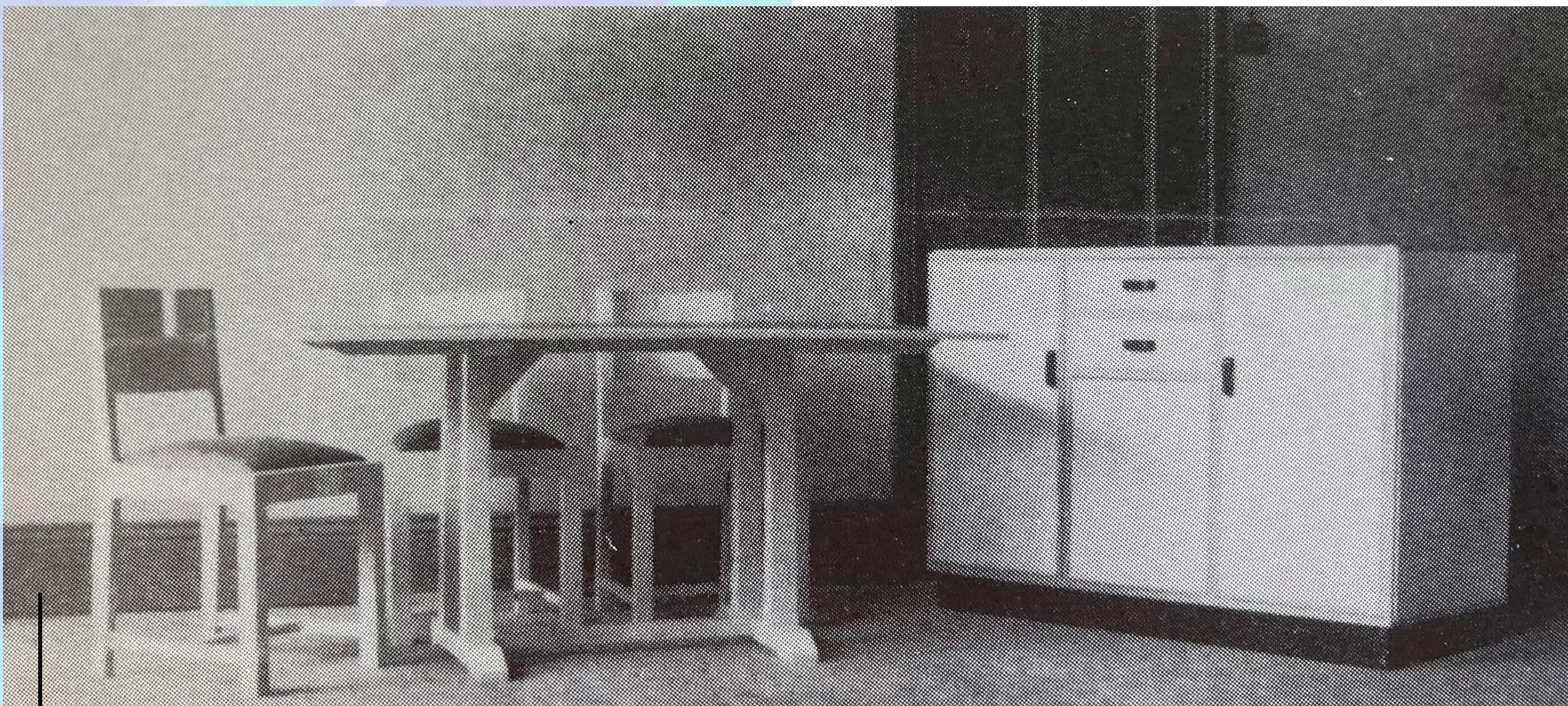
Image (previous page): Keepy Uppy. Redcar Beach, early 90s / Credit: The People's Archive / British Culture Archive, submitted by Mark Wall
Image (this page): Rosemary Stubbs

THE MIDDLEBROUGH SETTLEMENT

The 'back to land' scheme and cultural programme at Heartbreak Hill aimed to alleviate the conditions of unemployed ironstone miners in Boosbeck and surrounding villages. Some were reluctant to commit, hoping that the mines would reopen. The scheme's sponsor, Major James Pennyman, was convinced that a permanent alternative was needed in the form of Boosbeck Industries - a co-operative furniture making enterprise, initially led by artist Wilfred Franks.

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 (funded by Arts Council England and Heritage Lottery). This week, we explore the furniture making initiative, Boosbeck Industries and its legacy.

Image: Dining Suite by Boosbeck Industries / Credit: From *Heartbreak Hill, A Response to Unemployment in East Cleveland in the 1930s* (Chase & Whyman, 1991) / Words: Kate Moses.



Franks had studied at the Bauhaus school in Germany and after some initial involvement in the Boosbeck work camps, had stayed on in the village, teaching woodwork, design and furniture making to young miners from the area. Their workshop was set up in an empty shop unit on Boosbeck High Street, making beehives, cold frames and domestic furniture for the makers' homes.

Seeking expansion, Pennyman invited designer and furniture maker Bernard Aylward to join the venture. The first batch of official orders came in December 1933. Increasingly dissatisfied with Aylward's profit driven approach, Franks left at the end of July 1934. That same year, a showcase exhibition titled *The House of Colour* was mounted in a house on Dorrien Crescent in nearby North Ormesby, Middlesbrough.

As a business, Boosbeck Industries' fortunes were mixed, with profits often underwritten by James Pennyman. By Summer 1937, the decision was made to close rather than heavily invest in the business. Most youngsters found employment elsewhere – ironically, outside of carpentry.

During its three year run, Boosbeck Industries produced around 800 pieces of affordable practical furniture in a modern style, including chairs, tables, sofas and beds. Pieces were made by hand and to order, mainly from oak or occasionally walnut and finished with lime, beeswax or linseed oil. Some were painted; all were stamped with a distinctive 'B.I.' logo. A small number of examples still exist in private collections today, and at Kirkleatham Museum and National Trust site Ormesby Hall.

In 2015, artist Adam Clarke initiated New Boosbeck Industries, with support from MIMA with funding from Arts Council England and the Culture Programme of the European Union. Inspired by the earlier enterprise, New Boosbeck Industries operated on a co-operative basis, using new digital production methods to tackle unemployment through creativity.

Image: New Boosbeck *Danby* tables and benches in use at MIMA / Credit: MIMA





This orange coffee pot belongs to my mum, Su, who is a regular visitor to MIMA. It was given to her in the early 1960s by her mother, my grandmother Margaret, who bought it from a shop called Hopewells, in Nottingham...

OUR HOMES ARE A MUSEUM

Words: Alison Reid

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.

Hopewells was becoming known as the place to go in Nottingham for stylish design – some of it was Scandinavian influenced, reminiscent of the designs that we see today in stores like IKEA.

Su remembers that through the 1950s, when she was a child, everything was about functionality. In the early 60s people were becoming more design conscious, and more easily able to buy stylish designs for their homes. She also has a silver soup ladle with a perfect round bowl, which came from the same shop at around the same time.

Su had the coffee pot when she was at university. It would be used like a teapot, though it is shaped like the cafetieres that so many of us use now. It came with a small metal strainer, like a tea strainer. She still has the strainer too. She remembers making coffee in it late one night for her tutor and a friend, and she added salt to it – because that was what you did when you made coffee. Her friend was incredulous, but her tutor agreed with her. The adding of salt to coffee must have gone out of fashion sometime in those years. It was a passing vogue.

I have always loved the shape of the pot, its heaviness and its strong plain colour. It's satisfying to look at and satisfying to hold. It has a stamp on the base, saying that it was made in Poland, but we don't know any more about where it was made, or who made it. I love to think about the different people who have shared and enjoyed coffee from that pot, sometimes late at night, across the past few decades.

Nowadays it stands on a shelf next to a modern cafetiere, which is used much more often to press and serve ground coffee. But I'm tempted to start using this pot, serving coffee as if from a teapot. Maybe without the salt, though.



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.



Words and Images: Kate Pounder

Insect Hotels

Insects provide many benefits to the ecosystem through pollination and as food for birds. *Insect Hotels* are bespoke structures that come in all shapes and sizes to provide shelter for insects. They are considered an urban solution to the declining population of beneficial insects.

I used and experimented with loads of different containers: cups, cans, paper cups etc. and had loads of fun stuffing them with bark, sticks and packaging. No rules! Insects love to hide. Once I was happy with my hotels, I tied string round them and hung them in the shade of the tree. A fence or wall away from the house is ideal. If you don't have dogs or cats, your hotel can live in a cosy corner of your garden or yard or hang outside from a window. I have dogs so mine need to be up high.





1.) Clean cans are great to use, ask for help and tape the top up if it's sharp.



2.) Locate any packaging you have and mix it up with sticks, grass, straws and other bits and bobs that insects can hide in, then stuff it in the can.



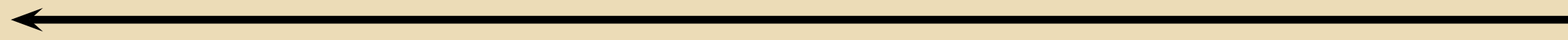
3.) I decorated my can with bits of paper and wool. Use what you have or keep it simple, you don't have to decorate as insects will love their new home whatever you decide to do...



4.) Here you we can see what's going on in close-up.



5.) Here's another one that I made – the more the merrier!



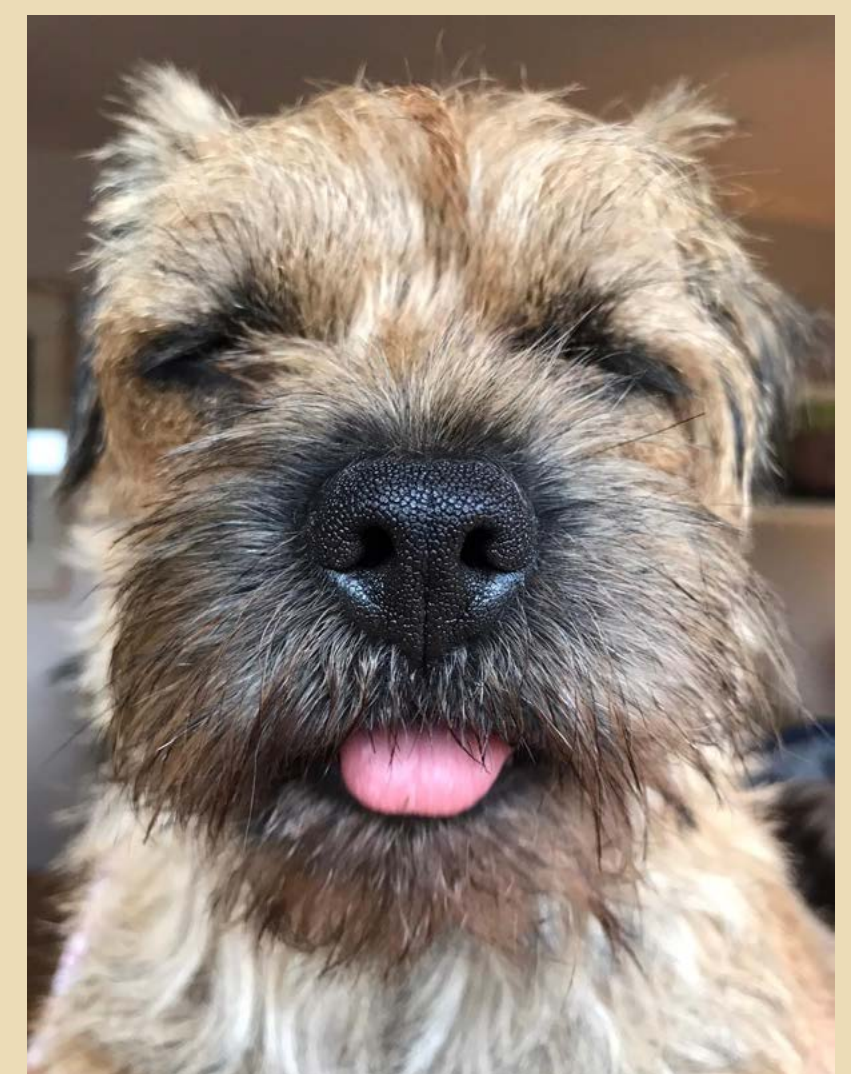
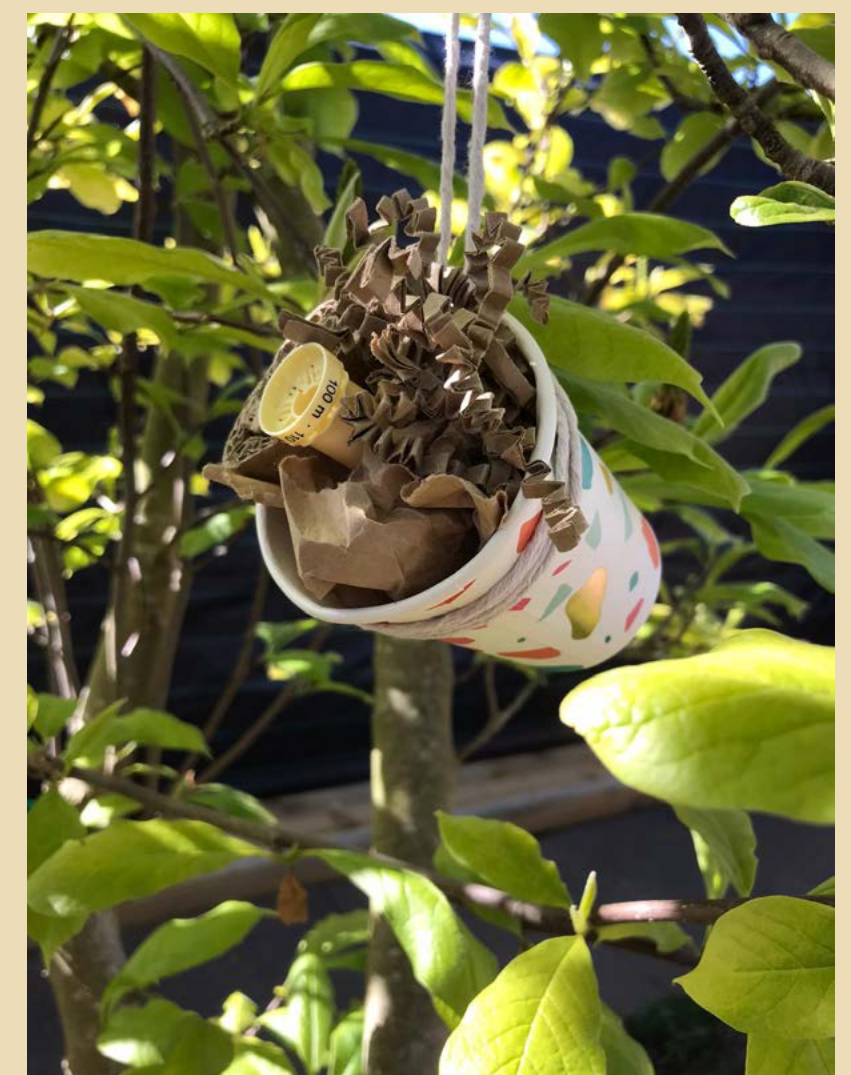
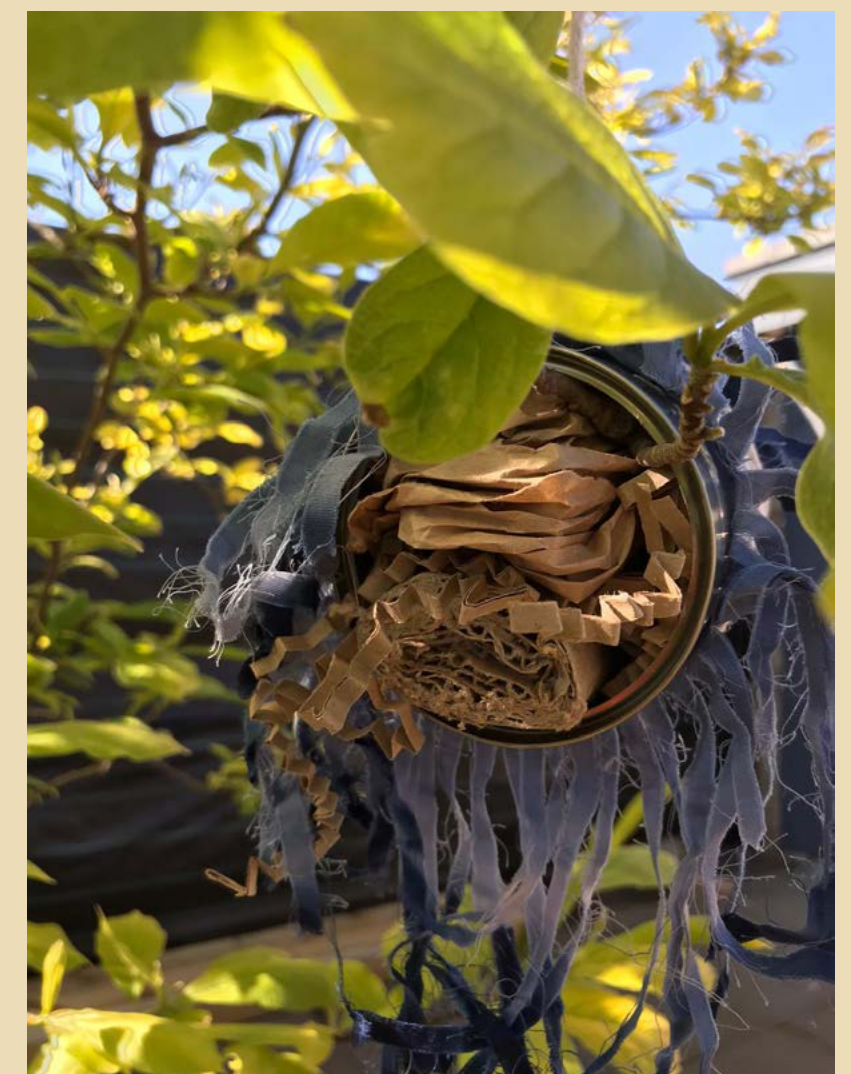
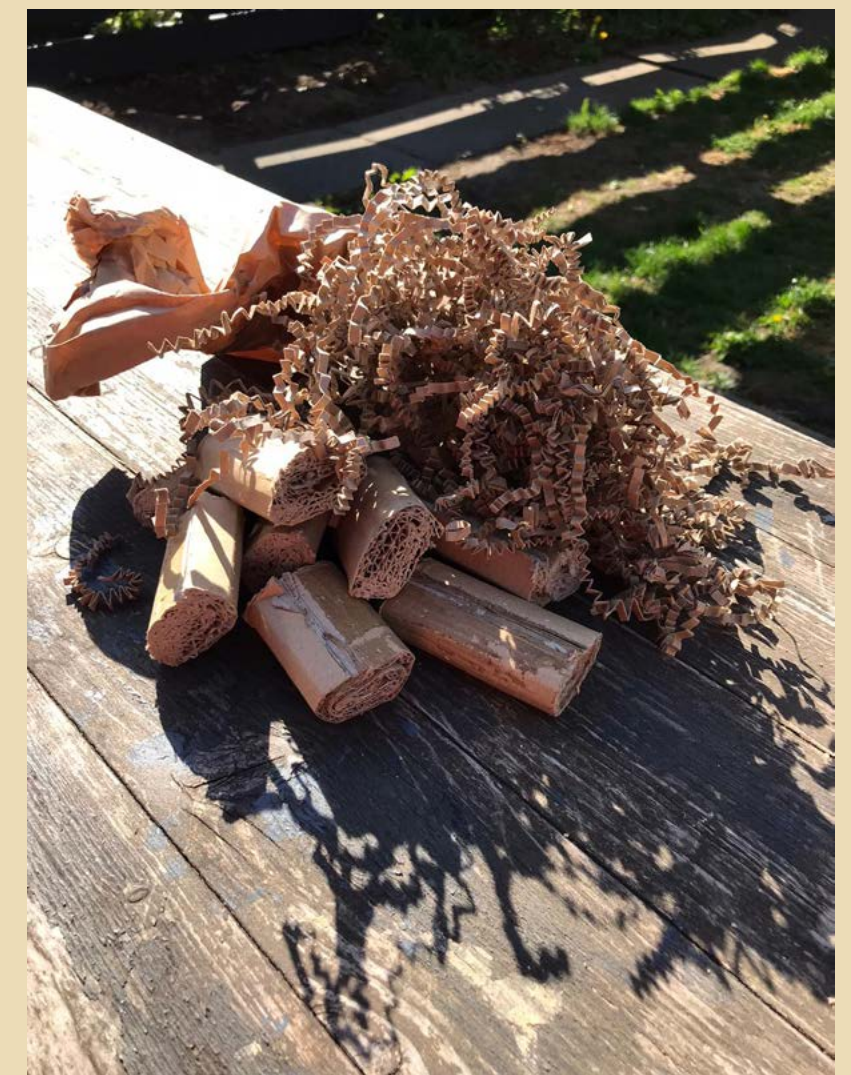
6.) You could try using paper cups.



7.) Or maybe you might use an old cup for your hotel? (Remember to ask if you can use it!)



8.) Be sure to keep them away from Kipper dog!



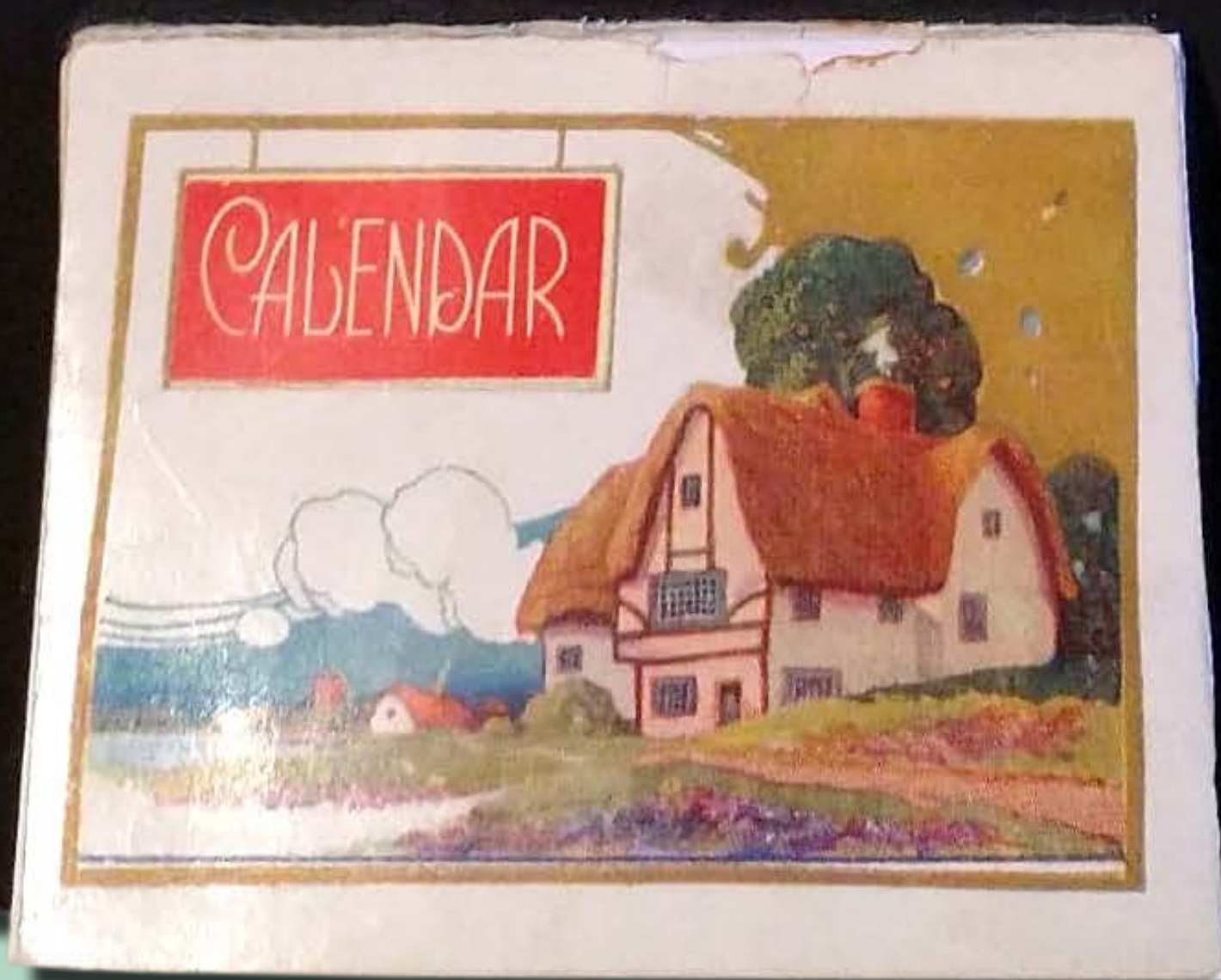
Share your hotel with MIMA by tagging @mimauseful

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.

TEES VALLEY TREASURE PART TWO

Glynn's Calendar

Glynn Porteous made this little calendar in 1953 for his mother.* Since then it has been lost and found many times...



Words: Rene Porteous

The last time I found it I put it in an envelope making a note of what it contained and stored it away in a safe place. Just recently I came across it again and decided it should be hung on the wall. So I repaired the little booklet which had fallen apart and it is now hanging on the studio wall.

It's so nostalgic; I just love it. The delicate watercolour painting of the two small doggies and the calendar booklet with all that postal information, it's so interesting.

If these costs were applied nowadays it would be good, but then our pay would go down accordingly. I earned two guineas a week at that time, ha ha.

*Glynn is Rene's late and much-loved husband.

PARCELS—3-lb., 1s. 1d.; 4-lb., 1s. 3d.; 5-lb., 1s. 5d.; 6-lb., 1s. 7d.; 7-lb., 1s. 9d.; 8-lb., 1s. 10d.; 15-lb., (limit) 2s.: size limit: length 3-ft. 6-in., length and girth combined, 6-ft.

TELEGRAMS—12 words 1s. 6d., every additional word, 1½d. Names and addresses charged for. Free delivery within 3 miles of the office nearest the address and when the office is a Head Post Office no charge is made for delivery within the town postal delivery area even if that extends for more than 3 miles. 6d. a mile beyond the limit of free delivery.

Imperial and Foreign

LETTERS—To the British Empire generally, Territories under British Mandate, Egypt, U.S.A. and British Post Offices in Morocco, not exceeding 1-oz., 2½d., for every additional oz., 1d. Postcards, 2d. To all other places, 4d. for the first oz. and 2½d. for each additional oz. Postcards, 2½d.

H.M. Forces and Ships Abroad

LETTERS—Not exceeding 1-oz., 2½d. For every additional oz., 1d. Postcards, 2d.

WHAT HAVE YOU DONE ?

We would love to see what you have been up to! Share a picture of your activities or creative work by emailing info@foundationpress.org



Debbie tried to grow a pineapple in a jar



Margaret painted a rainbow angel



Una made an amazing radio show, called ROLA COLA RADIOLA, you can [listen here](#).



Eli nailed drawings of Mr Fries and friends

Dawn worked on her caricatures



Martha finally got an an allotment

ASK

A

FRIEND

Things To Do

OR FAMILY

MEMBER

FOR THEIR

DESERT

ISLAND

DISCS

CHOICES

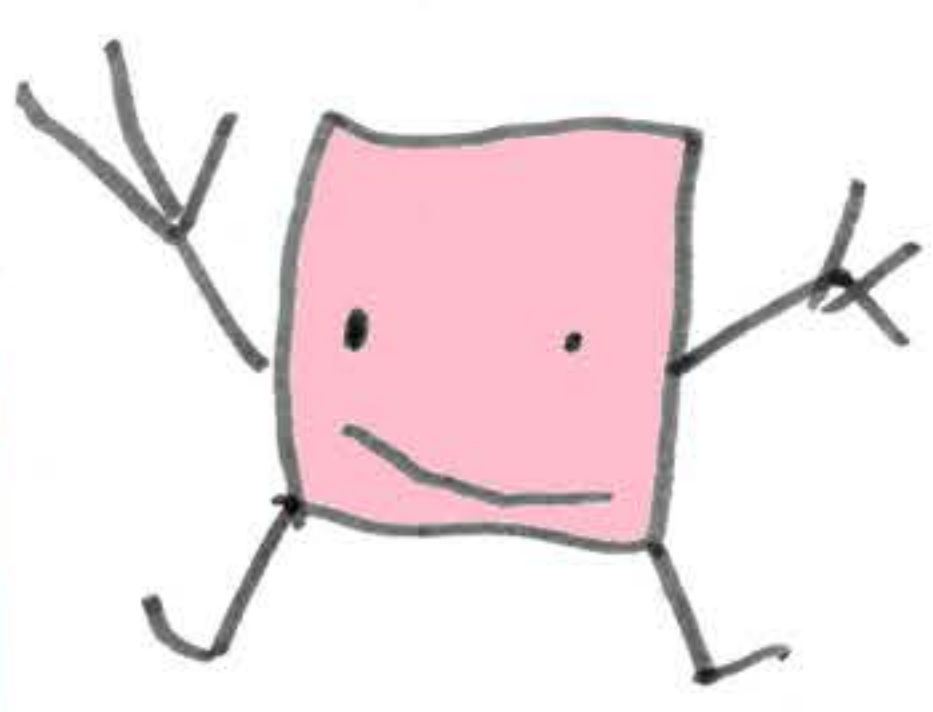
• Have a chat with a friend or family member about which 8 songs or pieces of music soundtrack their life.

• Puritans may also want to select one luxury item, but this is optional...

Come
Flute Overture
Fela
Kate Bush - What's up then etc
The Clash
Bobby Darin
The Supremes - You can't hurry love
Bach - Goldberg Variations
Nina Simone - Here Comes The Sun
Benjamin Britten - Interludes
Wagner - The Lark Ascending
Billie Holiday - April in Paris



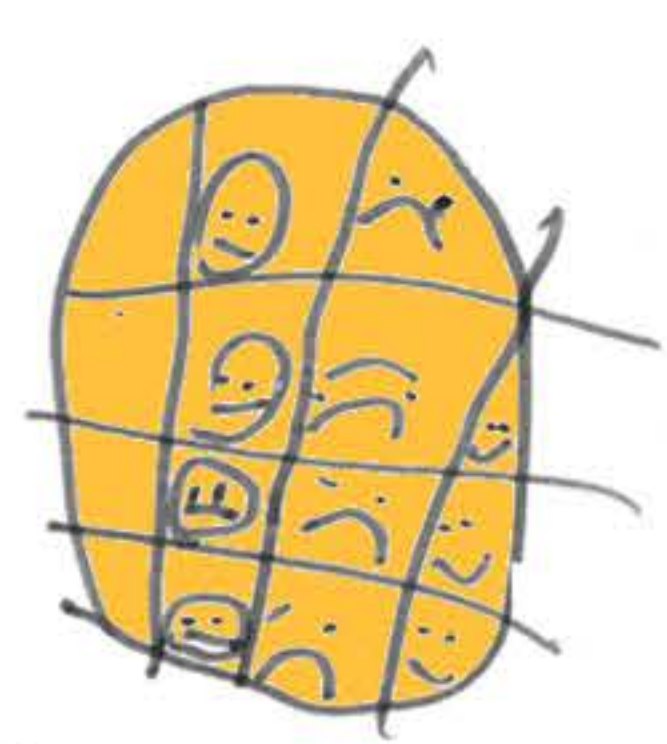
in the sweet house
there lives...



MarshMellow
fellow



nice
ice



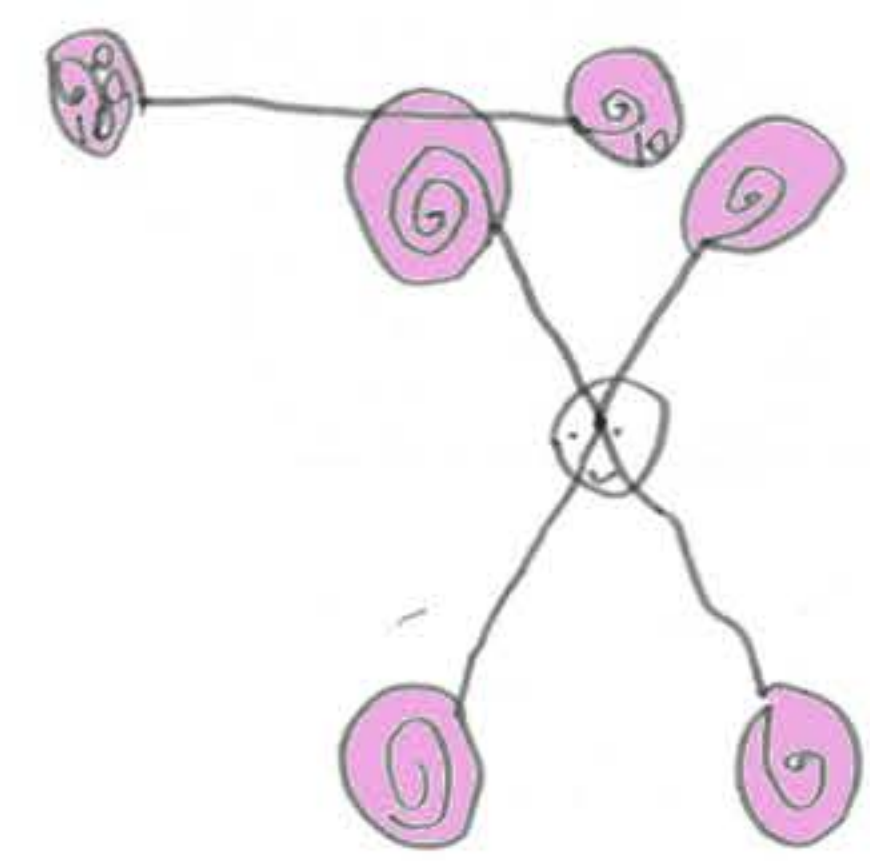
Waffle
toffee



Bubble
gum



Jelly
Wobbleboble

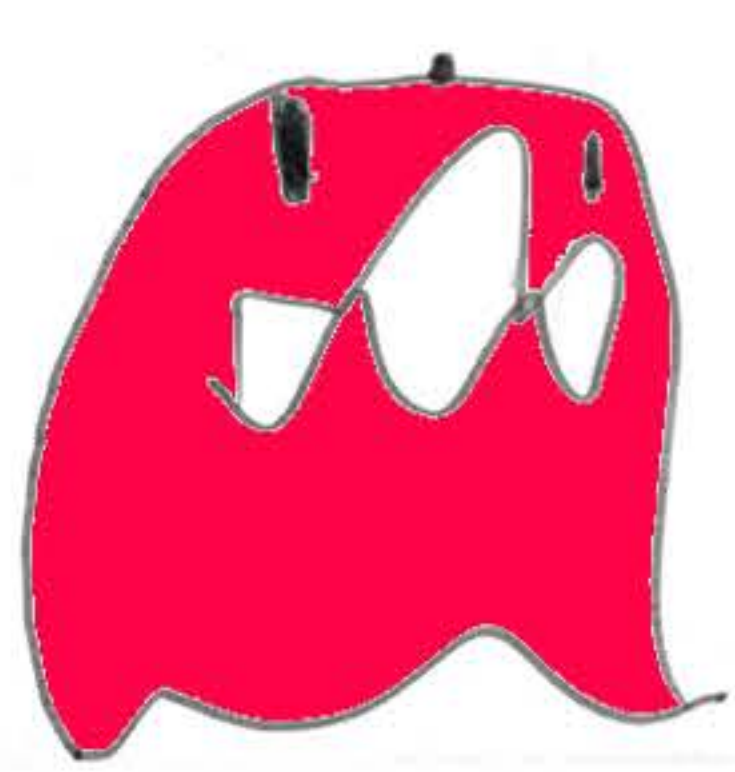


Jolly roly

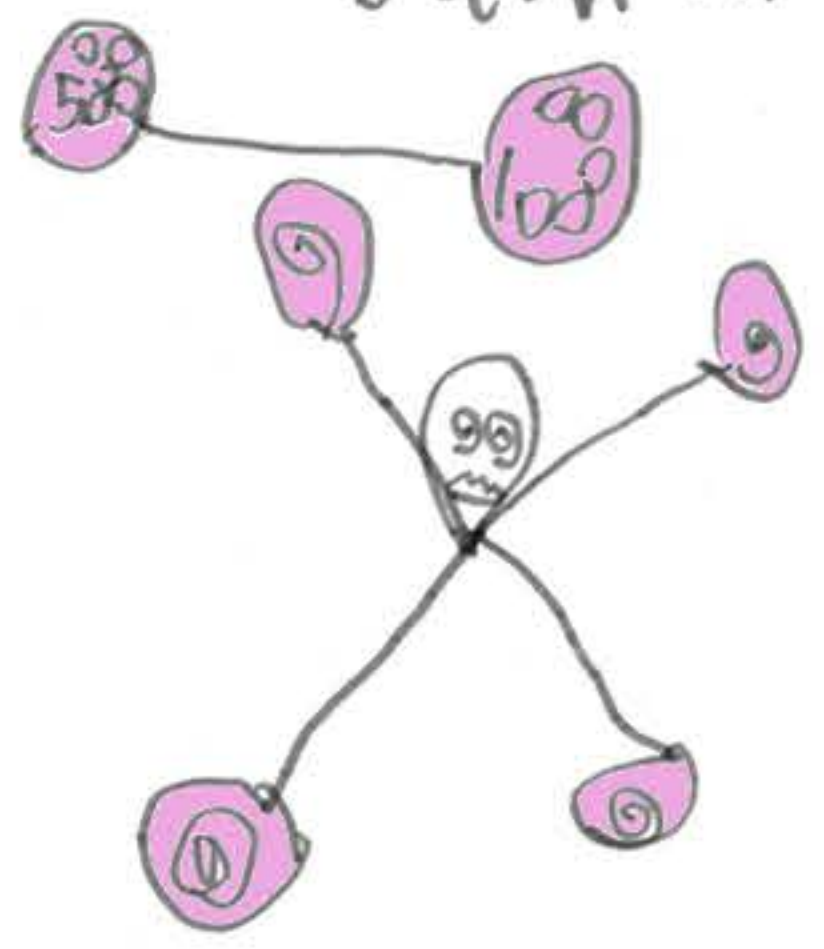


is sweet you eat for
4841000039 Years

in the
yummiest!



I'm yummiest!



I am the Most
delicious!



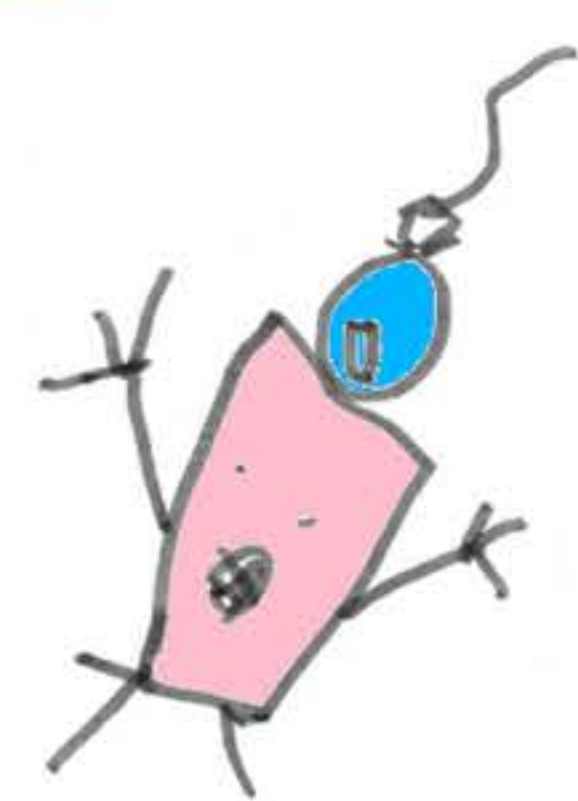
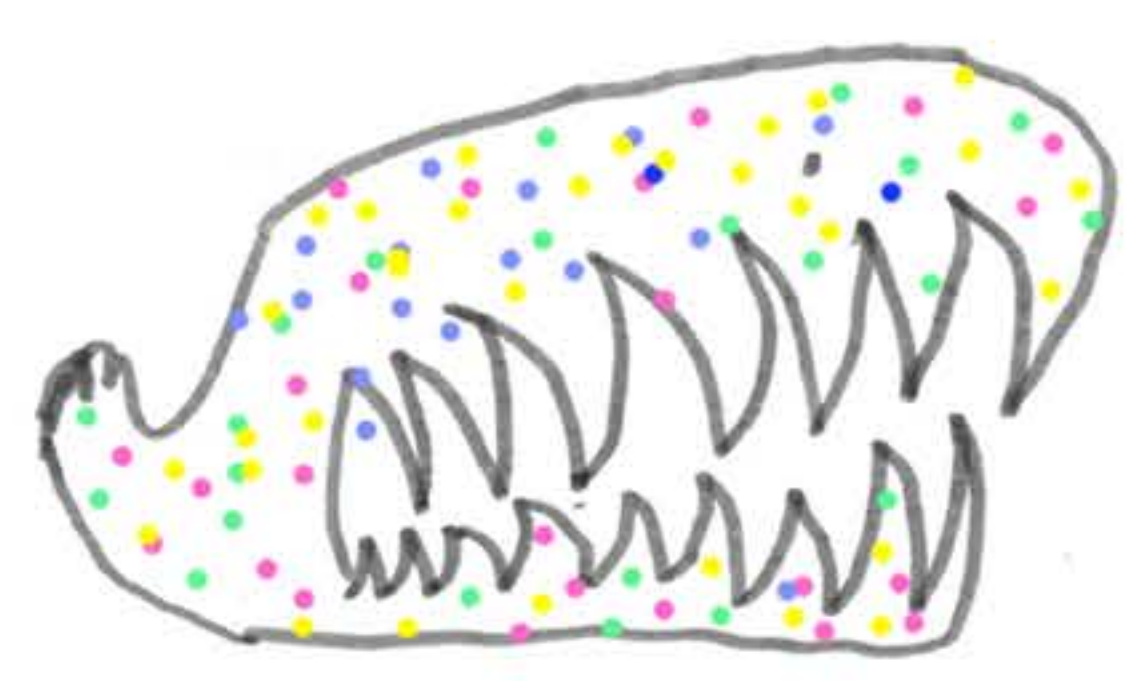
NO!
I AM



I will tell you
who tastes best



*A bird riding a glider
with a worm on a hook
dangling in front of it.



where is
every
one?

ENTERTAIN ME

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:

**Is something boring
because of it or
because of you?**

Jane's Box Set...

This week's recommendation comes from artist Jane Cuthbert and is *Breaking Bad*, an American crime drama. Definitely for over 18s as it's full of swearing, drugs and violence.

Jane is an amazing artist who brings a lot of magic to our weekly drop-in session Creative Age. Creative Age is made with the over 55s and people living with dementia, their friends, family and caregivers.

YouTubing?

Video Title: *The Art Of The Marbler*

Year: 1970

Duration: 13 mins

[Click Here](#)

A mesmerising film made by Bedfordshire County Council, looking at the production of marbled paper in Grantchester, Cambridgeshire.

Jamie's Jammin'

Song:

Steam Powered Giraffe

Artist: Brass Goggles

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

RECIPE BOOK

Cynthia's Lemon Drizzle Cake

Details

Serving Size: 4-6 servings

Skill Level: Easy

Prep Time: 10 mins

Cook Time: 30 mins

Vegetarian

Ingredients

170 g self-raising flour

170g margarine

170g sugar

1 lemon

2 large eggs

2-3 tbsp icing sugar

Method

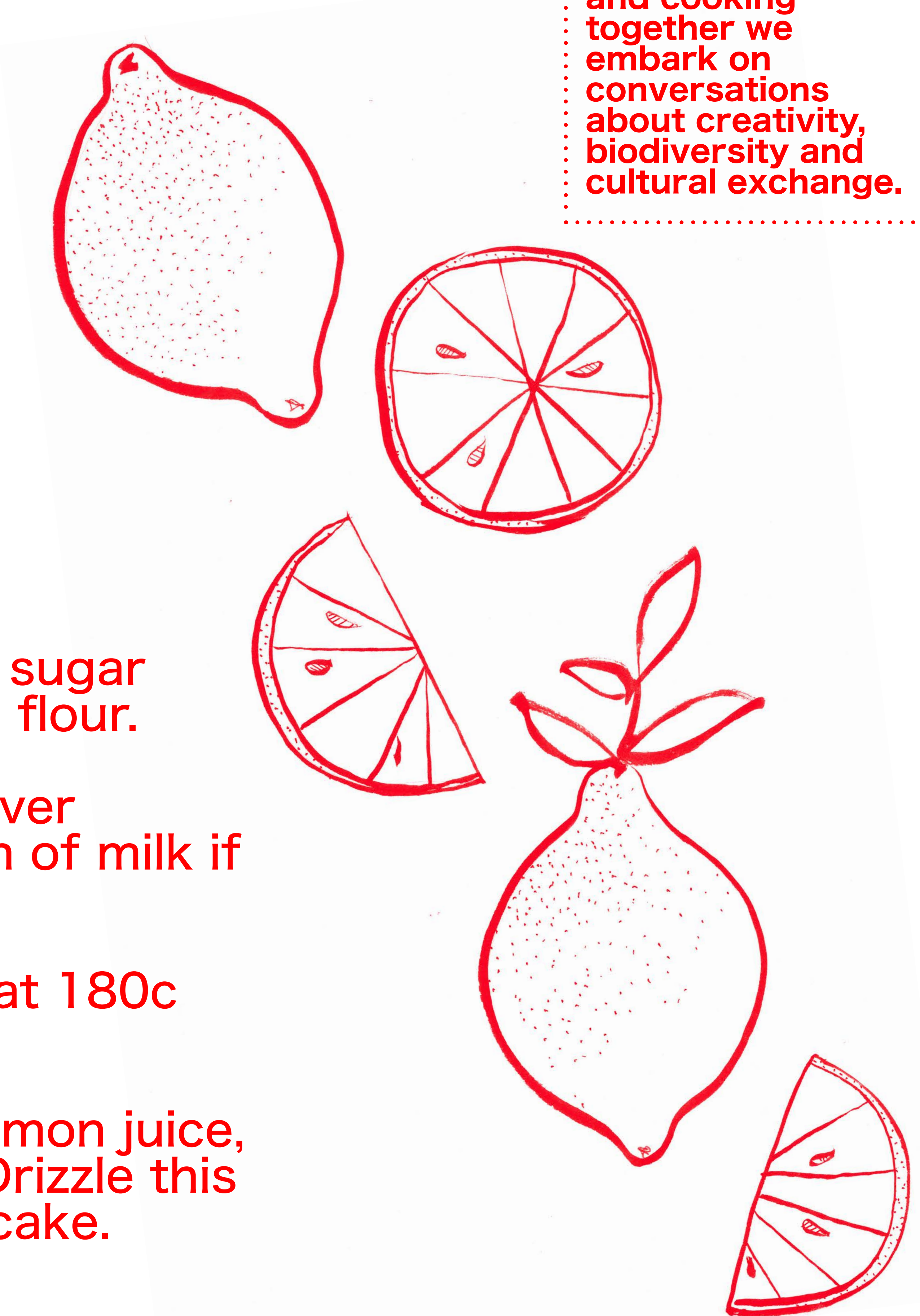
1. Whisk margarine and sugar until soft. Add eggs and flour.

2. Grate rind of lemon over mixture and add a touch of milk if needed for moisture.

3. Bake in a 2lb loaf tin at 180c for 30 minutes.

4. In a small bowl, mix lemon juice, water, and icing sugar. Drizzle this mixture over the warm cake.

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.



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

WE NEED YOU!

CONTRIBUTIONS WANTED, INCLUDING:

LOCKDOWN FAN ART

We are looking for hand-drawn fan art celebrating something you have enjoyed during lockdown, it could be a TV show, book, music album or a daily walk or job.

WHAT HAVE YOU DONE?!

Share a picture of your activities and creative work.

OUR HOMES ARE A MUSEUM

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

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.

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.

ONE-OFF ARTICLES

Write us a short article on a subject of your choosing. We are specifically interested in writing relating to personal experience of lockdown and the Tees Valley past, present and future.

Notes for submissions:

- Content should be sent via email to 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.

MIMAZINA #5

Credits

Commissioned By
Middlesbrough Institute of
Modern Art, April 2020.

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**With thanks to Sally
Pearson and all of the
MIMA team.**

Foundation Press
are a collaborative group
who create design and
editorial projects with
artists, students and
communities.

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The Middlesbrough
Settlement is part
of Great Place Tees
Valley, funded by
Arts Council England
and Heritage Lottery.

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