

love art and architecture

For further information about all of the attractions featured in this trail please see www.visitmiddlesbrough.com.

There couldn't be a better place to begin this discovery trail of Middlesbrough's art and architecture than elegant Centre Square.

Standing right in the heart of Middlesbrough's **Civic and Commercial Quarter**, **Centre Square** is surrounded by buildings, which illustrate more than 150 years of architecture.

The stunningly attractive **Middlesbrough Institute of Modern Art (mima)** holds centre stage. Already regarded as one of Tees Valley's world-class attractions the building was designed by Dutch architect **Erick van Egeraat** who has created buildings in Budapest, St Petersburg and Prague. Middlesbrough now has a fabulous new home for its internationally important collection of modern and contemporary art and crafts illustrating the period 1900 to the present day. The light, spacious building is just so characteristic of this architect's strong contemporary styling.

In April 2005 Lord Melvyn Bragg joined Middlesbrough Mayor, Ray Mallon, in the "topping out" ceremony on the roof terrace. In the past it was traditional when topping out buildings to make a sacrifice – usually of the architect. But happily not these days!

Take time to enjoy over 1,000 paintings, prints, photos and sculpture including works by internationally renowned artists Stanley Spencer, Bridget Riley, Gwen John and David Hockney. Linger over the collection of contemporary international jewellery and lovely 20th century British ceramics. Exhibitions are re-hung four times a year and there are regular visiting exhibitions to whet the appetite again and again. **mima** also houses a design centre and education programme.

But this architectural story doesn't begin and end with the contemporary.

All around **mima** are reminders of Middlesbrough's earlier architectural legacy. The Victorian **Town Hall (1883-1889)** is one of the biggest in the north of England and originally housed both the fire brigade and the police station with the police using the Crypt as a drill hall during wet weather. Alfred Waterhouse, an architect who followed the Quaker religion and designed buildings in nearby Darlington as well as Manchester Town Hall and the Natural History Museum, London was the first name put forward for Middlesbrough's Town Hall project. But it was a local architect who eventually won the contract and **George Gordon Hoskins** produced a winner with his **Gothic Revival** design, the same style that had proved popular for the Houses of Parliament (1845) and the Central Law Courts (1882) in London. The sandstone came from Dunhouse Quarry in County Durham, which is still a working quarry today.

The Prince of Wales (later King Edward VII) performed the opening ceremony with the Mayor of Middlesbrough, shipbuilder Sir Raylton Dixon, hosting the Prince and Princess on that great day.

The Town Hall can be visited (advance booking required) and the main **Concert Hall** is certainly an architectural gem.

During the late 19th century it was customary for civic halls in England to be provided with organs and Middlesbrough's was built by London based William Hill & Son who had also supplied the Grand Organ for Sydney Town Hall in Australia.

Check out the stained glass window in the Concert Hall, which displays the Borough's Coat of Arms and motto "Erimus" or "We Shall Be". This was adopted in the 19th century to symbolise the forward looking and hopeful aspirations of what was then a new Borough.

The window also commemorates Felix Corbett who was Borough organist and a gifted musician. He introduced the Corbett Celebrity concerts and over a 40 year period brought to the town many famous musicians including Sir Henry Woods (of Proms fame), Sir Thomas Beecham and Johann Strauss III. What would Corbett have thought of recent performances by Robbie Williams and Oasis?

Down the ages, town hall designs have reflected civic pride. Victorian town halls in particular were often of imposing dimensions aimed at fostering a feeling of pride and aspiration. And in Middlesbrough's case the message was clear - see how prosperous our town is. And in Victorian England Middlesbrough was indeed a success story with its prosperity and commercial reputation firmly embedded in the iron industry. A Prime Minister of the day, W E Gladstone, described the town as an "infant Hercules" growing on the back of its massive iron deposits and poised to take on the world.

So naturally the Town Hall occupied a prominent position at the north of this public square. And if you visit inside...look out for Oscar the Ghost!

To fully appreciate the size of the Town Hall, view it from **Corporation Road**. When the foundation stone was laid a local newspaper made a strong plea for the inclusion of sculptures and the original four life size handsome statues still stand in niches on the façade overlooking Corporation Road. They represent Music, Painting, Literature and Commerce and the sculptor dressed them in a nineteenth century version of medieval clothes. Continue round into **Albert Road** to spot the fifth statue representing the patron saint of England, St George with the Dragon. He stands guard over the town hall's original main entrance. Erosion has decayed some of his fingers!

What better symbols to have on this remarkable building.

Return to Victoria Square and walk along **The Boulevard** towards **The Combined Courts Centre** passing the modern **Civic Centre** and **Register Office** on the left.

Two striking modern sculptures draw the eye.....

The award-winning **Bottle of Notes (1993)** is Middlesbrough's largest and most ambitious public sculpture. It takes the form of a lattice-like steel structure shaped like a bottle with a steel cork inside it. A closer look reveals that the lattice pattern is made up of a handwritten message with a second handwritten script inside. So instead of glass and paper, the sculpture is literally "made of writing".

Claes Oldenburg (Swiss) and Coosje van Bruggen (Dutch) were the husband and wife artistic team and they have other work in Barcelona, Chicago and Los Angeles.

The outer text is taken from the 1768 ships log of one of Middlesbrough's most famous sons – **Captain James Cook (1728-79)**. "We had every advantage we could desire in observing the whole of the passage of the planet Venus over the Sun's disc".

And the inner text is from a poem written by Coosje van Brugen and inspired by her childhood impressions of the Dutch landscape. *"I like to remember seagulls in full flight gliding over the ring of canals."*

The design also pays tribute to the fabrication skills of the **Tees Valley** as well as the modern cultural changes now transforming the region.

So why a bottle shape?

Because a bottle is a kind of ship and ships are often built in a bottle. And it is entirely in keeping with the central theme that the bottle should look like it has been marooned in sand. And even more appropriate that it overlooks a decorative pool of water.

And if you wish to find out more about one of the greatest explorers and navigators ever to have lived, the "**Captain Cook Birthplace Museum**" at Marton is well worth a visit as the ideal starting point to follow the "**Captain Cook Country Trail**" through the Tees Valley.

What about the second sculpture?....

Two quarrelling children are held apart by a mother gazing impartially ahead. **Scales of Justice (1991)** couldn't be a better subject to stand outside the **Combined Courts Centre**. The sculptor, Graham Ibbeson, used his wife as the model whilst the two children represent the artist and his sister when young.

Look also for the blue metal post adjacent to the cycle route in front of the court building. This is one of a thousand **mileposts** sponsored by the Royal Bank of Scotland to mark the Millennium and the creation of a new cycle route.

Prominent above the doorway of the **Combined Courts** is the colourful **Royal Coat of Arms**, a work of art in its own right and a reminder that justice is dispensed in the monarch's name and that the sovereign is also the head of the judiciary. Coat of Arms developed during the medieval period as a way of identifying knights in battle who otherwise would have been heavily disguised in their suits of armour. Each Coat of Arms tells a story and this one is particularly revealing.

The Royal Coat of Arms, or the Arms of Dominion, simply identifies the person who is Head of State. In the United Kingdom only the Sovereign bears the Coat of Arms displayed here. All other members of the Royal Family have similar Coat of Arms but with small differences. The Sovereign's version can be seen throughout the country on churches, coins or, as in this case, on the fronts of public buildings.

Symbols are used to represent the countries making up the United Kingdom: the three lions of England, the lion of Scotland and the harp of Ireland. Surrounding the shield is the motto of the Order of the Garter, England's oldest Order of Chivalry (1348). "Honi Soit qui mal y pense" translates as "Evil on him who Evil thinks of it" and did a lady at a celebratory banquet drop the words supposedly spoken by King Edward III on tying to his leg a garter.

A crowned lion representing England supports the Shield and a unicorn represents Scotland. According to legend a free unicorn was thought to be a very dangerous beast. So this heraldic unicorn is chained.

The "Dieu et moi Droit" inscription is "God and My Right" and is the motto of the Sovereign.

*Continue along **The Boulevard** and turn left in front of the Cleveland Business Centre building and then left along **Corporation Road**.*

The **Empire Theatre** adds its own distinctive profile to Corporation Road. The foundation stone was laid in the year of Queen Victoria's Diamond Jubilee (1897) at a time when local people had money to spend on a good night out. The theatre sat 1440 people and had six private boxes. Within a few years the town also had a **Grand Opera House** (1903-1971) costing £38,000, which included an oyster bar.

Attractive terracotta ("baked earth") stones decorate The Empire, which was constructed with local steel and brick. Each corner originally had square towers with octagonal cupolas on top but two of these were destroyed in the Second World War. One of the leading theatre designers of the period, **Ernest Runtz** (1859-1913), designed this "Palace of Varieties". He also designed theatres in Cardiff and Hastings but Middlesbrough's Empire Theatre is considered the best of his surviving buildings.

The area surrounding the Empire Theatre was once lined with draper's shops and pawnbrokers. But today the streetscape of **Corporation Road** is transformed with broadened pavements complimenting the massive Victorian architecture. Stainless steel street furniture completes the continental styling of the urban scene.

Continue past the Empire Theatre and Town Hall to return to Centre Square.....

On the east side of Centre Square is the imposing **Central Library** - but no ordinary library this. Middlesbrough's library was founded in 1912 with donations given by the **Carnegie Foundation**.

Scottish born **Andrew Carnegie (1835-1919)** made his name in the iron and steel industry in the United States of America. He began his meteoric rise to wealth as a young man by systematically replacing wooden bridges in Pennsylvania with iron bridges. How appropriate that a building bearing his name is in the heart of a town whose fortunes were also built on iron and steel.

Carnegie's story is a real rag to riches tale. He retired at aged 66 and sold his business for \$480m, which made him the richest man in the world. But instead of simply enjoying his vast wealth he was determined to put that wealth to good use and set about disbursing it. Yet Carnegie hated the notion of charity. He used his money to encourage others to help themselves and he established cultural, educational and scientific institutions to distribute his wealth "for the improvement of mankind". One of his lifelong interests was to establish free public libraries as means of self-education. In 1881 only a few public libraries existed in the world but his wealth helped to create over 2,500. He believed that the rich had a moral obligation to get rid of their wealth and he lived by his own words that "a man who dies rich dies disgraced". Noble words and deeds.

Middlesbrough's **Central Library** benefited from a £15,000 donation but the final cost came in at over £16,000. When a request was made to the Carnegie Foundation for the balance, the founder promised a further donation of half the excess, providing an effort was made to raise the rest by public subscription. Relying on charity was not, in his opinion, an option.

In front of the **Teesside Law Courts** on the south side of Centre Square is a water feature sculpture presented by the Rotary Club in 1971 to mark their 50th anniversary.

Nearby, in the side street separating the Law Courts and the adjacent **Modernist** style **Police Station** there is an abstract relief sculpture etched into the side of the

building. This was the first piece of public sculpture to be commissioned in Middlesbrough for over 50 years. The artist intended the abstract artwork to be in keeping with the repetitive pre-cast concrete panels topping what was at the time a new Station.

*For information on the other statues in Centre Square follow the “**Commerce and Industry**” Trail (available on www.visitmiddlesbrough.com).*

Leave Centre **Square** via the Town Hall corner. Walk north along **Albert Road** with the Town Hall on the right. At the junction with **Corporation Road** turn left passing the BHS shop to arrive at the crossroads with **Linthorpe Road**. This major thoroughfare stretches north and south for almost one mile and shops and offices line most of its length. It is at the heart of Middlesbrough’s **Retail Quarter**. On the right is **Debenhams department store** (2007) built originally as a drapers shop. An extra top floor has been successfully added to the original architecture and replaced the original balustrade.

On the opposite corner is **Topman shop** (2007), which opened over 100 years ago, as Collingwood’s the Jewellers. The oldest part of this building faces the street corner. To double its size the architect simply made an identical copy to its right hand side.

On **Newport Road** is House of Fraiser department store. Opening in 1923 and replacing Manfield’s Boots whose motto was “the sign of reliability” this building dates from the **Art Deco** period popular in the 1920s and 1930s. Typically, Art Deco featured strong geometric lines and shapes and the spirit of that original design can still be seen today.

But it is contemporary art which again catches the eye.....

At the corner of Linthorpe Road and Newport Road stands the **Spectra-txt** sculpture (2004) adding interest and intrigue to Middlesbrough’s modern **urban regeneration programme**. It is easy to overlook the 30-foot (10m) high metal tower because of its highly polished mirrored finish. The West Country artist, Peter Freeman, drew inspiration from Captain Cook’s expedition to Tahiti and at its opening ceremony a special text message was sent from the South Pacific Island.

And that’s the secret of Spectra-txt.....

It changes colour when text messages are sent. Go on. Try texting STARVIBE or PEARL or BLUE or BORO or XXX or CHROMAPOP on 07919 000077. One thousand fibre optic lights create six different colours for six different words.

Time to move on again.....

With your back to Spectra-txt turn south along Linthorpe Road passing entrances to the Mall on the left. A glass and steel **canopy** soars overhead across the street. Pause beneath and look up to see the street map of Middlesbrough etched into the canopy. There’s even a picture of an ironworker using an anvil.

Turn left into **Grange Road** with **All Saints Church** on its corner and where Grange Road meets Albert Road turn right to head south towards the University campus.

In the distance directly ahead is a red brick building with a clock tower. Cross **Borough Road** to reach **Python Road** and the modern stone pillared gateway marking the entrance to the **University of Teesside** and the heart of Middlesbrough’s **University Quarter**. Traditional and modern architecture come together in an atmosphere of creativity and learning.

Seventy-five years ago the building immediately to the left was home to the newly established Constantine College opened by the then Prince of Wales (later King Edward VIII). **Joseph Constantine** (1856-1922) was born in Germany but arrived in Middlesbrough as a young boy and took British nationality. A ship owner and High Sheriff of Yorkshire during the First World War he developed plans for a Technical College in the town to support Middlesbrough's engineering, bridge and shipbuilding industries. The Constantine College initially concentrated on metallurgy, engineering and chemistry but later added mathematic and computer sciences.

So this spot is literally where the modern University story was born.....

In 1970 that Technical College became Teesside Polytechnic and in 1992 the University of Teesside. Sir Leon Brittan, European Commissioner and former Home Secretary was its first Chancellor. Honorary Graduates include locally born Bob Champion, a jockey who overcame illness to win the Grand National in 1981 and Claus Oldenburg, the artist who was joint creator of "Bottle of Notes". The University has grown more than 20 fold since Joseph Constantine's initial vision with student numbers in excess of 20,000 and staff of more than 2,000 (2006).

Look closely at those stone pillars.....

The University's Coat of Arms includes the white rose of Yorkshire (Middlesbrough was once in North Yorkshire) and a ship to echo the town's maritime heritage plus a book and an anchor. The Latin motto "Facta Non Verba" translates as "Deeds not Words". And that red brick building just ahead also has a Latin inscription above its arched doorway "Aut Disce Aut Discede" - "Either Learn or Leave".

With its town centre campus the University is very much part of the life of Middlesbrough and has an enviable reputation of being able to offer some of the cheapest University-managed accommodation in the UK. This stone pillared entrance leads into the green oasis of **King Edward's Square** with neat rows of student terraced housing.

The University of Teesside enjoys a fast growing reputation in the new art form of **digital media** and **digital technology** sectors. **DigitalCity** will soon come on stream to produce a new "signature industry" for the Tees Valley to stand alongside the traditional industries of steel and chemicals. And the University will lead the way in generating new, high value media businesses. It already has an excellent reputation for computing and animation courses and hosts a major annual international festival of animation and computer games called **Animex**. This attracts animators from around the world and provides a forum for professionals to exchange and share ideas and promote the art of animation.

Continue ahead to the left of the **Clarendon Building**. Cross a busy road and walk straight ahead between the ultra modern **Students Union** building on the left and the **University Security** building on the right. The large red brick building in the distance is the **Victoria Building** (formerly the Cleveland Art Gallery) still looking exactly like the old school building it once was.

But it is the artwork in the front of the building, which draws attention.

These form part of Middlesbrough's permanent **outdoor art collection**. "**Head, Hand and Tool**" stand on either side of the building's main entrance. The sculptor, Lee Grandjean, took inspiration from the long tradition of English stone carving dating back to the medieval period. The massive scowling head is modelled on

a fellow artist whilst the massive hand holds a mason's chisel in a rather menacing pose.

The blue painted "**Mechanical Arch**" (1983) is the work of sculptor Roy Kitchin and echoes the area's steel rolling mills as well as the outline of the famous Transporter Bridge. The former British Steel supplied the materials and some of the funding.

"**Solid State**" (1985) by John Maine completes the ensemble. This star-like form is carved in concrete and suggests the bud of a plant.

More outdoor art stands outside the contemporary **Olympia Building** opened by Prime Minister Tony Blair in 2004 as the University's Centre for Sport.

The sculpture "**Starhead**" was designed by Romania artist Paul Neagu (1938-2004). He had been a technical draughtsman and builder of dams on the River Danube and his early engineering background is apparent in his sculptures. Starhead looks like a shooting star or a comet with its tail erupting from the earth. More of the sculptor's work can be seen in Tate Modern in London and in Milton Keynes.

Constructed in 2000 the equally stylish **Centuria Building** is next on the left and houses the University's School of Health and Social Care.

And Teesside University is not the only one of Middlesbrough's centres of education to reflect a creative side. **Cleveland College of Art and Design** in Linthorpe is the only education body in the northeast region solely devoted to its subject. Staff and lecturers are practising artists, designers and crafts people.

On reaching **Linthorpe Road** turn left and either continue to enjoy the walk or, alternatively, catch one of the many buses for the short ride to **Albert Park** and the **Dorman Museum**. Whichever you choose, look out for **Ayresome Gardens** on the right hand side of Linthorpe Road. Its striking **Millennium Arch** was presented by local company, Marske Machine Company with decorative images representing sport, water, music, shipping and energy suggested by pupils from local schools. The arch was unveiled by the late Dr Marjorie (Mo) Mowlam in 1999.

*Every town should have a green oasis and there is no doubt that Middlesbrough has one of the best in **Albert Park**.....*

Prince Albert, husband of Queen Victoria, opened the Park in 1868 and at 70 acres it is a very lovely example of a Victorian park recently (2004) lovingly and painstakingly restored to recreate the original planting schemes, well maintained flowerbeds and pathways.

In the 19th century municipal parks were being planned the length and breadth of England. Industrial towns like Middlesbrough were overcrowded in the late Victorian period and poor sanitary conditions meant the standard of public health of the nation was low. But as the century wore on social reformers began to influence the workers' environment. Public parks proved an ideal antidote by combining fresh air and exercise with worthy intellectual pursuits. Parks truly became the "green lungs" of Victorian towns and cities. Some parks had an animal corner so young visitors could learn as well as have fun. Bandstands appeared and then water fountains were added – and Albert Park has a lovely example. Floral displays and flowerbeds were designed to be viewed from pathways and complicated patterns were achieved by clever use of a wide variety of colour and plant shapes.

Walk into the "People's Park" through the ornate iron gates which were purchased at an exhibition in York and donated by **Henry Bolckow**, one of 19th

century Middlesbrough's "movers and shakers" (see "**Commerce and Industrial**" Trail). The wall either side of the main gateway is a war memorial and lists 3,300 names of servicemen lost in the First World War. Many served in one of the Yorkshire regiments and two soldiers won the Victoria Cross.

The ornate cast iron **Sanderson Clock** (1900) stands inside the Park on the right of the path and was donated by Thomas Sanderson as a memento of his long connection with the Borough of Middlesbrough as Councillor, Alderman and Mayor. The original idea was to fix the clock on top of the Park's main entrance gate but instead it was decided to provide a free standing Tower Clock similar to the one Sanderson had spotted on a visit to the Isle of Man.

And it is not the only source of timekeeping in Albert Park.....

The **Sundial** (1879) was commissioned by Henry Bolckow and a close look will reveal three semi circles: one shows the time in New York in Arabic numbers; one shows the time in Melbourne, Australia in Gothic script and the third shows the time in Middlesbrough in Roman numerals.

Further ahead is the **South African War memorial** (1904). Made from Scottish granite, on its north side it has a seated, helmeted and armoured figure holding a sword to represent Patriotism. The Latin inscription "Dulce et Decorum Est Pro Patria Mori" translates as "It is sweet and meet to die for one's country" and was later used by the First World War poet, Wilfrid Owen (1893-1918). On the south side of the memorial is a female figure representing Fame clothed in the Arts and Crafts style and holding a scroll.

And opposite the war memorial is a bust of Henry Bolckow – gazing solemnly out through his wire mesh niche!

But it's not all about the past in this park. Albert Park is the venue every year for Middlesbrough's highly successful and colourful **Mela Festival**. This multi-cultural festival is held in July and celebrates Asian music and food and its influence on English culture. Middlesbrough enjoys a multi-cultural population with communities from Pakistan, India, Bangladesh and Afghanistan. The Sikh, Hindu and Muslim religions are well represented and in 1991 came together for the first time to organise the Mela Festival.

The Park is well worth spending time in. Stroll down to the bandstand and newly restored lake and then to the **Visitor Centre and café** to enjoy some chill out time before ending this "**Art and Architecture Trail**" with a visit to the **Dorman Museum**.

In the 19th century the Dorman family helped Middlesbrough and Teesside achieve international recognition. **Sir Arthur Dorman** arrived in Teesside in 1870 at a time when Middlesbrough was experiencing a blip in its economic fortunes. Iron production was giving way to steel production but the town was slow on the uptake, with disastrous results.

In the midst of bankruptcies, strikes and reduced wages two men formed a new business alliance, which took the town to new heights. **Arthur Dorman** and **Albert de Lande Long** replaced iron furnaces with steel furnaces, sold shares in their company and launched Middlesbrough on the road to new and greater prosperity. The birth of the River Tees as "Steel River" was assured.

Their business expanded rapidly into bridge building and the company established a reputation for high quality workmanship and innovative style. Three of the company's most famous achievements were built in a six year period: the Tyne Bridge, Newcastle upon Tyne (1928); the Sydney Harbour Bridge, Australia (1932)

and the Newport Lifting Bridge, Middlesbrough (1934). The Sydney Harbour Bridge even has the words "made in Middlesbrough" stamped across the top of it! All three bridges remain outstanding examples of Teesside workmanship and sheer engineering brilliance.

The Dorman family lived in a prestigious house called **Grey Towers** near the village of Nunthorpe. The house was purchased from another of Teesside's ironmasters, William Hopkins, whose firm had built the ill-fated Tay Bridge in Scotland, which collapsed in 1879 bankrupting Hopkins' company in the process.

In the 1920's Dorman Long took over the businesses of Henry Bolckow and John Vaughan and seventy years later merged with The Cleveland Bridge and Engineering Company of Darlington. Today the company still builds bridges and has contracts for offshore platforms, airport construction and for the new Wembley football Stadium in London. Their international projects include bridge building in Egypt, Thailand, China and Denmark amongst others.

So what about the Dorman Museum.....?

Sir Arthur Dorman gave the Museum in honour of his youngest son, Lieutenant George Lockwood Dorman, an avid collector who died whilst serving in the Green Howards regiment during the Boer War. The Colonel of that Yorkshire Regiment performed the opening ceremony on 1st July 1904.

True to its origins the Museum's collection illustrates the natural history and geology of the area and local history and heritage. There are eight permanent galleries including a Resources Room, a temporary exhibition space and café,

A modern extension houses the wonderful "**Lordship of Acklam Plan of 1716**" which is known locally as Middlesbrough's own "Mappa Mundi". Get a close up view from the adjacent staircase.

There is also a representation of Middlesbrough's modern **Civic Crest**. The motto "Erimus" means "We Shall Be" and symbols on the Crest include ships (representing the maritime trade and local shipbuilding) and a six-pointed star, which is a reminder of Captain James Cook whose own arms included two Pole Stars. The blue lion standing on top of the crown with its paw resting on a gold anchor represents the de Brus family (Robert the Bruce one of their most famous sons) who influenced the medieval development of Hartlepool and Guisborough. Their motto "Fuimus" means "We have been".

The Civic Crest also features a heraldic device called a mantling which in Middlesbrough's case looks like a blue and silver flowing material. In medieval days the mantling was a piece of fabric hanging from a helmet to protect the back of the neck from the sun but gradually grew into a full-length garment. In Middlesbrough's Civic Crest it is shown slashed because that is what would have happened in battle.

*But the real reason for visiting the Dorman Museum is the famous **Linthorpe Art Pottery** - simply an unmissable part of Middlesbrough's **art trail**.*

In 1834 local man Richard Otley opened the first pottery in Middlesbrough on Lower Commercial Street. He had carried out the original survey of the town for the Owners of the Middlesbrough Estate (see "**Commerce and Industrial**" Trail) and he was to start his new business seven years before the first ironworks in the town. The pottery specialised in producing transfer printed wares and Cornish clay was used having arrived in the Middlesbrough area as ballast on the ships returning to the River Tees.

His workers lived and worked in poor conditions and within 15 years the surrounding area was swamped by ironworks to which the pottery workers migrated for better wages. In 1887 that pottery closed.

But it was **Linthorpe Art Pottery**, which really put Middlesbrough on the artistic map. In 1879 John Harrison founded this new pottery with the designer Christopher Dresser who later in his career also designed for Minton and Wedgwood. In its short lifespan of 10 years the business became one of the most innovative potteries of the Victorian period. The foundation of the pottery coincided with the growth in demand for art furniture with the Victorian middle classes wanting to show off their taste and newfound wealth in drawing rooms up and down the land.

Linthorpe Pottery was a distinctive shape and colour with decoration influenced by Christopher Dresser's interest in, and travels to, Japan. He had also trained as a botanist so plant forms also feature in the Linthorpe decorative style.

The owners worked hard to create a pottery works which was very modern and, in its own way, groundbreaking. At its height, the pottery covered 11 acres and employed 100 people. The kilns were gas fired rather than wood fired which meant there was greater control over the temperatures. The potters worked in good conditions in airy warm rooms with plenty of natural light. The hand painting of the pottery was done by young women sitting in the "Ladies Painting Rooms" where the walls were lined with landscape paintings and silk to provide inspiration. Staff trained at the local Mechanics Institute. Transfer printing would have been cheaper but would not have produced the very high quality pottery which Linthorpe's reputation was based upon.

All this expertise, of course, meant that production costs were high. In the 1880's the cost of Cornish white clay began to rise quickly and this, together with the insistence on absolute perfection, meant that Linthorpe Pottery was beginning to look very expensive when compared to its cheaper competitors. In 1889 production closed down.

Dorman Museum has the largest public collection of Linthorpe Art Pottery so what could be more perfect than ending this "Art and Architecture Trail" absorbing these local treasures.....

TO EXTEND THIS "ART AND ARCHITECTURE" TRAIL VISIT:

Ormesby Hall

A delightful mid-18th century Palladian style house with good plasterwork and carved wooden decorations. The house was built in 1743 and was the home of the Pennyman family whose name originated from the "pany man" or person selling bread from a "panier".

Newport Bridge

Built in 1834. To allow river traffic to pass unheeded the bridge carriageway was hoisted upwards to give a clearance of 120' above water.

Riverside Football Stadium

Home of Middlesbrough football team who play in a red and white strip. This new stadium opened in 1995 and took ten months to build. At the final game to be played at the former Ayresome Park ground, fans were handed a voting slip with four options for the new name and chose "Riverside". The ground capacity is 35,000.

Middlehaven

Middlesbrough's newest regeneration project (2006 – on-going). The area between the Riverside Stadium and the Transporter Bridge will be transformed with a £500m regeneration programme including new homes, hotels, restaurants and a theatre complex. Architecture will be state-of-the-art and a new cultural quarter will be developed.

For further information see www.visitmiddlesbrough.com.