

Feeling Good Together™ In Sheffield

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It's
Happyning
Up North!

Features guff by the likes of...

Aim Low + M-ss, Ian Anderson
Asbo-A-Go-Go, Richard Bartle
Shaun Bloodworth, Paul Caruthers
Mr Cobby & Mr Mallinder, Jim Fry, Elodie G
Anthony Hartley, Zoe Hitchcock, Tom Jackson
Made North, Mick Marston, Pete McKee
Nick Sanderson, Theo Simpson, TDR™
Siân Thomas / Heavens To Betsy

Feeling Good Together™



Feeling

Good

Together™

In
Sheffield

WHAT DOES IT ALL MEAN?
CAN YOU MAKE IT EASY FOR ME?

I don't know what it is and I don't know if I should like it.

Still warm on the heels of Evolutionprint and The Designers Republic™'s A Bunch of Fives (oh-hem) award-winning book comes a brand new large format (A1 + A2) collab-zine, Feeling Good Together™.

In Sheffield, spotlighting the heart and craft of 12 creative like-minds and fellow travellers doing their different-do in the shadow-half-lit fringes of SoYo™.

Sheffield isn't just the Saturday night Sunday morning clicker chatter of meister-pop sultitooes Cocker, Hawley & Turner turning modernist phrases forged from 'invisible greyyoss' into neo 'Ey up, Want a kitten Jackies' to milkmen whistling down 'It's not Jesus, it's just a fella'....

I don't know what it is but I like it.

If it's true to say that every city is usually peaking creatively the quieter the fizz round it there is (because people are too engrossed in the pleasure of doing whatever it is rather than talking about whatever it is), then it's true that the best of Sheffield is a peak district in more ways than one...

I know what it is but I don't know if I should like it.

Feeling Good Together™... In Sheffield is a précis of the incredible talent, vision, humour and craft that's either been swept under the commercial carpet or which chooses to live there away from the glare-ish overtly price-tag functionality of smelling what's selling.

I know what it is AND I like it!

It's not a rant and it's not a rave, it's not the twelve disciples or an imperial measure - it's just a pin-up calendar of some people in, around, and of this city, that we know, who make up a huge slab of doing something good for the sake of feeling something good, together.

It's not written in stone - when you've finished reading this, wrap your chips up in it (Big Mag Fries To Go...)... There's more, much more to come.

What is it?

If what you're holding is anything, it's something BIG by The Designers Republic™ in collaboration with Evolutionprint to celebrate the secret hidden and lesser sung creative of our city, Sheffield, as a follow up to 2011/12's award-winning A Bunch of Fives book curated and written by Ian Anderson celebrating Evolutionprint's 5th birthday. It stands to reason then that this could, at a stretch, be subtitled 'Now We Are Six'.

If you like...
Either way, it's © 2013 Evolution Print Ltd / Return Power Shift Control™ Ltd T/A The Designers Republic™.
Concept / Curation / Text by Ian Anderson / The Designers Republic™
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Design made in The Designers Republic™ SoYo™ North of Nowhere™ by Ian, Ashleigh and Jonny with a slice of Jan and a sprinkling of Gareth
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All responses © the individual contributors.
Whatever it is, it's printed with cyan, magenta, yellow, black and Pantone 805 inks by Komori Lithrone B1 Five Colour on 80gsm Offset, by Evolutionprint in Sheffield on Wednesday.

TDR™ are desperate to thank -
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Theo Simpson, Tim Collard,
Tom Jackson, Zara Manson
and Zoe Hitchen.

Jonathan and Graham would like to thank their customers, staff and suppliers.

File Under
PROMOTIONAL ITEM.

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(Introduction to A Bunch of Fives)

What Does 'What Does Five Mean To You?' Mean To You?

This isn't a book about graphic design. It's a compilation of creative responses to the question 'What does five mean to you?' from our friends, colleagues, like-minds, fellow travellers and co-conspirators. They are collabs, conversations, ideas-exchanged and / or simply excuses to catch up and do something.

This is a book about connections made and bridges being built - maybe, if you like the idea, it's a book about the potential of everything multiplied by everything else. Maybe, it's just simply an extended group of people making their mark, sowing seeds and leaving something to grow.

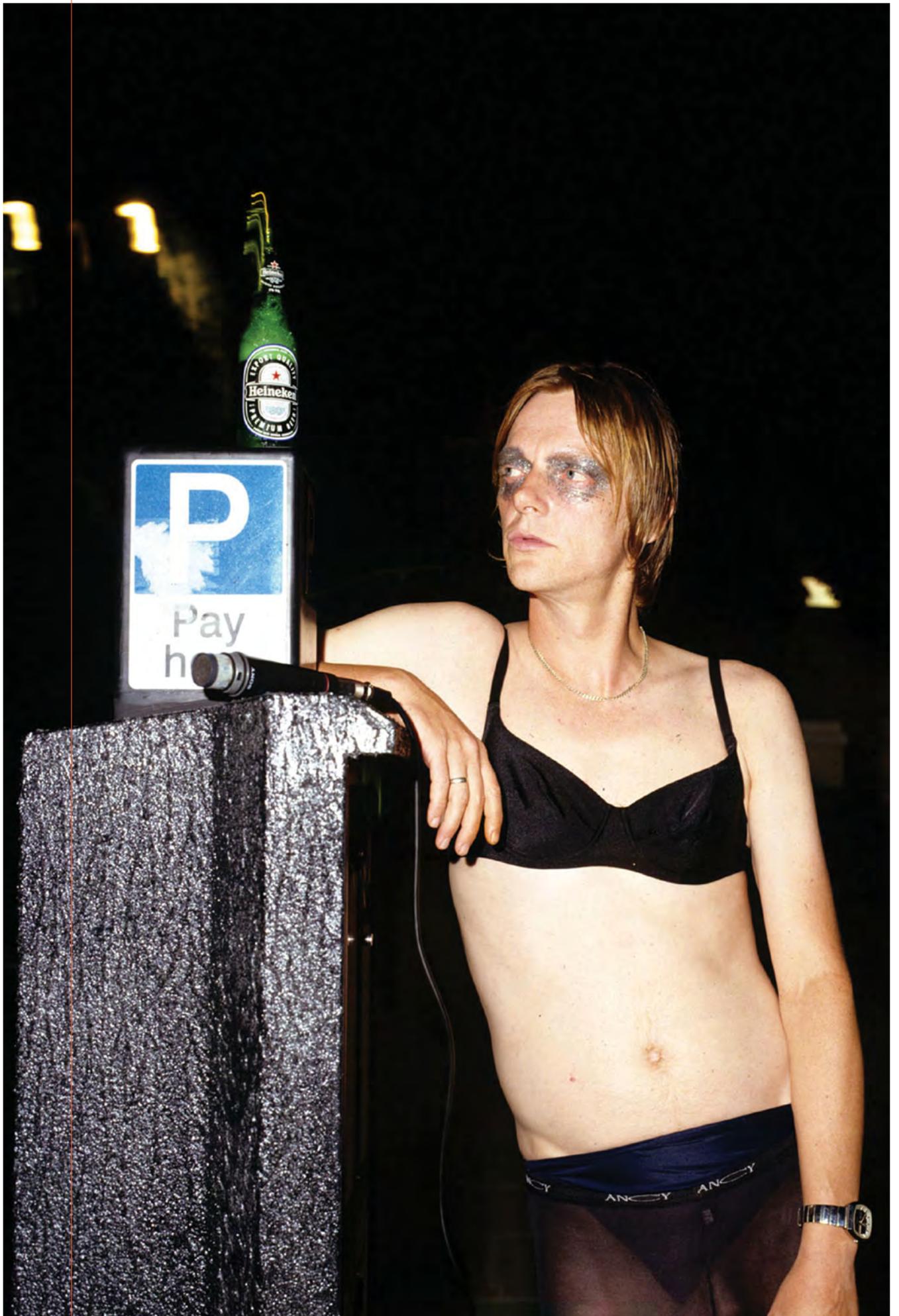
This isn't a book about graphic design. It's not a best-of or a greatest hits. It's people with nothing to prove to each other, dropping their guard in the playground. It's a scraps-book - a box of disparate nice things that, just like their creators, don't fit ticked-boxes together - it's a random herding, happily flawed like the selection process.

This is a book about connections that any of the contributors could have made with their own contacts, influences, questions and motivations, but this is ours and we made it to celebrate Evolutionprint's 5th birthday which happened to coincide with TDR™'s 25th and my 50th.

This isn't a book about graphic design.

Maybe it's not really a book at all. It's a self promotional item - if you're still wondering where to file it.

Ian Anderson - sent from my iPhone.



TOM JACKSON
takes pictures.

.....
tomjacksonphotography.co.uk

.....
(Jon Anderson) Some clowns are scarier than others, aren't they?

(Tom Jackson) Never really had the fear of clowns. I've never actually read or seen IT and I hear a lot of people talk about seeing on TV when they were kids giving them the fear. Photographing Hey! Rube as clowns is about as much contact that I have ever had with them up close.

Why do you take pictures?

I guess there are lots of reasons but I've had a camera as long as I remember. I was given a SLR when I was pretty small and it was the one my dad used when I was born and I still have it.

Elsewhere in FGT(IS) we speak to Theo Simpson whose work involves documenting built environments. Conversely, much of your work is concerned with building model environments. How much in these constructs is made purely for the camera - I'm thinking in the context of something like the Channel 4 idents - an element of Realist? Can you see what it is yet?

The models in my images are not all made by me. I have worked with many talented people to create these images. But as a photographer I like to keep as much real as possible. I'm there to capture what's there in front of me.

You work a lot with designers - what's that like? Do you prefer to work collaboratively, being involved in the overall creative process, or do you prefer to concentrate on the photography?

I enjoy it a lot! Most of my favourite images are created collaboratively. It's like a big pot of everyone's ideas.

Is Toddlr still hanging around on that washing line?

I'm sure he's not. Always doing something that lad, he don't hang about!

How did you feel being asked to recreate / pastiche Simon & Garfunkel's Classic Bookends cover for Hey! Rube?

Was a bit of a strange one. Was a good laugh as well. It was difficult to keep a straight face.

Your work featured here is untypical of the majority of your work which tends to be hyper-colourful. Why is colour so important to you in your photography?

Colour is important in life - it helps make sense of the world.

What do you do when you're not working?

Catching up with friends, watching space documentaries, playing computer games. I'm also learning to drive - watch out streets of Sheffield!

How would you photographically document Sheffield to explain the city to an alien? 10 images and 100 words... Go!

When I'm in a city I don't know I just like to get lost and stumble across interesting places. I have no idea what aliens are into but Sheffield is not the biggest city in the world so it couldn't be too hard to work it out if they're intelligent enough to travel light years across the universe.

It's your birthday - Where are we going in Sheffield?

I really have no idea any more? Let's just go down to the pub and have a good old "wow the earth has gone around the sun again" pint.

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Hey, Rube! Can You Hear Me Mutha?
Compact Disc Cover
(Steel Tiger Records ST013)

Mr Cobby and Mr Mallinder's photograph was taken by Tom Jackson

Art Direction mlTOR™ by Ian Anderson
© 2012 Return Power Shift Control Ltd
Styling by Siân Thomas
Hair & make-up by Hattii Ingall
Jumping-in by Jonathan Waring
Serious Doubts by Ashleigh Barron.

steeltiger.co.uk
kankazeeplaton.com

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RICHARD BARTLE

is a Sheffield Based artist and founder of Bloc Studios. His work is an observation of the fundamental driving forces behind society and its ideas of political, economic, and philosophical progress. Through a variety of media and an obsessive practice, he seeks to identify and examine these ideas of progress, exposing the tension that exists between utopian ideals of civilization, the realities of modern society, and the basic human drives of survival, procreation and spiritual need.

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(Ian Anderson) When we had more time to wolf-race to leatherhead on a regular basis, from about 5 points in you'd talk passionately about artist Martin Kippenberger, is the direct influence on your art or do you just like the way saying his name makes your tongue feel?

(Richard Bartle) I think when you are at art college, it's very much about joining the dots. You bring your life to the table, dissect it, and then try to build objects that reflect on that world view - Kippenberger came to my career at a time when my attempts to deal with my former life as a Commercial diver had crashed head on with concepts of Alchemy and contemporary art - his fast action view of the world, the loose marks and ephemeral comments, helped me to free up my own thinking and understand that art can be as witty as it is serious. I wish I could say that I still follow this model - alas, I have a terrible habit of allowing myself to get bogged down in the details these days.

You built Bloc Studios from scratch, in every sense. In your mind, what is Bloc and what have you achieved? Is it now what you expected then?

Bloc is a great community and always was! From a purely selfish perspective it exists because of my own desire to not work in isolation - and yet it is so much more! It's about appealing the builder in me, sharing my hands-on and practical attitude to life - about love. If pushed about my expectations, well, I never planned any of it, until it grew beyond its humble origins that is! I have my moments when I just wish I could close my door and do my own stuff, but honestly, the moments are rare and the ones in the yard, when a few friends meet, they are what truly motivate me and makes me happy.

Devo with tunes, or good Devo?

'It's a beautiful world', says it all! (you have to know this track to understand what I mean here).

"Bartle's massive Oil Paintings, ablaze with colour, question humanity's intense economic activity and the frenzied exploitation of natural resources. By matter of fact, plunging us beneath the surface into the earth's subterranean layers in a series of complex and ultimately dangerous mannaeas: Bartle urges the spectator to react to the seaming naivety and gigantism of man's vampiric will to power. The scrupulous imitation of basic geographical drawings and the use of a limited range of strikingly contrasting colours lend the paintings a sense of powerful statement and immutability. But the gradation in the series itself, with its occasional eruptions and disruptions of vivid fluctuation, emphasise on the contrary the untameable quality of matter and human passion. As a result, the works magnificently suggest that positive energies still can emerge from suicidal ambitions."

This is from Violette Alfonsi's Introduction to our joint occurrence Show at Old Palace, which she described as promising an encounter with the "cruel radiance of what is". Does it still ring true, to you? Does your relationship with your works change over time?

In many ways this statement has always rung true. From a young age I remember struggling with the issues of the world - As I grew I understood better the relationship between commerce and political power, and how the world was being raped so a few rich people could get a little richer. It's hard not to see if one simply opens ones eyes. Art for me has always been a catalyst for me to try and come to terms with the futility of it all - it rings as true today as it did when I was young. I aim for utopia in my heart, but it's the dystopian in me who always wins out.

Spill the beans on your piece 'Pow Wow' in 100 words... Go!
How has the shifting global political landscape impacted on the piece? And are we still going to produce a large format poster of it together at some point?

On the day of George Rush's inauguration I called the White House and asked to speak to him. The answer phone message I left was basically a plea for him to now be like his father. Two days later he pulled out of the Kyoto Agreement and Pow Wow was created. What can I say! They are all as guilty as each other aren't they - in politics for what they can get! Personally, the further we drift away from that moment, the more anonymous they become - power is transient! The trick is to do something good with it while its in your hands.

Zen and The Art of Motorcycle Maintenance - is it worth getting up at 5.00am for?

I do get up at 5.00 am - though these days I'm more likely to do a spot of yoga before I wander in to my studio and start working. I gave up banging my head a long time ago - after all, art these days is about drifting through life, a sort of social media thing, life itself being the medium. Why knock yourself out when you can enjoy the moment! Why aim at fame and fortune when a peaceful and happy life is better.

Is Art worth whatever you can get for it?

The best and most useful lesson I ever had about surviving as an artist basically said 'its about strategy' - a little bit of this and a little bit of that - that's what makes you survive! Being willing to be poor, being appreciative when you are not, but most of all enjoying the ride.

Is Truth Born of Arguments?

I don't like arguments, they tend to leave a bitter after taste!

You've spent a lot of time working in Istanbul. What's that all about and where do you recommend for top quality kebab?

I first went to Turkey about ten years ago, basically I was there for a holiday! A chance encounter with a little old man playing Tavla in a Satellite Dish shop took me to Istanbul, his daughter being a curator and art critic - I've been going back and forth ever since. Istanbul is a great city - but if you are after a kebab, well the place I would send you is impossible to describe, you'll probably get robbed on the way, and the men will leave you scratching your head - but the taste! Onlarin kebaplar en iyisidir!

Let's have a lost weekend in Sheffield. Where shall we go?

I'd get the bus to Ringinglow and take a lovely walk back in to town down the Porter Valley - that's as exciting as it gets for me these days.

'Masque' from 'Deities At The Bottom Of The Garden'
by Richard Bartle
2011

Mixed Media
33cm x 33cm x 24cm

Photographed by
Matthew Conduit & Ken Grint

Artwork reproduced at actual size

'Deities At The Bottom Of The Garden was a three year project that focused on the architecture and paraphernalia of the 12 major world religions. With a wry wink at the priest hole and modern living spaces, the work was a reflection on personal worship and ideas of hobby and obsession. Individually hand crafted, each shed temple was lovingly made, respectful of its origins, and as much about the artists own sense of placement as it was about difference and similarity amongst notions of belief.'



ELODIE G

Loves to draw and write songs about funny things she can hear people say or see people do. She uses Indian ink and a nib. She loves reading and making fanzines with scissors, glue and tippex. She doesn't like glossy paper. It hurts her teeth when she touches it. She loves taking the number 10 bus especially when it's Rockabilly Bill who drives it. He is someone she likes to draw.

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elodieplouf.blogspot.com
folksy.com/shops/elodieg
.....

(Ian Anderson) What exactly is it that you think you're doing? Are you knowingly archiving and documenting life around you or are you inspired by that life itself? How would your work be different if you were living somewhere else? Is there anywhere else?

(Elodie G) I love listening and watching people. What I like above all is the everyday things I might experience or hear by accident from people I have never met before. When I moved to England in 1997, my English was very academic and I had to learn Yorkshire English. I lived with my good friend Shaun who was in Thorne and had a broad Yorkshire accent. For about 6 months, I didn't understand half of what he was saying and just used to say 'yes' to everything he'd ask. But I got the greatest introduction to English culture. The first month I lived there, Shaun made me watch lots of VHS tapes: Arthur Negus hugging a Georgian bureau, Syd James in Carry on Films, Joey Deacon on Blue Peter. The interesting side of it that wasn't in my British civilisation textbooks at uni. My other friend Tommo took me on a few day trips including one to the Frenchegate Centre in Doncaster where there were some automaton hillbilly bears band. I studied furniture restoration at Leeds Art College and met some very charismatic Yorkshire people and they all liked introducing me to very typically Yorkshire things. Places like the Frenchegate Centre are so much more interesting than visiting a stately home. I grew up in Paris and Nice. They are places where the beauty is there everywhere you go, it's obvious and I adore it. But I can easily find beauty in a grim 70s bus station, like Northampton's.

What can you get for a pound that's worth having these days?
What were you going in Barnsley?

LOTS of things! I wouldn't know where to start! I've worked in Barnsley for 10 years. I usually just go straight to the school where I used to venture into Barnsley town centre once or twice a year. And, every time, something exciting happens there! I really grew to like the people who live there.

Do you people watch? Are you a hunter gatherer searching for lives less ordinary, or if you open your eyes does it come looking for you? For everyone?

I do people watch, but not intentionally. What I would draw is something that made me laugh on the spot - or sometimes introduce me. I don't go looking for funny things to hear. I love hearing bits of conversations and usually from older people.

What does Sheffield sound like to you?

Like Velodrome 2000 and Big Eyes! When I lived in Leeds, my band Plouf! used to come and play in Sheffield a lot - especially because one member of Velodrome 2000 is in Plouf! so that's what Sheffield sounded like to me for years. And then, I used to travel here every so often for Big Eyes practices until I finally moved here. I guess, after that, it sounded like Texas Pete and The Motherf**kers because my husband used to play drums in these bands so I saw quite a few of their gigs. After that, it sounded like "Jumping up and down on a big red tractor" when my girls were and discovered a new side to the city!

Why do you think the desire for small handmade books and prints continues to grow when everything you could ever want to see or have the capacity to know, is available online all the time, with a lovely shiny finish?

Well, I don't think shiny finish are lovely for a start. I think our generation who grew up reading homemade fanzines are missing holding objects that are so personal, that took a long time to make - with glue and scissors and typewriters! When you got a fanzine, you knew it meant a lot to the person who had made it. It also opened your mind politically or was always a good way of finding out about other bands that you might like. And, then, you had to send money off through the post to get them. It seems that there are some young people who are really getting into all this nosedays. I don't like the internet that much. I think it is making our life a little boring. Things are too easily accessible and it's quite hard to cope with for people like me.

Why I love print fairs in 100 words. Go.....

I haven't really been to a fair that exclusively sold prints. Sorry! I loved the Craft Candy fairs. James Green and I got a stall at Craft Candy because one of the organisers lived round the corner from me. She bought my ink drawing of the man who runs 'On the Spot Tyres' which was the tyre shop on our road. I love craft fairs where I meet illustrators who have got the same kind of politics as me. People who do it for the love of drawing, not because they would like to sell their illustrations in House of Fraser.

I know that there is a new collective of Sheffield printmakers who are going to organise print only fairs at St. Mary's church and it sounds quite exciting.

Who is your work for? Would you rather your work made you money or friends?
Why do YOU think I like 'Poundland, Barnsley' so much?

My work is for anyone who enjoys my sense of humour. I don't want to make friends. Mine are quite charismatic and loud and take enough space in my life. I think you like the Poundland picture so much because you have a dry sense of humour but a warm heart hidden inside you. Am I right?

You have five days and just enough paper and ink for five more drawings in Sheffield. Like such - What would you draw? And where would you have your last supper in the city - I'm buying.

With no hesitation, I would go down Castle Market to draw 5 different stalls / shops and their owners. I am devastated it's going to be closed soon. I would start with the ladies from The Roof Top Café, a few fishmongers and butchers. And end with the people of the Sheaf Valley Bakery.

For my dinner, I would want to go to Candy Town just to walk up the staircase with all the mirrors and watch the Chinese lady pull pints from behind the bar but the food is shocking there so I'd probably want to go to Nirmal's for a plate of upma. The food is delicious there and the lady who runs it bosses her husband around. It's a total hoot to watch!

Are you an illustrator making stuff, or a maker at heart? There's a really healthy network of like-minds populating the city's indie craft fairs and gatherings - can you spill the beans? Name names?

I am not an illustrator. When I lived in France, I was making fanzines. I made a lot of music and comic fanzines. I come from the indie DIY scene. I spent all my teenagehood ordering 7"es through the post - a lot from the Sheffield distribution list Imbroglia - ordering and swapping fanzines. I love the whole post-1 underground revolution that I was part of. I loved the politics. It was all about creating your own fanzine, say what you had to say and meet very like-minded people. My friend James Green and I applied for a few craft fairs and that's when I started to produce single illustrations on A4 paper. I totally love James's linocuts of Sheffield. The more buildings, the better. The other person I see a lot is Jonathan Wilkinson who does images of Sheffield buildings too. I just love the fact they both capture places of the cities as we know them now. A bit of the city history and our history in the city.

Now what?

I would like to sell my Poundland print in Poundland. But for 99p.

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Elodie's Sheffield links -
jamesgreenprintworks.blogspot.com
wehavehere.co.uk
dinneratichn.co.uk
sugarpaper.bigcandle.com
phlegmaticnews.blogspot.co.uk

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'Poundland, Barnsley'
by Elodie G
2011

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'A lovely and confused lady I saw in Poundland.'
.....

in Poundland, Barnsley



IAN ANDERSON
is the Founder and Creative Director of The Designers Republic Ltd, Return Power, The People's Bureau For Consumer Information Ltd, The Pho-Ku Corporation, The Creative Response Unit, Ten Dem Ribbits*, Aim Low Ribbits*, Call Down The Thunder* and Feeling Good Together*.

thedesignersrepublic.com

(Hannah Knights) Ian, is it important to you that all of the work that you make has an openness to the possibility of versions, re-mixes, revisions, editions etc? What do you think about the idea of something being 'finished'?

(Ian Anderson) I don't think there is any such thing as one truth – all 'truth' is based on perspective and perception, both of the author and the audience. In that sense nothing is, nor can be, nor wants to be concrete. Nothing exists outside context, and one such universal context which binds and informs us all, and what we think, and what we do, is time. Life, and our experiences which define it, individually and collectively, constantly evolve, as do the ideas and words we use to understand and describe it.

In my texts all I hope to capture are snapshots, half memories, false endings and the mistakes humans make desperately trying to leave a mark on an unforgiving, self-erasing canvas. These texts are not finite, they are not epiphanies – they are a cocktail of the ifs and buts and maybes that inhabit the distance between what we think is, at one time, and what we think we remember at another.

In my visual communication work with The Designers Republic*, either directly between third party clients and their unseen / seen target audience, or as self initiated no client / playground practice (art, if you like), the most valuable assets are options – the sense that the best answers are their questions themselves. In that sense, given the above, an exploration of the possible is only framed by, and concluded by, the imposition of a deadline.

Some of Signs of Life & Death appear to me to be finished in the here and now, and maybe some of them are because I won't find reason to revisit them. Others are second, maybe fifth, even tenth iterations of, or options on ongoing themes – tips of deeper icebergs floating in search of a home; mysteries, secrets, voyeurism, lost and found memorabilia from around the corner, from behind closed doors and / or found under the carpet. They are usually beginning to intertwine with ends, glimpses into parallel worlds and possible futures hiding in the streets and realities we think we know, when we think we are alone.

Is it possible for you to discuss what it is about the idea of the peripheral or hidden, the 'under the carpet' sort of 'let-there-be' that appeals to you and inspires you creatively. How does that fit into the way you approach a design brief?

The truth rarely states us in the face. What truth we can find reveals itself in the minutiae of what we think we don't want and what we didn't mean to say.

There's nothing creative to be gained from knowing what's going to happen next, just a sense of deflation in the claustrophobic inevitability of it all going to plan.

It's the surprise, the surprises and the little secrets that twist and turn my interest.

Do you think that there is generally too much information, or is it more about how to present information, one which is maybe more inflexible and concrete than what you believe in?

Traditionally creative responses take the form of reductive solutions whose visual communication is perceived to be all the more cultured and erudite the more minimal, fine tuned and distilled it is. The negative space designers swathe their creations in is the cotton wool we wrap our truths in. The Designers Republic* accidentally made its reputation with work designed to communicate less simplistic ideas and solutions feeding into, not defined by design style – ironically neatly boxed up as a design style itself by one liner commentators and other bulletpoint critics.

Maybe 'believe' is too prescriptive – the way I work, and the communication I attempt, or the dialogue I desire, or the responses I try to provoke, don't mind-meld with any off the shelf solutions I'm aware of. It's a question of necessity rather than choice.

Some of the scenes you draw us into in Signs of Life & Death seem to reference to me an almost Pythonesque appreciation of examples of miscommunications, or moments where information is presented in an unintentionally absurd way. What are your attitudes towards the idea of communication through miscommunication?

What we say is seldom the same as what people hear. The same is the mother of all FXXX ups and all FXXX ups make life less ordinary.

What is it that you enjoy about using words and language? Would you say that this attitude to language was a key strength of the kind of philosophy that has made The Designers Republic* so iconic?

If a picture tells a thousand words, I'll have the thousand words, please. Words are keys to ideas, with them we can unlock the same emotion in, or provoke a different response from every reader of those words. Even if we work on the premise that we all see the 'same' thing, how we describe it usually can be so significant that it's different – which is the basis of knowledge sharing from primary school show and tell to the most complex forms of typographic image design.

Running through the Signs of Life & Death works is the appearance of humour, in particular there is something of the nonsensical success of a certain kind of British humour. Is there a butt of your jokes?

There's a pointlessness to people's existence, like software we're largely here, wherever we are, as upgrades waiting to be superseded ourselves; headless chickens searching for some greater meaning to nothing in particular and in that sense we're all punchlines, some of us looking for a story to set us up, others looking for an audience to entertain, most of us looking for some kind of payoff we think we're owed, but not believing we're all going to get ours eventually. But it's OK, for me that's the light entertainment at the end of the tunnel. The pomp and circumstance, the powder and the glory, this sparkling, soiled, confused and confusing, alco-popular culture thrown up over life's rich tapestry, the state of the nation and the fall of the yes-man empire – infitully dot fXXXing com.

What was once a nation of shopkeepers has become a nation of voyeurs, curtain twitcher-bitchers, 'Auntie' hot heads, herit gossips and judging jurists bathing in the golden showers of our own self righteous indignation. We are all the butt of the jokes, none more so than those who think they aren't.

But, if you consider the texts themselves, and so far there are around 200 sketches, vignettes, reports and aborted novels comprising Be Careful What You're Buying, they are really attempts to record the tsunami of human stories that wash over us in reality, on reality-TV, in the fiction we read and see, and in fact what we watch on the news. It's me trying to make sense of the mess around me – the fact that they're grim, even dark, isn't representative of how I see the world but rather the cause and effect of what inspires me write it down, the social muckers that provoke me to make my mark.

Some of the undercurrents that you describe within your texts – the sense of the comedy of human failures and a light nod to fatalism – is an attitude often associated with Sheffield, a city you have based in for many years. What relationships do you have with the city and its culture? Or is there perhaps an element of the depiction of the grim self-deprecating Yorkshire man that has become a perpetual myth.

Sheffield is my home. I wasn't born here – infact, I was probably chastened with shandy somewhere south of the Thames – but I chose to come to this city, for the right reasons, and more importantly I chose to stay, for my right reasons... I think that's more significant than the coincidence of a conception and birth I had no choice in at all. Whatever, I enjoy the privilege of being an outsider looking, and sometimes welcomed, in, and in a really wank way I can see parallels between my relationship with Sheffield and Crisp's with New York. I'm also aware I'm going increasingly native after 30 years North of Nowhere* and I appreciate that the locals, by and large, leave me to get on with it. I love Sheffield, and in the context of 'I'm going to be inspired by wherever I am whenever I'm there' I'm inspired to write by, but not necessarily about, my Sheffield. The texts are either or neither based on or in Sheffield. If they're intended to be anything, the thing they are about is making sense of the universal condition and the human comedy of individuals grappling with the manual of life as they hurtle towards whatever it is that's waiting for them round the corner.

All of the texts are cheesy twists, allegories and alligators, British Legion Members' Badges and too much vinegar on the Seafood Man's prawn in the back door, hurriedly made sandwiches and a fumble on the bowling green.

All of them are the things I think I see, the things I think I understand and the things I think I care about when the wind is blowing in the right direction.

All of them are a riddles trying to describe the nonsense we create trying to make sense of everything when we carelessly have the faintest idea about anything. They're superficially described as sad but to me they're funny – maybe they're just the traps we use to trip ourselves up, and down, and all around.

The image of the grim self-deprecating urban South Yorkshireman doesn't even qualify as a myth – it's really just a convenience, isn't it, to file ordinary people coping with less than ordinary lives (behind closed doors, of course), under the same prejudice as thick Bernie Brummies, car thieving Scousers, Cocky Mancs and George Combat Drinkers, by those middle-English too afraid to have a personality of their own.

When you've been coming to work but consume and die all your life by a cavalcade of greedy bastards reinventing themselves as Gentry, Entrepreneurs, Tories, Captains of Industry, or the Grandest of the Grand of a Right Royal Turnover of the general public – when you're fed shit for most of your life you're going to find some survival mechanism to spice up the flavour, aren't you?

You came to design after studying Philosophy I believe isn't it? Do you think that coming into design from the perspective of someone who was interested in questioning the whys and wherefores of human existence, has influenced the subversive nature of the work that you and The Designers Republic* produce?

At any one time we are all, unavoidably, the sum total of our education and experience. We cannot free ourselves from what we are and why, all we can do is attempt or facilitate change in / for the future based on a reinterpretation of the assets we've acquired to date. I don't think I'm aware that everything I've done in the past is a foundation to for what I can do in the future. For me, whatever I've learnt from philosophy is just one aspect of what makes me the person I am now, although its undeniable that the conceptual rigour, rationalisation and thirst for applied knowledge philosophy has given me gives me an advantage in solving clients problems uber-creatively.

I'm thinking of your phrase 'Auntie' as being really catchy. How does the context of the now – from reality TV to smart phones – inspire your work or feed your observations?

We live in the present somewhere between 'We are where we are' and 'Wherever you go, there you are'. Now is a snapshot at the end of the past and the beginning of the future. We can't escape it or the landscape the outside world populates for us. In that sense, things just 'are' – much of what I do creatively relates to observations on how people deal with that, and maybe sometimes they're really projections of how I deal with it, or try to deal with it. There's a partially unintentional fatalism at work in my texts. In some of the narratives I'm currently immersing myself in I'm making a conscious effort to be more optimistic, to suspend my disbelief and write through rose-tinted glass, rather than through the bottom of an empty one. I'm not having much success but I'm realising there's a rich vein of comedy in human frailty / futility. I've realised we're all a bunch of tossers really – the winners are the people who are OK with that.

We live in the past in want, and long for the future we wish for but are forever marooned on a small island called 'Hereandnow' wrapped in synaesthesia and fed on a diet of disinformation. The Twelve Signs of Life and Death live and die in the present, are defined by zeitgeist and described by vernacular.

In terms of design, there's always been a sense now in what we do – we follow the tradition of representing best what we know best with an extra shot of parallel experience and a twist of 'What If?'. Clients are often predisposed to ask for something iconic, something which will still look as good in 25-50 years from now as it does now. They cite Peter Blake's 'Sgt Peppers' and Storm Thorgerson's 'Dark Side Of The Moon' as examples of this not understanding that they resonate today because they were perfectly of their time at the time, and that because they were good, considered design, those values remain today.

Have the progressions in digital technology affected the way you imagine and realise the distribution and form of your work?

My work regularly references, to the point of familiarity AND contempt, the tensions, the contradictions, the intrigue and the comedy in the relationship between man and machine, in the organic versus the technodile expressed as the ghost in the machine and / or happy accidents. Digital creativity bounded only by memory – sentences bonded by trying to remember... How we do what we do inevitably affects the output of what we've been doing, although hopefully not to the same degree as why we do what we do should do. But if we concentrate, as we should do, on the why we're doing what we're doing then digital technology is really nothing more than magic ordinary technology – superhero powered pencils, pens and paints. When The Designers Republic* was declared in 1996, Rotring technical pens were pretty advanced technology, as were Letraset rub down letters and Photomechanical Transfer. Digital advance usually means a speeding up of time and the consequent reduction of the creative hour, so the biggest impact digital technology has directly had on me, is for me to spend time creating time and space for creative thought.

If you were asked the same questions tomorrow, would you produce the same answers?

Who knows what the future holds – maybe it depends on what's on TV tonight.

Hannah Knights is an artist based in London. She is co-editor of Line magazine. hannahknights.co.uk lineomagazine.co.uk

'Hum Drum Cram Songs', Bonus text (13 of 12) from 'Be Careful What You Wish For – Part 1 (Sacred Texts – The Twelve Signs of Life and Death)' by Ian Anderson

Feeling Good Together* Exclusive 2013.

FURTHER READING

In Sheffield we're always ready to champion the immense lyrical talents of our favourite musical sons like Jarvis (Cocker) and Arctic Monkey Alex Turner and rightfully so – but whatever's in the water fueling these Pop Laureates also feeds into a huge creative delta of poetry and prose writers every bit as insightful and entertaining as their more easily retailable counterparts. Ladies & Gentlemen, put your Kindles down and put your pages together for just four of these people you should know better.

Stephen Scott
Is a writer who lives in Sheffield. His first book Researching Oblivion [spout] was published in 1998. His most recent work is a poem celebrating the centenary of stainless steel. He's had articles in The Text, Transmission, Now Then and Beat The Dust, has delighted/disappointed audiences with readings in Yorkshire, Leeds, Germany and Poland, and now he's working on a new collection of stories/novels/songs which will probably never see the light of day. He also organises an irregular spoken word night called Octopus. He lists denim and white socks. He doesn't realise you're reading about him now thanks to his liner notes for Sheffield's Fat Truckers TDR*, designed for Sale album cover, which are funnier and catchier like: EWH1/drinks.cabinet.wordpress.com

Simon Crump
Studied Philosophy at Sheffield University at the same time as Ian Anderson and has lived in Sheffield for the last twenty years. An internationally exhibited artist, he has lectured in fine art and photography at various universities. His stories have appeared in numerous anthologies and he is the author of My Elvis Blackout, Monkey's Birthday and Twilight Time (all Bloomsbury). His new collection Neverland, is published by Old Street.

Stan Skinny
Was born in 1986 after sharing 9 months in a womb with his brother Matt. A former mental health worker and street and Swamp Circus theatrical, Stan ran the spoken word Shipping Forecast night and performed around South Yorkshire while building his reputation as a poet. Stan has written 3 Edinburgh shows; one sketch comedy, a play about wrestling and mental health, and his most recent work called Tesco Chainstore Massacre (a stand up poetry play). He's been half a double act (Bunty and Bodkins), created an experimental cabaret night, written a musical, and continues to do unusual things in front of other people. stanskinny.co.uk

Genevieve Carver
is originally from York but now lives in Sheffield. When she's not working as an archaeologist, she writes and performs poetry and was, like Stephen, recently commissioned by the Off the Shelf Festival of Words to write an original work commemorating 100 years of stainless steel. She's at the forefront of the local performer scene and has appeared at Edinburgh Fringe Festival, co-hosted The Shipping Forecast with Stan Skinny, delivered creative writing workshops for Sheffield Young Writers and University of Sheffield students, and is currently experimenting accompanying her lively and rhythmic, heartfelt and humorous stories of ordinary people with original piano compositions. genevievecarver.wordpress.com

[Thanks To Stephen for his time helping to pull this together].

Once upon a time it was different.

Up

-- above the streets and houses, looking

-- down on

the dead end of Rainbow Street

(under dirty northern, p[redacted]-pregnant clouds)

(of course)

a dripping pockmarked end-terrace shadowplayed the

spent-Johnny and broken-promise-littered

doorway of the shuttered up and

shut down Chinkee Monkee (sic) (sic)

drained of No. 37 with deep fried life

since Progress Way

///scythed///

through

the greasy backpassaged, Styrofoam flyered hunterland

of the steelworkers in stilletos it once fed (off).

If you lived near here,

it would be near you.

Anyway.

On the corner,

across the universe from

a fidgeting boredom of hunting,

grunting ten-benny wheezagers

- all cider tongues, nail bitten stabbies and tuna blowbacks -

itching up against the barricaded mossed walls of Her-Next-Door,

stands a filthy gorgeous Yorkshirley,

neither here nor

huddled up cloak'n'daggered against a cold old world,

reading and

slowly dawning on

'You'll. Miss. Me. When. I'm. Gone.' S-P-U-R-T-E-D

big-time over the scabby spot-kicked wall of

his* long gone and best-forgotten old-school

/deleted/

behind the request stop. (* see below)

Her bad toothed prince has gone

now

she's waiting for a man who'll never turn up...

The daughter he never knew he had

stood up by the son he'd never wanted.

Wonder why he made her cry.

She'll be here tomorrow, too. (Addicted to CCTV.)

Up the hill,

near where the tree used to be,

(hidden behind the last of the dirty windows),

what's left of stupid old Neil Bird,

(Wazo to his 'mates' since he lost the playground war),

stares out

bug-eyed and painless

at the sodium-flooded scene playing out before him.

(the last of her dirty weekends)

It's the last thing he'll ever see.

The tolling bell and empty shell

of [redacted]ing hell.

AIM LOW + M-SS
is Sheffield for fashion brand,
fanzine, sporadic music-night and 24/7
attitude peddling and some boyz by
Ian Anderson (TDR) and Tim Collard
(CollardManson).
AIM LOW + M-SS the drudgey of
multiple-choice tickbox public vote
of no-list celebrity, personal vote
for hyperbole-face-happiness neither
totally nailed nor smashed, not
standard, not 'put down', high-fived
nor dragon-approved – not the richest,
fastest, strongest, biggest, thinnest
or sexiest... just a wonderful
'whatever-you-choose' life neither
more nor less ordinary.

aimlowmiss.co.uk
facebook.com/aimlowandmiss

[Ian Anderson] You won't have heard
of Jeffrey Bernard. Which is just as it
should be... You're reading about him
now because he coined the phrase
AIM LOW AND MISS.

He was known, by those who gave a
toss, for his 'low life' weekly column
in The Spectator and notorious for his
irresponsible and chaotic career, and
life of alcohol abuse. His choice
His Aim Low and Missives obsessed
on 'life, drink, the dispossessed,
the reckless, the fuckless: on women,
officials, women, madmen,
tarts, dirty-bookshop owners, nurses,
women, bookies, jockeys, women,
wives, women...
The main lesson of all in these pinched
times when our duties seem to be to
conform, to fret, and to go
shopping, was you don't HAVE to do
what other people tell you to do.

He personified Bohemianism, a lurid,
bohemian art-messhere, attracting
circling kindred spirits like Francis
Bacon, Dylan Thomas and Nina Harnett
(The Queen of Bohemia) – ultimately his
lifestyle had an immortal effect on
his health and reliability, and, in
place of his column the magazine
regularly had to post the notice
'Jeffrey Bernard is unwell', all of
which was later immortalised by Peter
O'Toole in Keith Waterhouse's comedy,
also entitled 'Jeffrey Bernard
is Unwell'.

A recording of Jeffrey saying
'I'm one of the few people who
lives what's called the Low
Life' was sampled on New Order's
This Time of Night on their
Low-life album.

The typical expression of success
in our Celeb-soaked western wannabe
culture is the acquisition, and hi-vis
spunking of money on stuff we're
supposed to want but don't need –
Getting-It (off the shelf) and
Flaunting-It (like people do in
magazines), all garbed up in the fake
quality and flakey taste of the
desperate toyworld Trumps-next-door.
For Jeffrey Bernard, 'Aim Low and
Miss' describes a life where individual
thought is required to live an
alternative life with different ideals
– somewhere between different strokes
for different folks and self-
determination.

AIM LOW + M-SS isn't a cop out or
a resignation to failure, it's the
pro-active pursuit of defining and
achieving success relative to your own
goals free from the shackles of social
expectation. Aspiring to be better,
is better than unavoidably failing to
be best.
It's not what you have,
It's what you do with it...
It's not what you do,
It's why you do it...
It's who you want to be...
and who you choose to be with.

To keep us out of trouble, or more
accurately in 'manageable trouble',
we're encouraged to live a series of
EITHER/OR realities, to participate
in a mass culture organised around the
pre-packed parties and identities of
warring movements and style tribes.
Essentially EITHER/OR is the logic
of difficult choices in
and perpetuating an age of scarcity.
The twist is that historically life
itself has always been a scarcity
economy of limited time and energy.

AIM LOW + M-SS kinda outdoes
EITHER/OR thinking and feeling in
favour of the new improved buzz concept
of PLUS/AND – a mindbomb which means you
don't have to choose – you can have both
– you can have it all (lolipop).
You see, what's missing from the
supertechno-utopian scenarios of
access and choice is the reality of
limits barbed by the brain's finite
capacity to process info-ration.
But, as PLUS/AND culture become more
dominant we encounter the be-careful-
what-you-wish-for danger of moving
towards the critical mass of GLUTTED/
CLOTTED.

We've had it all
and now we're stuffed.
Utopia in it's many guises is
historically portrayed as the land of
plenty, a consumerist's gluttony of
satisfaction, but under the weight
of GLUTTED/CLOTTED, it's apparent that
any 21st century future-proof Land of
Cockayne will be less about wanting
for nothing, and more about WANTING
NOTHING.

AIM LOW + M-SS – Need w/ 'out Greed.

stockists contact
tim@collardmanson.co.uk
t-0114-273-7755

* Some of the words above are the same as
some of the words in Simon Reynolds's
Retromania
amazon.co.uk/retromania-pop-
cultures-addict/0n-past/
dp/0571232094/ref=sc_l1?s=books&ie
utf8qid=138246843&sr=1.
!keywords=retromania

ASBO-A-GO-GO
are two best friends who have been
causing mischief since the early
2000s. We have a passion for teen
movies, guilty pleasures, seascides,
silent discos, buffets, my grandad,
fake gold, walkmans, tattoos, ill
fitting clothes, unpuckled eyebrows,
bouncers, cider, scones, hatspray,
pugs, Wayne's World, karaoke and
Twitter. So, you wanna have a
sleepover and play Deamphone then?

twitter.com/asboago
twitter.com/JOASBO1
facebook.com/groups/4854945032

[Ian Anderson] What's Asbo-Go-Go
all about then?

[Asbo-A-Go-Go] We are disk
jockettes, we are council estate pop
with a side of death metal. We love
Sheffield and we love each other. In
our hearts, the 90s will never be over.

Is this city built on rock'n'roll?
Sum up your Sheffield in three
records...
Kid Acne – South Yorks
Exploited – Sex and Violence
John Farnham – You're the Voice.
[We are all someone's daughter...]

What's Asbo's Top Ten Greatest Hits?
What should we expect to hear at an
Asbo Disco Riot?
Pat Benatar
Pat Benatar
Pat Benatar

Aim Low + M-SS asked you to model
for their Feeling Good Together in
Sheffield shoot with Zoe Hitchen.
Why do you think they asked you?

[Jo] Coz we fit.
There's an Asbo-a-Go-Go arcade
game, now. Tell us about it in 100
words... Go!

[Louca] Asbo-a-Go-Go is a retro
inspired 2D brawler in the vein of
Double Dragon or Final Fight...
according to them. We sing the closing
credits tune.

If you could wipe your skin clean of
your tattoos and start all over again,
what would be the first tat you would
get?
What do you think tattoos say about
you that you can't say yourself?

We don't really think them through
that in-depth!
Can you tell us about the day jobs or
are you hiding behind Asbo?

Constantly hiding.
Let's say this article makes you
both superstars... What are you gonna
spunk your fortunes on?

Dream phone, Encore cigs and some
glitter glue.
You're organising an Asbo-a-Go-Go
pub crawl round Sheffield... What's
the schedule?
and
How would you spend the next day
recovering?

[Jo] Get ur sen to a good beer
garden & stay there til they kick
u out. Riverside, Grapes, 3 Cranes,
Washington.
Hangover recovery – pint of
chocolate milk, fcy up & then watch
the entire series of my so called life.
[Louca] Since quitting the booze,
the only partying I will do is at 11am
in a karaoke room off West St.

I wanna be like you, I wanna walk
like you, talk like you, too... You'll
see it's true, a boy like me can learn to
be Asbo too...
Where can I get the look round here?

[Jo] Melody on the Moor.
[Louca] Everyone else's wardrobes,
one man's junk is another woman's
treasure.

Asbo-A-Go-Go's Sheffield links –
facebook.com/noskuisible
danzhotme.com
twitter.com/freshfruits_djs
facebook.com/groups/5820721812
twitter.com/JOSSheffield
facebook.com/doschips
twitter.com/tampccoffee
twitter.com/bungsandbeers
facebook.com/groups/79428156340
stactosstudio.co.uk
musums-sheffield.org.uk/musums
grouves-gallery/home

ZOE HITCHEN
born and bred up t' north
My hero is my Nan. I like dunking
biscuits in tea and walking my dog.
Oh, and I'm a mad Bury FC fan.
I went to that 'London' once,
and worked for Nick Knight (the
Photographer not the Cricketer!)
I take photographs of fashion,
and sometimes pigeons! #fashionfilm
is the future!
#aimlowandmiss.
zoehitchen.com

[Ian Anderson] North or South?
[Zoe Hitchen] #north
You worked for photographer Nick
Knight in that London – how did you
escape your Nick Knightmare?

I licked my heels three times and
repeated, "There's no place like home."
Is fashion fascist?
Ask the Fashion Police.

What can you learn from 'teaching'
creativity?
Forget what you know.

In your photograph do you try to
represent what you see or create a
parallel world that you'd like to see?

I have poor eyesight. Everything is
a blur. Open your mind, not your eyes.
What does Sheffield look like to a
born and bred Bury girl?
What are the first three things that
came into your head when you think of
Sheffield?

1. THE
2. DESIGNERS
3. REPUBLIC!!

What does Aim Low + M-ss mean to you?
All that glitter's isn't gold.

Collaboration or Control?
In a creative group, how many's
company and how many's a crowd?
Depends where the nearest escape
exit is.

I read somewhere that 'life through
a lens is like life through the bottom
of a glass' without the hangover.
I'm buying, what's yours?
Hair of the dog, I'm still hungover.

What on earth are you doing here?
Well, there were Dinosaurs,
the Big Bang happened and Ian Anderson
survived. Who knows?
[Chat conversation ends].

Asbo-A-Go-Go's Jelly & Solange Slam
photographed sporting
Aim Low + M-ss by Zoe Hitchen
for Feeling Good Together™
Summer 2013

Photo assistant – Ryan SaradJola
Styling assistant – Nicola Meadows
Shot at S1 Artspace Sheffield

s1artspace.org

'S1 Artspace is an artist-led
organisation based in Sheffield,
presenting an annual programme of
contemporary exhibitions,
commissions, screenings and events.
S1 also provides studio space for
contemporary artists at varying stages
in their careers, from recent graduates
to established artists working at an
international level.

[Dependent on when you're reading
this] S1 is currently showing work by
Elena Boga, Ryan Mosley and Katja
Strung in group exhibition Zero Hours,
as part of the city-wide festival,
Art Sheffield 2013, running until
14 December 2013.

Hey neighbours –
Feeling Good Together in S1 Artspace
(let your mouse do the walking...)

emilymugsgrave.co.uk
josephcutts.com
vimeo.com/lucyvann
lindsaywendick.tumblr.com
james-clarkson.co.uk
rosannawells.co.uk
getaladagee.co.uk
natalieinnemora.com
paul-barlow.com/home.html
victoriahayward.wordpress.com
joedldon.co.uk
jeromeharrington.net
oglefilmandmedia.co.uk
artlifeandmedia.co.uk
realtalkdigital.co.uk



PAUL CARRUETHERS

As an artist I speak the truth, but not all the time.

I won't adopt anyone else's words and tell you they are my own.

I might enhance it a little but I won't tell you how to live your life. If you live your life blindly and affect other people through your ignorance I will dislike you.

I can think but I can't think on your behalf.

I try to play the game but I don't know the rules.

I like playing Badminton for my club.

I want to be free from all pressure but I work well under it.

I want to be rich and famous without having to justify it on national television.

I often use the right words but in the wrong order.

I don't believe in god, but he believes in me.

I am not a role model, but I would like to be a male model.

I like beautiful things but I also like ugly things.

I would like to be a hero without doing anything heroic.

I am often euphoric and often miserable but I'm never euphoric when I am miserable.

I like shopping.

I like watching television.

I have always had a very vivid imagination.

I listen to music almost everyday and have done most of my adult life.

MUSIC is one of my greatest pleasures; I don't want to make it, I just want to enjoy it.

It took me until I was 40 years old to recognize that I was an intelligent person.

I have always had difficulty with words.

I want to earn money from what I can do with my mind not what I can make with my hands.

I have always been very good with my hands.

As an artist my life has meaning.

.....
paulcaruthersdesign.co.uk
whiteroomgallery.co.uk

.....
(Ian Anderson) Once upon a time there was nothing... and then there was a wonderful body of Paul Caruthers work. How did that happen?

.....
(Paul Caruthers) Well, there was always something - I've always spent a lot of time at home in my own head, so being able to express these thoughts, ideas or baggage in some release to say the least. I've never felt articulate enough to fully express myself vocally, as in my world words are not that friendly and pictures are. In practical terms my design business had run it's course. I really didn't have the energy or desire to continue and thought I deserved a chance to be creative without the physical constraints of having to produce a product, so here we are.

I've produced "art work" (that you might hang on your wall) for over 10 years but early pieces were very personal and introspective, so the idea of putting this work on show held no great desire with me. These initial musings also drove me to become more expressive with my design sphere.

I produced a whole lighting collection based on conceptual ideas, to be fair not my best sellers but I enjoyed the challenge and the results. It thought were some of my best work. I'm not completely sure where art begins and design ends but the blurry bit in the middle was quite interesting for a while.

I had watched with interest the rise of the Urban / Street art scene and the direct approach of the exponents and in particular the fact that these artists were circumventing the "art processing" routes and inventing their own rules and attracting a new audience. Taking this as initial inspiration, I guess I thought "If you guys can do it, why not me?" I own and have avidly collected many works from prominent street artists including Dface, Pure Evil, Banksy et al and even thought I appreciate the direct approach, with Banksy you have to instantly "get it" as you might be viewing it from the No 49 bus. I wanted to go a little deeper, keep the aesthetic values high but try to get the pieces working on a number of levels.

Through experimentation I have developed a number of descriptive styles including collage, stencil, spray paint and metal etching. Each form by design has developed it's own literacy, a marriage of idea and aesthetic i.e. with the metal etching works entitled: Attack, Decay, Sustain, Release. Which I initially intended as a metaphor for the decline and lack of investment in industry, has latterly with the addition of Gold Leaf and less aggressive metal colouration method become a platform to discuss a wider variety of topics.

You wake up. You go to sleep. What happens in between?

.....
Hopefully not the same thing everyday - The constants are; work, music, exercise, telly, shopping and eating.

From years of physical work I have a back injury which needs a workout most days to keep it flexible. I'm also in the process of routine litigation from knee surgery, so its all sweat and Lycra before breakfast. Then shower, eat a boiled egg and Marmite soldiers today, then work.

Work vacates from housework duties to making art depending on how inspired I feel or whatever deadlines I have.

I have a computer and use it to create digital images for an office space but in truth I'm floundering with my next direction. I have ideas but they need a "means" of transport, an aesthetic vehicle that will transmit the message in the 'best', the most convincing way. I have a wide and varied skills base from which I can call on, so it's not usually considered of my "talent", it's just finding the right one.

I do find it very difficult to repeat ideas or to replicate a style of work, for me that is already "finished and gone" and there's no going back. The current problem is getting enough people to see the work that I've finished before moving on to the next "thing". The only point in repeating work would be to make money and if that opportunity arises, then I might do it - No, I will definitely do it for the money.

The search for the recognisable style "repeat until recognised" is an outmoded concept, the idea is the thing, the idea is everything, the idea is God.

I have always been and remain a consummate popular music fan. I listen to downloaded playlists of recently released music most days and from these I put together CD's for friends and more importantly amongst the "new" stuff, I used to place the odd "old" tune for a certain parity, but I don't even do that anymore. My good friend Charlie Chester once said that "he did" it was to become that guy in the pub saying, they don't make music like when I was a kid - a cliché and I just want to say props to Charlie, neither do I. Most people emotionally associate and connect with music from their formative years, as I am still "formatting" - I get the opportunity to freely associate with whatever I choose.

I love watching TV. On in the background today I've had some recorded re-run's of the World at War playing, by the skin of our teeth, truly amazing!

As I suggested earlier, my love of the pictorial has enhanced my long association with the television, it has been and remains one of my most enjoyable ways to relax. People who are interested in me, get a little why don't the book looking forward to the return of Boardwalk Empire and Game of Thrones yes!

I do like to cook and my wife grows the most delicious vegetables. We are just coming to the end of the growing season so it's back to the reality of the shrink wrap, meat nappy and unattractive lighting.

I also like to connect with the shopping gods through their bastard son I K Maxx whom I visit at least once a week to search for that elusive fashion bargain (disaster darling).

.....
Where do your ideas come from? Where do your ideas go? Ideas do you keep them in the meantime?

.....
Usually they are formed from the way I see things and my reaction to that - I've just returned for a tour of China, which was amazing - This I thought would form the basis of a new collection but on returning I feel the work I've done previously expresses my emotions on the subject; trading things for emotions etc.

I have my own strong sense of honesty, justice and morality which colours much of my work. These I equate to religious principles and doctrine, which is why I'm thinking of starting my own religion - The Cult of the Pink River Queen. I thought it was pretty catchy last night but in the cold light of day the Pink part might alienate the macho out there and I want it to be all encompassing.

I often come back to religion as a topic because in principle it's not a bad idea. In a basic form you're kind to everyone, don't do any harm to anyone, then some bright spark invents a deity, things get competitive and boom! the do no harm is out the window. The invention of the deity is an interesting bit, we have to invent something as the "word" of man is not good enough, we need the "law" laid down from some higher being, so it might as well be the (Pink) River Queen.

Not always sure where the ideas come from but I'll never take your words and pass them off as mine - I have enough words of my own.

I have a picture of you and me playing Sunday morning football in a field outside The Strines with Jamie Fry and Gordon King, who went on to be in World of Warcraft, Paul Brutus and latterly The Pre New, and your brother John, who played guitar with ClockDVA and Siouxsie & The Banshees. Out of shot is Barack O'Sullivan, who went later to join the RSC stars in Dirty Pretty Things and Sheffield-set TV Out of The Blue and Nick Sanderson (featured elsewhere in FTIS). We'd been on a regular basis to Derby a Blue Note or the Warehouse in Leeds when there was nothing to do in Sheffield on a Saturday night. Was there something in the water that day?

.....
Sheffield water has always been pretty good - Yeah, that's a creative bunch of lousy footballers right there. Everton Road a breeding ground for the creative mind and Silverfish. I spent a great summer playing in a band with Gordon. A really fabulous gentle spirit, amazing hair and a remarkably good singer. Unfortunately he decided the front of the band was not for him, the disappointment of which ended my short lived musical ambitions. I also remember you convincing me to do the washing up after you'd made our lunch of scrambled egg and baked beans, I've always been sucker for a strawberry blonde x.

An amazingly talented peer group, which I was, and still am proud to be a part of but at the time just a bunch of young guys trying to do their way in life. Obviously like minded people tend to gravitate to each other, especially the creative and disenfranchised. I was the mixed up one with the job living for the weekend but I was easily the player on the park that day.

Back in the 80s you were the only one in Sheffield with a regular job - what turned you off the idea?

.....
I still have a regular job, it just has a different end result - I'm almost exactly the same person doing an engineering project as I am doing an art project, the only difference is that I may wear a cravat whilst acting. It may be more creative, more intense and less structured but I still try to maintain a certain discipline, it is still a job.

I was suggesting to a friend the other day that further education may not academically map out the rest of your life but it will at least give you the confidence to try and achieve, they thought it was a load of rubbish but from my perspective things may have been drastically different if I had attended university but at the time my options, because I found school difficult were limited. Lets just say in conclusion that through further education I may have done a bit better at my vocation earlier, I may not, but if my life had taken a different course I may not be in the privileged position I find myself now.

One option, one "way out" was through the rock and roll route, which I tried for a while but not having "an ear" it really was a struggle and thought of standing on a stage saying look at me, for whatever emotional reasons, just wasn't working. When I finished my engineering apprenticeship I left England to work in Italy for a couple of years, this, one of the more formative periods of my life was far more important than pretending to be in a band.

You have a background in the 'nuts and ball bearings' engineering industry that once kept Sheffield rolling. When you started making metal furniture like the steel boardroom table you designed and made for The Designers Republic, your "trade" was clearly both an inspiration and a production asset. How does all this, and your journey from then to now, impact on what you do? Or even on what you want to do?

.....
When I returned to the UK with my new outlook and the skills I had developed on a series of contract employments, centring out engineering skills. The work was well paid and the company, always interesting. Some of the "creative" people I've met (and to be fair, some of dumbest) have been in a factory environment doing regular work providing for a family, or supporting a drinking habit, or both. It's always circumstances vs opportunity if you want your circumstances to change you have to seek or provide the opportunity.

I was tired of Engineering and had the "opportunity", and enough money to set up my own workshop. I decided to produce only work that I had designed, which eventually led into a full blown manufacturing business and a career in lighting design. Importantly as you have suggested I was able to utilise my engineering skills whilst developing skills in new areas. So it became an extension of my work life and not a new beginning. In the same way, my last body of design work had a strong artistic identity which flows (more easily than it looks) into the work I'm doing now.

Conditioning is a hard habit to break. For most of my life I have had a place of work, where I go, I work hard, I come home and relax in the knowledge of having done a "good" days work.

With that that order and routine I don't really need to focus on what you want to achieve with your day. I recently undertook a short engineering contract to manufacture some "chiller units" - machines that produce cool air from exhaust gases. Even though the project had it's manufacturing difficulties, it felt so natural and easy to get up, go to work, work hard, get home and relax.

Perhaps I'm an artist with an engineer inside waiting to burst out!

For one night, and one night only, we're invincible for at least we can party like when it really was 1999) ... Paul, let's have a night out in Sheffield. What shall we do? And who with?

.....
In my imagination I bump into a few old friends Dean Denis (FXKing Love Dan Didlo), Shaun Ward (oox baby I'm a wild one), Charlie Chester (lovely gentle, wise Charlie), Harold Senior (superstyling), Tim Rippon (who's not to love about Timmy, get yer head in that bass bin - just don't date him), Gary Casill (agony uncle, date him), Gary Kennedy (skin up Gaz ha-ha), Ken Bingly (the one guy that can make you howl with laughter), Paul Browne (he's wearing a suit, a black suit!), Brian Inghoson (there's a rumble in Brighton), Trevor Howcher (breakfast beers) and Ian Anderson (someone needs to take notes). All great company and all still up for a good time. So things are getting raucous at the Washington and no-one wants to go home. We get the word of warehouse party with Winston and Parrot on the decks, and when we get there; free drugs and dancing the floor! Wham Bam thank you ma'am.....

In reality a few beers with my wife and friends outside The Forum on a sunny evening, then on for a curry at the Ambar.

I don't know what is... But I like it. Discuss.

.....
Spell Check is The Great Liberator - I started this interview process in Outlook (Express) replying to a series of presented questions and for reasons unknown, this process has blocked my spell check - the horror! Having suffered, lived with and embraced Dyslexia the one thing, more than anything else that has helped my communication skills is spell check. There is no need to suffer the embarrassment of words gone wrong, letters the wrong way round - if you can think it you can say it. From the left side's a big wet kixx.

What should people be listening to when looking at your work?

.....
I'm hoping an inner voice saying yeah I'm on board with that, this guy has something to say but if nothing registers, then I hope they think it looks cool.

Quick! No-one's looking! Get a plug in for The Whiteroom. What is it? What were you looking to achieve with it? And what does the future hold for it?

.....
I had an idea that Sheffield would really benefit from an innovative commercial gallery. So I put together a prospectus and sent it to a series of people whom I thought could help to deliver the project. Most had too much going on, some offered financial support, others took some of the ideas and used them because they have none of their own - you're welcome.

The end goal was to have a prominent physical space showing international exhibitions as well as promoting new talent. The jump off point was to be the registration of the name and the building of web site, to get the word out and generate some sales, which I undertook but with no takers on the directors front and the fact I never had any intention of being a solo project the Whiteroom lost impetus. I knew when I started the process that I wouldn't be able to make it work on my own I can't be everything all of the time.

I have used the site to sell to some of my own and other local artists work, but it's not been the success story I thought it could have been. It still has a limited internet presence but I rarely sell anything through it as I haven't promoted it for a long time. I may in the near future promote the site purely to sell my own work, if I'm working on my own I might as well try and make it work for me - still thinking about that one.

.....
Paul's Sheffield links -

*thedesignersrepublic.com
esburgh.co.uk
sheffieldofagemasters.com
barceteel.com
ambrosianmountain.co.uk
forumsheffield.co.uk
humanstudio.com
wiseandspaiscentre.co.uk*

'Milk Milk Lemonade'

By Paul Caruthers 2012

From the series "ADSR" (Attack, Decay, Sustain, Release)

'I wanted these pieces to have the appearance of decaying signage, but be the message to be none directive; not tell the viewer to do anything. I thought through this "none directive" it might encourage the viewer to investigate a further meaning within the work but also advertising directives on a wider scale.

Milk, milk, lemonade round the corner chocolate's made is school yard rhyme referring to private parts of the female body. My literal interpretation of this rhyme as a metaphor for the lack of investment in manufacturing industry utilised human waste and sour milk as an etching solution on the steel plate.'

Remixed by The Designers Republic™ as a pre-screenprint treatment, the original now hangs in the servant's convenience in Ian's house.

MILK MILK LEMONADE

SIÂN THOMAS

My name is Siân. I am a fabric fanatic and can sniff out a vintage fair anywhere in the world. I live in Sheffield with my partner Ian (thedesignersrepublic.com) and my three children. Eight years ago I gave up my fabulous London job as P.A. for Damien Hirst, and moved up North to raise my little family. I now work from a pocket of paradise in our garden (my shed) in between making packed lunches, sewing my dress costumes, baking cupcakes, whacking out breakfast / lunch / tea, standing in goal, being the Red Ranger (or sometimes a Nylock), stitching up holes in fairy wings / footie socks / teddies... My fabric collection has been gleaned from far and wide; my Granny's wardrobe, Slovenian flea markets, Japanese department stores, carpet & curtain warehouses... no textile source has been left unrummaged!

loveheavenstobetsy.com

[Ian Anderson] I love my Heavens To Betsy Whisks Saturday afternoon shopping - what should I buy in Sheffield to fill it up today?

[Siân Thomas] Well I'd probably go to a charity shop or antique centre. I'm not telling you which ones or you'll get all the best shizzle...

Is craft cheese? What does craft tea like? What makes vintage tick, for you?

It doesn't taste like anything you strange thing! Mainly clocks make vintage tick for me.

Hubby's got the kids covered and the housework's all done. Describe an ideal Heavens To Betsy day for you.

Well first off... That'd never happen, but if by some miracle it did, I'd get out of Sheffield and head for a weekend at my rehab, team bootcamp in Grantham. Not for the faint hearted. But if it was just for a day I'd share a hot choc with my best girl at Cocoa Wonderland, followed by lunch with my ladies at Fure or now, followed by cake at the best tea room in Sheffield... which I can't tell you. It's too good.

Nice dreams or ice creams?

Be thinner or lottery winner? Chocolate cake or swim in a lake?

Curation is the new rock 'n' roll - social commentators corralling cultural cues over fresh thinking, artists incorporating other artists work into their own exhibitions to contextualise (and possibly validate) their own work, and people playing other people's records earning more than the people who made the records themselves. In some ways the nostalgia for nostalgia has become so many of the crafty / folksy /etsy designer makers seems to be a form of subconscious self-curation, a rediscovering and sharing of personal memories the younger 'you' deemed important to 'back-up' at the time. In addition to the dresses and skirts and cushions and baby bags etc that you make, your vintage activity and scrap packs are also really popular. I wonder how many people really make creative use of them rather than keeping them as neatly curated flashbacks and memories. How do you curate what to sell as Heavens To Betsy from what you find? How do you smell what's going to sell? And how do you tell the sugar from the shit at an antiques market?

Woah there... I just like old stuff! The scrap book packs and vintage fabric finds are really just stuff I love. I rarely think "that wouldn't sell" - I think - I love it... I'll get it! One of the reasons, seriously, that I started using tea towels in dresses, was that it was the cheapest way of getting really great quality fabric (i.e. Irish linen) with a cool design into a dress.

Heavens To Betsy's trademark girls' dresses are beautiful and often surprising mixes of beloved classic liberty-esque fabrics and found souvenir (Charles and Di Wedding, for example) or promotional (Wik's Gotta Lotta Bottle etc) linen tea-towels. At any given sunny Nether Edge or Sharrowvale farmer's market in Sheffield it's almost impossible to move without seeing kids loving wearing your clothes, but I'm guessing, given the material and cultural clues in your choices of fabrics, that your target audience is the parents - or more specifically the mums.

Where do you think the main appeal lies - is the feel good factor in the environmental bonus points of reusing, repairing, recycling, or even upcycling fabric and other vintage finds, or does it really lie in an emotional connection to recycled, or even upcycled, memories.

I think that all the mums that buy my dresses are all looking for something a bit special. The fact there is nostalgia attached does play a part. But I think it's more the individuality. These mums used to spend heavy on themselves. Now they've got kids, they transfer all that spend power onto their little ones, because they only look good in black now... What was the question again?

We spent a great deal of time waiting for, and energy preparing for the 21st Century - the century of the future. Why, then, do you think people now seem to seek refuge in nostalgia?

I don't think they do. Perhaps my most successful 'line' to date has been the Jubilee. People went mad for Heavens to Betsy - because they wanted to celebrate that day. That was very much about the present. Of course it's the past now...

I made the point in TOR's work for Echo City, Sheffield's contribution to the 10th Venice Biennale for Architecture, that there are as many Sheffield's as there are people living here, visiting the city, reading about it or even just having an awareness of its existence. What is your Sheffield like?

It's home. It's my kids' home. When I go to the Nether Edge farmer's market in the summer and my little one is bouncing on the bouncy castle, my boy is playing footie with his friends, and my girl is practicing handstands with the brownies, and we're eating cake on a picnic blanket, I could weep, because it's all I've ever wanted for my kids.

You've said that in the future you'll be designing your own fabrics - with them will you be looking to replicate the nostalgia of your 'delightful vintage finds' or will you be looking to create something contemporary which will complement the vintage elements you already have. Maybe creating something with the potential to be future vintage?

You'll have to wait and see! I'm going to do a small collection of dresses where I collaborate with designers. I'm in the planning stages with a brilliant designer Sean Sims to hopefully bring out some gorgeous retro dresses. Also these people called the Designers Republic. And maybe even my old friend Mr. Hirst. If I can twist (break) his arm...

Like every city where there's a critical mass of the past available and ready to repackage now, Sheffield has its fair share of craft fairs. How did your lot receive craft fairs from the nadir of decoupage and crap pictures made from cotton twill wrapped round small nails on sackcloth covered handbags?

And With the retail feeding frenzy on the horizon, Julefest, your annual Scandinavian flavoured craft and vintage fair at Cliffords School on Psalter Lane is almost upon once again. Now in it's 5th year it's becoming the day the Festive Season really starts for a lot of people. So, you've got the mums looking, shamelessly plug Julefest in 100 words... Go!

Well, it wasn't really me... It was a slow movement which was probably (in Sheffield anyway) started off by Craft Candy and really pushed forward by The Folksy Massive. People like Camilla Westergaard (Butterscotch & Beesting) and Jeanne Mailor, and places like St. Macy's Vintage & Craft Market / Bird's Yard / Make & Made (although short lived) really pushed the 'movement' forward... For Sheffield, I think...

And It doesn't need a hundred! It's just a super Scandi knees-up! Dancing around the Christmas tree, the smell of pine needles and gingerbread, the Glegg flowing, the peppertaker biscuits, cinnamon and buns, a roaring fire at the 'ski lodge' for the gents... and most importantly, Sheffield's finest craft and vintage collective, all under a snowy roof... I bloody love it me. I'd be first in the queue if I wasn't running it.

Siân's Sheffield links -

- mrshotchpotch.blogspot.co.uk
- butterscotchandbeesting.blogspot.co.uk
- nicethingsby.co.uk
- storie.plink.com
- yellowcave.co.uk
- cocowonderland.co.uk
- team-boatcamp.com

Shaun's Sheffield links -

- ourfaveplaces.co.uk
- theosimpson.com
- indiahobson.co.uk
- gemathorpe.com
- elizabethorpe.co.uk
- hansonphoto.co.uk
- enoughisnever.com
- anthonybennettsculpture.co.uk
- museums-sheffield.org.uk
- kidzone.com
- twitter.com/B_and_B_Gallery
- tuesday.club.co.uk
- twitter.com/Xabal_Sheffield
- electronicsupperclub.to
- computer-club.it

'Happy Whisks Shopper' by Heavens To Betsy 2008

(50 cat food sachets bought and collected in Sheffield by Sonny Anderson and Siân Thomas for Oliver Da Kat.)

Photographed by Shaun Bloodworth for Feeling Good Together™ 2013.

SHAUN BLOODWORTH
At 47 I've been to some incredible places - seen lots of amazing things around the world. But, Sheffield has that pull of magnetic loveliness, full of direct easy going, creative people. And that's the key, it's people not it's infra-structure that make it. I really wouldn't want to be anywhere else.

shaunbloodworth.com

[Ian Anderson] Inside or out?
(Shaun Bloodworth) Outside. Always.
Black and white or colour?
I like colour, but with a hint of black and white.
Chernobyl or Dubstep?
The Chernobyl radioactive toilet roll I brought you back and some early Dubstep CDs (remember those) have found their way to the same high shelf... but I'm still very fond of both. For how it propelled my career into other musical genres though, it would have to be Dubstep.
When we were bar-crawling Lisbon's Bairro Alto after the Suburbanian Musica shoot looking for a curry and a sit down, we were twice offered hard drugs on the street. Do you think that means we've still 'got it'?
I think it was more to do with the fact we were photographing a man wearing sparkly devil horns and I was holding a rose made of spun sugar. They probably thought we needed topping up. But... to answer your question, I hope so. Although I don't get offered flyers anymore.
Making things move or making time stop?
The idea of cramming a whole life's work into thousands of fractions of stopped time appeals to my sense of laziness. Photography is more precise anyway.
Do you ever feel an overpowering urge to bite the hand that feeds?
Always. The more important the client, the stronger the urge.
You seem to have a number of shots of people fighting in Chesterfield. Is it something you said?
There is something that happens in Chesterfield after midnight, it's like a switch of madness. Stephen King should set his next novel there.
Imagine we're heading out with usual suspects on a Ten Den Riot' round Sheffield this weekend... What's on the agenda?
20 years ago it would have been Beer / Chips / Snooker / Beer / Curry / Beer / Bad dancing / Walk home. Now I'd be tempted to save the money and spend it on cake.
What one image would you take or make to describe Sheffield to a Shandy-drinker?
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When we were bar-crawling Lisbon's Bairro Alto after the Suburbanian Musica shoot looking for a curry and a sit down, we were twice offered hard drugs on the street. Do you think that means we've still 'got it'?
I think it was more to do with the fact we were photographing a man wearing sparkly devil horns and I was holding a rose made of spun sugar. They probably thought we needed topping up. But... to answer your question, I hope so. Although I don't get offered flyers anymore.
Making things move or making time stop?
The idea of cramming a whole life's work into thousands of fractions of stopped time appeals to my sense of laziness. Photography is more precise anyway.
Do you ever feel an overpowering urge to bite the hand that feeds?
Always. The more important the client, the stronger the urge.
You seem to have a number of shots of people fighting in Chesterfield. Is it something you said?
There is something that happens in Chesterfield after midnight, it's like a switch of madness. Stephen King should set his next novel there.
Imagine we're heading out with usual suspects on a Ten Den Riot' round Sheffield this weekend... What's on the agenda?
20 years ago it would have been Beer / Chips / Snooker / Beer / Curry / Beer / Bad dancing / Walk home. Now I'd be tempted to save the money and spend it on cake.
What one image would you take or make to describe Sheffield to a Shandy-drinker?
A big sign on the way into the city saying 'We're not Leeds'.
Cheese or onion?
Haha. Can I have both? You can in Chesterfield.

SHAUN BLOODWORTH
At 47 I've been to some incredible places - seen lots of amazing things around the world. But, Sheffield has that pull of magnetic loveliness, full of direct easy going, creative people. And that's the key, it's people not it's infra-structure that make it. I really wouldn't want to be anywhere else.

shaunbloodworth.com

[Ian Anderson] Inside or out?
(Shaun Bloodworth) Outside. Always.
Black and white or colour?
I like colour, but with a hint of black and white.
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MICK MARSTON

is a perpetually disappointed idealist, illustrator, teacher, whippet enthusiast, average cyclist, used to like football but now prefers cricket.

thefurleivisnette.com
flickr.com/photos/thefurleivisnette

(Jon Anderson) Angel Pie or God Came To Breakfast?

(Mick Marston) Both.

I'm glowing with pride to say I have plan chests full of your early screen prints. Much of how you express your ideas now is represented by flatter, vector orientated work. I remember Miles Davis's response to the question as to why he used drum machines on his later work - rather than the amazing drummers someone in his position could call upon - he said that a machine will always turn up for the session. Is there an element of convenience in why you work with a keyboard and mouse now rather than with hands and physical materials?

Or do you feel that digital is a better medium to communicate your ideas?

It definitely isn't about convenience and I hate drum machines. All my exhibited work is screen printed by my own hands - I personally would never buy a digital print of any description so I wouldn't subject my punters to that either. I draw it, scan it, redraw it in Illustrator, output on film and then screen print it - this is not a convenient process. I'm looking for good shapes and how something can be expressed in either a minimal way or how it can look happy, or sad, or daft, or have duality or a hidden message and so on. Flat, primitive vector do this job for me - it's not as easy as it might look. I'm also a commercial artist/illustrator by trade so my stuff ends up either in print or on a website, so commissioned work is done digitally - I can mimic screen printing digitally too but tend to prefer integrity. I still draw it first - I drew Sissy first with a pencil, several times.

The early prints you have are linocuts which I still do on occasion. It's a bit like when John Lennon started writing songs on the piano rather than the guitar. -) I sense your disappointment.

Evolutionprint printed your recent beautiful book PAP, which you designed in collaboration with Sheffield studio Dust. What can you communicate in a book that you can't in an exhibition. Are designers' books simply a vanity or is it a question of narrative?

Purely down to narrative and nothing else. I'm not into vanity publishing. The PAP book was intended as a promotional device to drum up some business as well as an experimental project which turned the commissioning process on its head - the images came first, the text was a response by invited people - I should have asked you I know, I'm sorry. On top of that it was also an exhibition catalogue and a cheaper object to buy if you couldn't afford a print and it was a great project to work on with Dust - I'm a good client, I'm happy to let them loose.

Do you ever feel the need to make your characters move? Can animation tell us more about them through time than as static 2D snapshots?

Yes, it's in the pipeline. Although I love the 2D snapshot - you are at liberty to make up your own narrative - what's just happened, what's about to happen, what the fXXX's that all about? Animation can fill in too many gaps.

"My work is a collision between the weird and wonderful because..." 100 words - Go!

I don't think my work is particularly weird (or wonderful). The images are based on some kind of reality - whether I think an electricity pylons look masculine or feminine, or that a discarded bin liner in a canal contains dead kittens, or animal hierarchies, or human behaviour, or a film I've just seen, or some song lyrics, or all of those things mashed together. The reality of drowning unwanted pets in a canal is far weirder than any of my pictures.

Some years ago you screenprinted a series of TDR icons included in the Wipeout Playstation ingame and packaging design. I remember at the time having a discussion with you about drawing, based on the fact I'd said in an interview that I couldn't draw. You maintained that anyone who can make a mark can draw. Do you still think this is true?

This is like being at work (Lecturer in Graphic Arts & Design at Leeds Met). Yes, it's still true. As a sweepingly general rule and speaking from experience, people who think or say they can't draw really mean that they can't draw how they think they should draw it - realistically. As you well know, the invention of photography released drawing and painting from the tyranny of reality and led to Impressionism, Expressionism, Cubism, Abstract Expressionism and so on. Students spend hours copying pretty girls out of magazines in biro - for what purpose? Drawing is also learnt not gifted, it's actually hard work to get good at drawing like playing a guitar or winning the Tour De France.

What do you get from teaching?

A regular income and it forces me to keep my ear to the ground and my finger on the pulse otherwise I'd quite happily prune the roses and mow the lawn or spend all day on my bike. It gets more difficult as I get older as the stuff I'm showing them or trying to teach them gets further removed from their spheres of interest by the minute. It's a massive dilemma as I think there is far too much stuff to look at already, which I'm contributing to and have helped hundreds of other people contribute to too. I think I'll just go and kill myself.

We've just seen Sheffield Wednesday win a game - what shall we do in Sheffield to celebrate?

You must have written this before the 89th minute of the Brighton match? We still haven't won yet so take down all that bunting.

How important is music to you? Does it inspire your work?

It's getting less important - I'm not 'down with the kids' any more musically. I haven't got a clue about contemporary music. The only new music I listen to is old music I haven't heard before. There are musical references - I like shapes of instruments and song lyrics often get visualised.

You agreed to reinterpret TDR's Sissy character for your Feeling Good Together in Sheffield page. The original was a cute girl with the menace of holding a huge baseball bat behind her. The twist was that she was actually fit tall and came with the introduction 'Cute Sissy - Kill Kill Kill!' - a play on Russ Meyer's film 'Faster Pussycat... Kill Kill!' She began life on the cover of American design magazine, Enige and grew into a limited edition hand painted Hakata pottery doll crafted and kilned in the south of Japan.

You described your Sissy as having 'a bit of the Carre Abbas giant about it plus inspiration from a group of girls I saw in Waitrose on Saturday afternoon buying vodka - all tandoori coloured, big legs and shiny lipstick. I guess Sissy grew up - Where do you draw the line between people watching and value judgements?

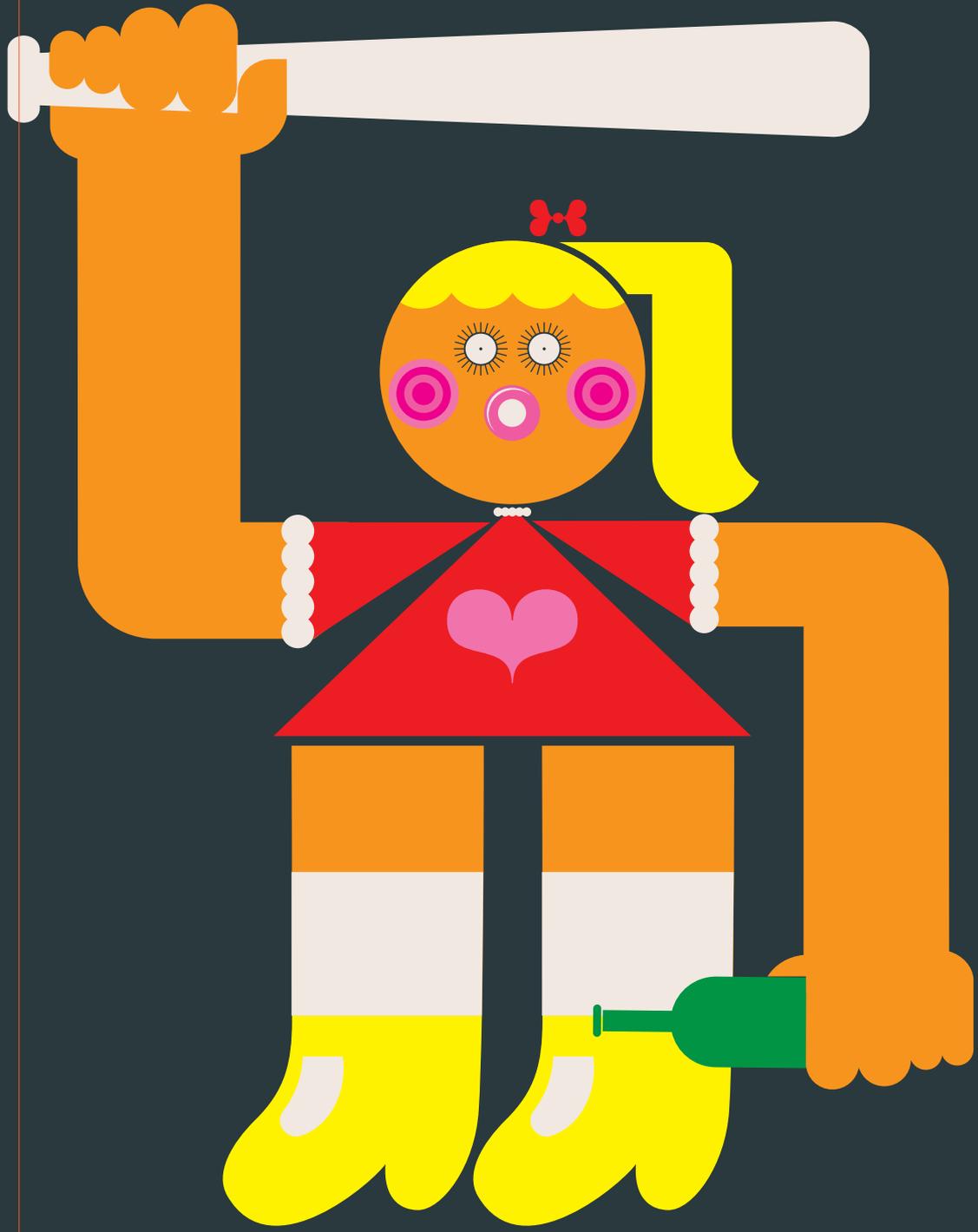
It wasn't intended as a derogatory appraisal of the habits and fashions of the youth of today. They were there, the task was in my head, the giant with a club on a hillside already existed, the three worlds collide. I do notice stuff all the time though, I can't switch off and the brain starts to create internal narratives - fake tan spent most of it's formative years trying to look real, now it appears to celebrate it's fakeness. People without tattoos are exotic these days. Lips are plumper, legs are larger, shorts are shorter, heels are taller, hair is bigger, breasts are pointier, num's dressed the same as her daughter, dad looks like his son - complete with faux mohican - and the elderly still always manage to default to beige clothing. I think I spend most of my time in a state of slight bewilderment.

Mick's Sheffield links -

du.st
field.design.com
laddunsbu.co.uk
mannick.com
madenarth.co.uk
ourtauplaces.co.uk
petewccke.com

"TDR" Sissy™
Carre Abbas Boot Camp Remix'
by Mick Marston
for Feeling Good Together™
2013

Thanks Mick.



THEO SIMPSON

is a British photographer. His work investigates the mechanics of the built environment, with the intention of further examining our everyday experiences and surroundings within their social and political contexts. Simpson's work has featured most recently in The Independent, Photoworks and MAS Context, and exhibited in the Design Museum, London. His publications are also held in various public collections including the Tate Artists' Book Library and the UK National Art Library.

theosimpson.com
massobservation.org

[Ian Anderson] Are you frightened?
Is everything slipping away? What makes
you click your shutter?

[Theo Simpson] Right now necessity.
I'm making pictures to fulfil ideas.

Does the old home town look the same
as you step down off the train?

It looks quiet and desperate.

You published a wonderful book of
photographs with Adam Murray, called
"Road and Rail Links Between Sheffield
and Manchester" where the images seem
to be deliberately flat and northern
grey where your role "appears" to be to
record what you see - in fact what we all
see but rarely look at? What is it you
think you're doing?

To some extent those observations
are correct. It's very simple, the
mood dictated by time, the locations
by infrastructure. I see it as an
historical record that will become
more interesting in a hundred years.

Mass Observation in 100 words. Go

The camera never lies, or does it?
What makes a good photograph for you?
How do you feel about the shift many
photographers are making towards image
making - shooting content purely to
manipulate into something else? Making
rather than taking an image, designing
rather than documenting?

The camera has been lying since
the birth of the medium, the reductive
nature of it will always present
problems relating to 'truth' and
'authenticity'. The shift marks a
turning point in photography, just like
the introduction of colour by various
pioneering photographers. Inevitably
technology, this new cross platform
experimentation and the sheer volume of
visual information we are confronted
with are having an exciting new effect
on the future of the medium. As of yet
I don't think there is the language to
describe it.

I bought the "Hyperbolic Paraboloid
Roof" print from your Lesser Known
Architecture show at Kid Acne's B&B
Gallery earlier this year. I prefer to
call it "The Little Chef on the A1"
- either way I love it, love it, love it
but really I bought it, rather than any
of the other prints available, because
I know and love the building, and so I'm
not sure if the narrative is inherent in
the image, or whether seeing what
you've seen, and chosen to document,
has created a totém around which I can
gather the disparate tendrils of the
thoughts and ideas I've already toyed
with on the subject, such as the
dereliction of the optimism with which
it was undoubtedly designed, and the
passing of the particular future the
architects imagined their accidental
folly would herald.

Are you looking for something in
the shots you take, or are you opening
people's eyes to the possibility of
finding something for themselves,
maybe something in themselves?

What I'm particularly interested
in is structures and concepts that
defined their time, inspiring future
architectural visions and
technologies. The Hyperbolic
Paraboloid roof is interesting because
it acts as one of the few visual symbols
of an almost forgotten age. A time where
road travel captured the public's
imagination, the newfound freedom
of the road. There are often similar
narratives that attract me to
certain sites.

Are you photographs mirrors?

They are part of a wider whole.

What do you see in the mirror?

A brown boy.

What do hear when you're looking?

Your exhibitions, publications and
articles are adorned with titles like
"The Beauty of Bus Depots", "The
Advanced Passenger Train", "Lesser
Known Architecture" and "Transmitter
Masts", with an Art Review magazine
article I half remember proclaiming
a movement of "Mundanity" as a box to
put you, and your fellow travellers in.
What is it that is mundane in your work
- your message or the subject matter?
Are you celebrating the mundane,
seeking out the dull between the
glitter, or are you observing it? What
are you asking of the viewer?
Do you care what the answer is?

I think the deliberate objective
visual approach gives a slight sense of
detachment but the intention is to let
the building reveal itself rather than
the photographs being superior to the
site and asserting it's status.

Boring Postcards. Discuss.

I collect photographs (postcard
size) of architecture / transport taken
by enthusiasts. I think they have
real value.

I overheard someone describe your
work, particularly in reference to
"Road and Rail Links Between Sheffield
and Manchester" and the "Lesser Known
Architecture" series, in the context of
John Davies' "A Green & Pleasant Land",
his series of northern landscapes from
1987. I don't see your images as
landscapes. I think of them as pictures
of people without the people in them.
Am I right?

How much do you play in the space
between what people see objectively
and what they think they're seeing
subjectively?

I think with the architecture I see
them as structures / ideas / visions
I don't see a photograph. Road and Rail
is as much about people as it is about
architecture and the built
environment, it's the unique dialogue
of the book means it can be absorbed in
a number of ways by people anywhere.

OK. You have a disposable camera
with just twelve shots on it. What would
you shoot to tell your Sheffield story?
Who would you take with you? Where would
you go for lunch and where would you go
to live it up when the sun comes down?
Where are you going now?

The disposable would be dropped in
the bin.

Theo's Links -
oacoguyuk.wordpress.com
prestonismyparis.blogspot.co.uk
tentacx.com

"Hyperbolic Paraboloid Roof"
from the series
'Lesser Known Architecture'
by Theo Simpson

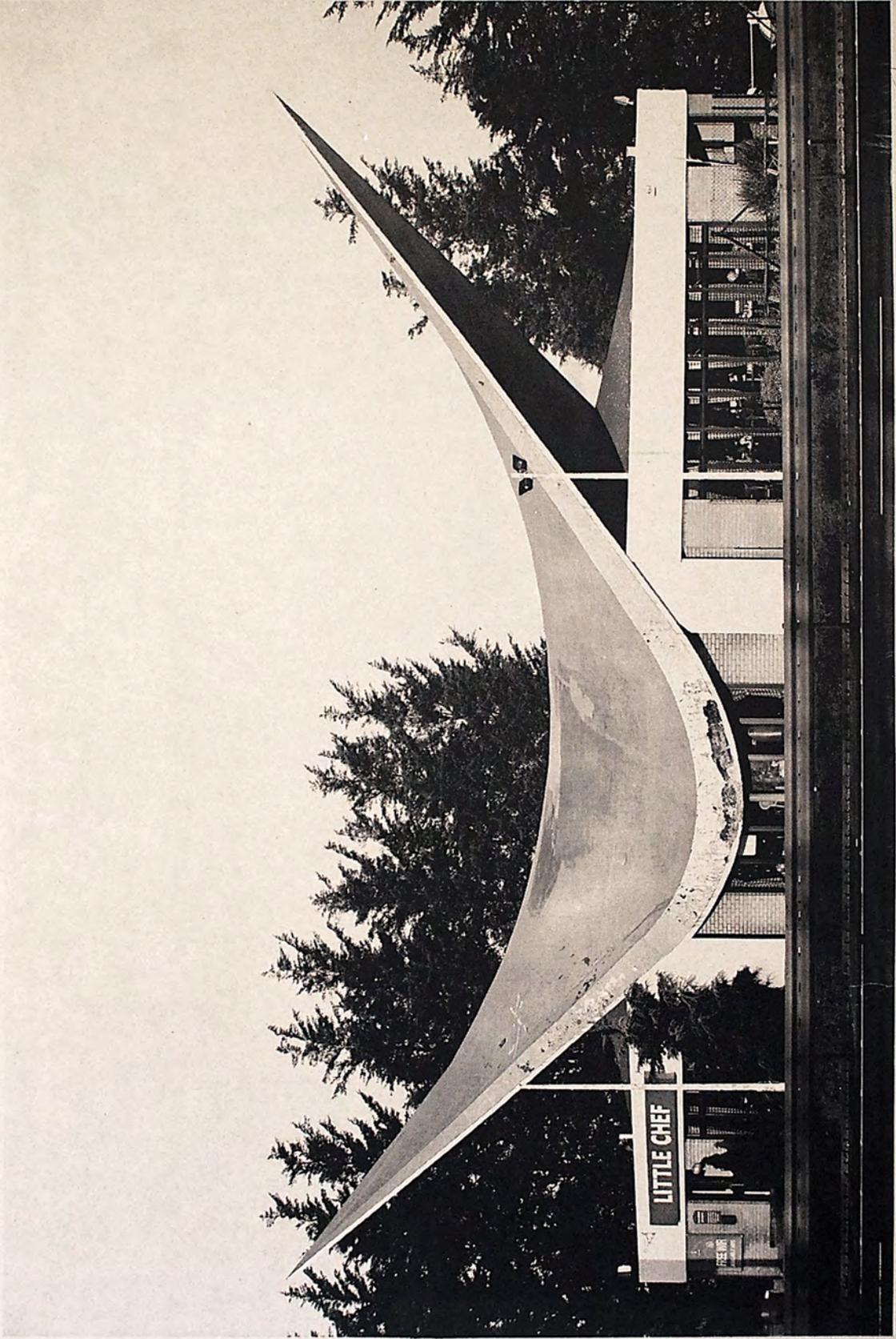
Special B&B Edition of 5
Signed and numbered on the front
Single colour screenprint
Size 88cm x 98cm
350 gsm recycled stock

Print snapped at ground level in
The Designers Republic™
2013

'B&B is a gallery, screen-print
studio and residency programme founded
by curators and artists Bradbury &
Blanchard. Tucked away on a cobbled
back street within Sheffield's
Cultural Industries Quarter, B&B
promote the work of emerging and
established contemporary artists
through their periodic exhibitions,
fanzines and offshoot projects.
Sited at the back of the gallery is
B&B's screen-print studio where
collaborative editions, such as the
Hyperbolic Paraboloid Roof print are
made, along with original artworks
produced by visiting artists. Each
print is signed and numbered as a way
of authenticating its exclusivity and
are sold to collectors from Meersbrook
to Miami.

B&B collaborates with national
and international artists including
Sheffield's very own Theo Simpson,
Jonathan Wilkinson, Florence
Blanchard, Kid Acne and Jon Beam.'

bandgallery.com



John

2/5

THE DESIGNERS REPUBLIC™

is opinion as fact, ideas above its station and the quest for a cure for pain in the end since 1988.

thedesignersrepublic.com

Received wisdom has it that every creative aspires to design a chair – it being a challenge to reinterpret, re-evaluate, re-examine, re-jiggle re-anything and everything such a functional object to create something fresh, an original statement without veering away from essential chairness. Many have attempted it, most have failed miserably.

At TDR™ we've been lucky that we've had the opportunity to work with Anthony Hartley's CABLE chair as a starting point, and as such we've been able to redefine the function, by-passing the banana-skin of messing with the form.

The essence of Mum and Dad's comfort used to be expressed in terms of extreme lounging or elegant slumping into the very being of the chair's soft furnishing while luxuriating in the bliss of its upholstered skin – no 80s design studio was complete without a (usually neo-) 50s leatherbound man-sofa.

Nowadays, the more sophisticated chair user packs a little more than IN the chair, and in our health fascist, star-aligned little world, the smart-chair is ergonomically designed, tried and tested to support and encourage the body as well as the mind (while watching YouTube).

Free your ass and your mind will follow, as they say.

Now, if we're going down that route then there's nothing finer than the classic Aeron chair for work (I'm sitting upright in one as I type), or the leatheristic Eames Lounge Chair (with matching ottoman) as well as the Barcelonà, or chair-god Arne Jacobsen's Swan and Egg chairs from the late 50s for some serious TV lounging.

From a modernist-aesthetic point of view, probably the best design you can sit on is Verneer Panton's classic S-chair, prototyped in the late 50s, developed with Vitra in the early 60s and (mass) produced as the Classic Chair from the mid 60s to forever.

Pause.

And now, the travelogue...

In the mid 90s I spent an intriguing 18 months as a Visiting Professor on the Interactive Design course at Designskolen Kolding, in Denmark, working in tandem with MIT's Reed Kram on a series of conceptual and switch-driven communication briefs.

Outside the School, there's not much to do in Kolding – with all due respect to the 'New Berlin', it's a bit like Rochester – but, whereas Rochester has Magna, a celebration of the world-class industry of our area, Kolding has the fantastic Trapholt Museum, itself a celebration of what they get up to over there – needless Danish (furniture) design.

Reed and I were fortunate to visit the opening of Verneer Panton's 'Light and Colour' exhibition at the Trapholt Museum (en.trapholt.dk) in Kolding on 17 September 1999, only a few days after his death – it was his last design project. In eight colourful rooms which provided an impressive demonstration of his masterly use of colours, Panton presented a representative cross section of his entire creation as a designer'.

It were sayt.

Received wisdom isn't entirely true – blessed though the chairmakers are, I say leave them to it – after visits to Trapholt and Vitra, and indirectly by association to the EXO Lisbon Dieter Rams show, I'm more comfortable expanding the mind in so many ways in so many words than playing with the three-dimensionality of sound and the well-rested backside. I'm more interested in documenting what's on the chair... literally.

But more of that later...

(cheerle guffaw splutter)

TDR™'s first surface chair designs were for a European Design Conference in Madrid in the mid 90s, where the faces of the 12 speakers (including mine) were treated then vinylised onto 12 Jacobsen-esque round-seated clear perspex stacking chairs. We invited each of the speakers on stage for the panel discussion to sit on another's face.

It was funny. And it was clever.

Now then, we live in a post-Goblins Teasmade world where lifestyle products designed to perform a single function are facing obsolescence – cameraphones, smartphones (even), special spy radio watches, shoes with a compass in the heel, and even hybrid cars (it's all about fusion, guy) populate the few remaining gaps in the market for products we now need that we never knew we even wanted a few years ago.

So what next for the anything but humble office chair in the ever-changing shinking (my laptop is my –) office space? And more alarmingly, what next for the office Xmas Party (fallout) in the post-photocopier landscape?

It's the USB – Maverick OS – Ring of Firewire compatible 'TDR™ Genius Stealing Shit Copier' CABLE Scanner Chair.

That's what!

Kickstortee starts here :-)

ANTHONY HARTLEY

Anthony works from an old mill in the Pennine village of Haworth where he is developing a new furnishing and interiors studio and art gallery.

damsidemill.com

Anthony's work brings together the essence of British eccentricity, high design and craftsmanship in an irresistible range of inventive and innovative pieces including his CABLE Chair which relies on the humble cable tie to secure its distinctive joints.

The chair has been a popular piece with a Tube Map version commissioned for the 150 year anniversary of the capital's iconic underground service.

He describes himself as a "jumped up joiner" who started drawing and designing furniture while he was supposed to be doing other things at school, and never really stopped. With Art College not being an option on leaving school in the early 1980s, he became a joiner, and eventually went on to study Furniture Design at Leeds College of Art. He launched his first collection at London Design Festival 2011.

Inspiration comes from his endless curiosity about design, architecture, engineering and art, and from designers including Frank Gehry, Gerrit Rietveld and Paul Smith. Much of his bespoke furniture is based on forms and colours which describe motion, giving each piece a sense of force and movement tightly constrained by the strong shapes and materials.

The technical integrity of the pieces is achieved through his years of experience of joinery and creating furniture by hand, understanding the technology and science of his materials and pushing to the limit the stress of woods, ply and plastics. Hand finishing and the closest attention to detail means that each piece looks amazing and performs perfectly.

His work has been featured in international editions of leading design and interiors magazines, and he has been commissioned to design a prestigious range of furniture in 2013 to commemorate the 150th anniversary of the London tube.

MADE NORTH

provides a creative platform that actively encourages and promotes understanding of contemporary northern design.

It represents a network of designer / makers who we collaborate with to showcase the finest quality contemporary designs, materials, skills and products the north of England has to offer. It carefully curates selections and seeks out designer / makers and objects that illustrate a sense of place, personality and provenance from our region and its accepted values of industry, honesty, integrity and innovation.

MADE NORTH brings together the industry in an annual design conference and curates design work for display in a range of venues including the MADE NORTH design gallery in the heart of Sheffield.

madenorth.co.uk
northernedition.co.uk

Sheffield Design Week

The inaugural Sheffield Design Week in June 2014 will be a citywide celebration of design in all its forms. Sheffield Design Week will be a collaborative platform aiming to increase awareness and appreciation of design and develop new audiences. It will offer both cultural and commercial opportunities, showcasing established and emerging design talent and innovative projects.

Sheffield Design Week is hosted in one of the UK's most creative cities. Taking place annually, this 8 day festival will host an array of local, regional, national and international design, architectural and creative names.

It will showcase all disciplines of design, from graphic design to architecture, advanced manufacturing and technology to fashion and product design and more. We will promote an exciting, varied programme, including exhibitions, workshops, talks, design conferences, installations, product launches, open studios and walking trails. The week's worth of activity will join together venues across Sheffield and beyond in the 2014 celebration.

This Sheffield Design Week website will begin to list details for all featured events, please follow us on Twitter for more information. Partner packs will be launched soon and sponsorship enquiries are welcomed.

Sheffield Design Festival is organised by MADE NORTH, a platform for northern design.

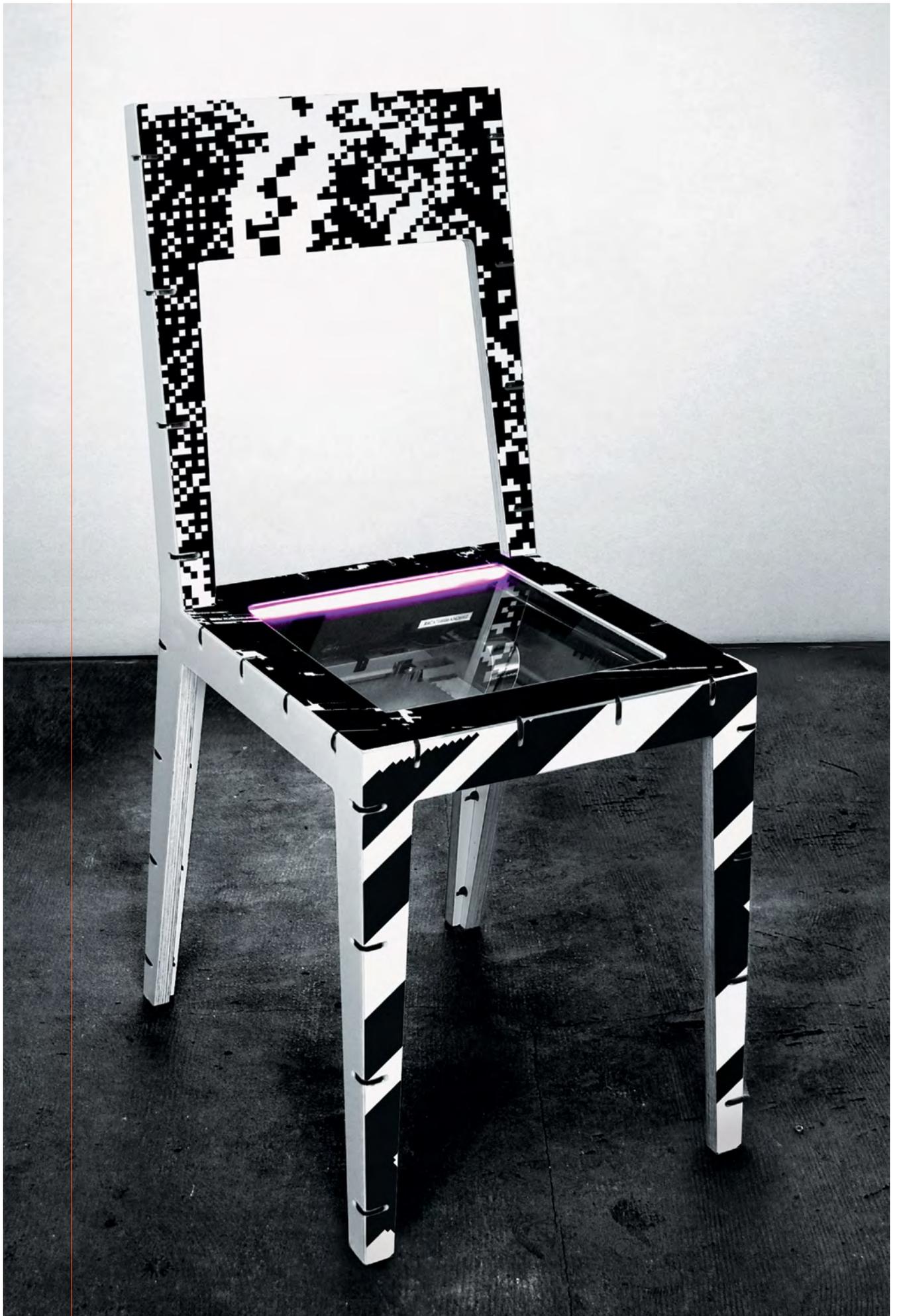
sheffielddesignweek.co.uk

"TDR™ Genius Stealing Shit Copier",
CABLE Scanner Chair
Prototype by The Designers Republic™

Original CABLE Chair and Furniture
by Anthony Hartley

Scanner hijack, rebuild and graphics
Made In The Designers Republic™

(available via Made North
at Sheffield Design Week June 2014).



Evolutionprint & The Designers Republic present Feeling Good Together™ #1... In Sheffield.

PETE McKEE

Pete McKee was born in 1966. It was the year England won the World Cup, but also the year that his beloved Sheffield Wednesday lost the FA Cup. Perhaps it is this bitter-sweet beginning that has given rise to some of Pete's most poignant work, images that can make you laugh out loud, or break your heart.

Growing up on a Sheffield council estate through the 60's and 70's has become the inspiration of much of Pete's work. His relationships, his childhood, his passion for music and his wonderful self-deprecating humour come together to create evocative images which are earning him a world-wide following.

Pete's iconic style has led to a growing international fanbase, taking in the great and the good. Himself a fan, Noel Gallagher chose Pete to design tour posters for Oasis, along with work for his own solo shows and charity posters for 'The Teenage Cancer Trust'. He has also had work commissioned from the likes of the Arctic Monkeys, Disney, Paul Smith and Richard Hawley.

Again in 2010 Pete was approached by internationally renowned designer, Paul Smith, with a view to staging an exhibition of his work at the flagship Tokyo Paul Smith Store. To commemorate this collaboration selected images were reproduced on Paul Smith clothing and bags specifically for the Japanese market. Since then Pete has designed various different t-shirt designs for Paul and continues to work with him to this day.

In November of 2012 Pete was invited to take part in a special project from the film company 'Wazp' which was celebrating its 10th birthday. Pete was asked to re-create 10 film posters from 10 of their most iconic features.

This May Pete opened his latest exhibition 'The Joy of Sheff' at The Blue Shed in Attercliffe in Sheffield. The one day event displayed 35 original paintings looking back at Pete's Steel City. With over 3000 people through the door this is Pete's biggest exhibition to date.

petemckee.com
twitter.com/petemckee
facebook.com/petemckeeartist

(Ian Anderson) I remember you selling a View From The Eastbank, vinyl for the souls and cold hard currency of fans with the apocalyptic Repent-Your-Sins-Sandwichboard Man on Leppings Lane late 80s-early 90s. As I recall, grim weather and relatively grim times for you looking for work but great days for Sheffield Wednesday. Fast forward to the Twenties and your deserved personal success continues to grow, inversely proportional to the fortunes of The Owls. Fair exchange?
What was your particular motivation behind 'The Only Way is SB' - the new Sheffield Wednesday fanzine we're doing right now?

(Pete McKee) I owe my living to the training ground that was the football fanzine. It was in those pages that I was able to experiment with different drawing styles and humour, this led on to my work with the Sheffield Telegraph and in turn helped with the early promotion of my paintings. The Fanzine also gave me an opportunity to have a go at the ineptitude that seems endemic at Hillsborough. I rarely had a go at our neighbours across the city. I was more interested in having a pop at those players and managers who were responsible for the club I loved and it's decline.

I wanted to bring back the fanzine for one more time to show what a valuable platform for debate and humour the format can be. The club should always be up for criticism as it's the present and future fans that own the club - without the fans the club doesn't exist - owners, managers and players move on leaving the fans as the custodians of a legacy that was born in 1967 and will be ours till the day we die.

If I asked you what it's like working with Paul Smith, could you tell us the truth?

Yes, it's great, he is the nicest man in the world. He told me once that should I ever be in London that I was to pop in for a chat, so I called his bluff, bought a train ticket to London the following week and before I knew it I was sat with Paul having tea and biscuits chatting about art, fashion and building empires.

Your Uke-supergroup The Everly Pregnant Brothers seem to have been thrilling audiences up and down the Sheffield peninsula for a long time now. Surely it's got to be time for a solo covers album and a Flying-Uke? What's first on the set-list?

My solo uke album, and its opening track, would be called Dulux Men and Dulux Cats'n'Dogs

I know you secretly love the rock'n'roll lifestyle, with a comfy sit-down in between, but if you had to give something up, and moolah wasn't an issue, would it be playing music or art?

That's a very difficult question as I love doing both. I wanted to make my living as a musician when I left school, so I guess the teenage McKee would have chosen music at a drop of a hat. I'll choose to keep the art as long as I'm still allowed to tinkle the ivories at home.

Are you closer to Lowry or Reg Smythe?

Reg Smythe. Reg took you into a personal world of the working class with pathos and humour, where Lowry was more of a coach party tour guide commenting on the dirty buildings and sad people.

And how does it feel to be a local national treasure - a genuine Sheffield voice genuinely capturing and connecting with the collective consciousness of his home city. I bet Joe Scarborough must be a bit miffed?

Joe is my hero and we are good friends - I'm sure he's delighted with my rise in the Sheff Art Scene. However, I'm a bit mystified as to why they haven't erected a statue in my honour on Fargate or given me one of those pretend degrees from the university yet, though I'd settle for two Steps remaining the fish cake buttie in my honour.

I opened A Month Of Sundays Gallery because... in 100 words. Go!

There was no gallery in Sheffield that was suitable to exhibit my work, so I had to create my own, giving it an environment that reflected the down to earth nature of my art. I find galleries quite intimidating so I wanted to create a gallery where normal people like myself would feel happy to visit. I try also to promote other artists and exhibitions in the gallery and I'm planning more exhibitions next year.

You and me out on the sauce for a day in Sheffield - where shall we go?

Sheaf View, Sheff Tap, Bath, Fat Cat, Kelham Island, Porter Cottage, Crestones, Rising Sun, The Shakespeare, Barrack Tavern, The Hallamshire, Riverside, Harlequin, and finally the Brothers Arms. When are we going?

(Grab yer coat, pal, you've pulled!)

If your Pub Scrawl event was next week - how would you sell it to someone reading this who thinks you've mis-typed 'crawl'?

'Get drunk looking at art' is the short answer or 'bringing art to the masses while they get drunk and fall on their asses.'

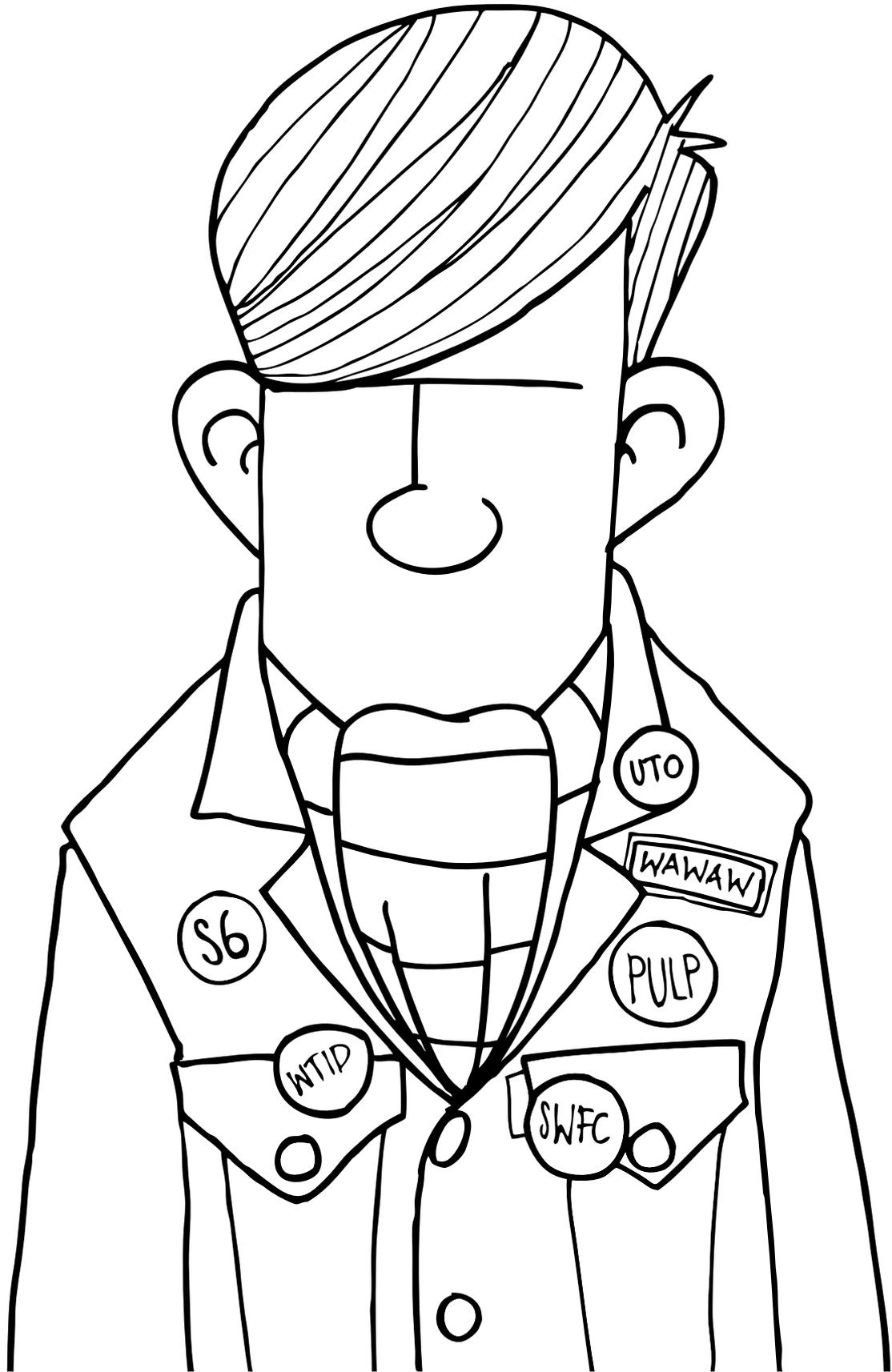
Bacon butties - red or brown sauce? Tea or coffee? Plain or butter? Accessorised or plain? One or two?

Here is the ultimate Bacon Sammie... Bacon with rind on only just cooked, on 4 slices of white Fletchers thick sliced bread with tinned tomato dip, NO sauces. Mug of tea, heaven.

Petes's Sheffield links -

everlypregnantbrothers.co.uk
ronlines.org.uk
hendersonselish.com

Pete McKee's cover illustration for 'The Only Way is SB' (A Football Fanzine) 2013.



**EVOLUTIONPRINT
HOW DOES IT FEEL?**

Evolutionprint is built on technological innovation married to traditional craftsmanship – the smell, the look and feel of print. We have a passion for, and pride in our work, which we realise we can only deliver through a genuine commitment to yours. Like you, we're always striving to develop new ideas, exploring ways to improve our product, evolving our knowledge of, and expertise in, what we can do for you (with your help), and increasing our understanding of what you do.

As a part of this progress we are working towards being a greener carbon neutral business because, like you, most of us have young families too. New ecological technologies see printing, based on natural, renewable material, advancing towards being a greener, sustainable, recyclable and aesthetically powerful medium. Print is very much alive in the digital age and an intrinsic part of today's complex multi-channel world. Increasingly there is a synergy between print and digital media creating both effective and desirable integrated communication.

Take a look at our website to get more of an idea of what we're about then please contact us so we can help you (evolutionprint.co.uk).

We run both B1 and B2 litho presses, ranging in capabilities from 4 to 6 colours, large format display output, on demand A3 digital print and in house finishing – 24 hours a day.

**EVOLUTIONPRINT
PLANT LIST**

Design and Reprographics
Software Available
Quark Xpress / Illustrator / InDesign / Freehand / Photoshop / Acrobat / Word / Prepress Imposition
External Drives Available –
Jaz / Zip / CD / DVD
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Epson Pro 9000 Colour Proofer
Epson Pro 9800 Colour Proofer
Kodak Matchprint proofing system to F0GRA39 colour standard
Kodak Loten 800 II Quantum Computer to Plate System (CIP)
Kodak Post-Press Portal System for up-load, flight checking and remote approval
Prinergy Connect Workflow System / ROOM Presses
Digital Ricoh C90
Digital Ricoh CT51
ENCAD 10000 Large Format Printer
Heidelberg B2 Speed Master XL75
Five Colour Komori B1 Lithrone w/ POC & Coating Unit (Infrared Drying)
Image area 700 x 1000
A3 Heidelberg G10 Offset Machine
Image area 300 x 430
Finishing
1 Muller Martini – S Station Assembly Line with Endorse Folding (Collating, stitching & trimming brochures/mags)
Heidelberg Cutter & Creaser (for folders, wallets & tab dividers)
MBO B2 Folder with Continuous Feeder
Stahl B2 Combination Folder
Two B1 MBO Combination Folders with knife unit & Continuous Feeders
B2 Programmatic Guillotine
A1 Programmatic Guillotine
B1 Programmatic Guillotine & Ancillaries
2 x Four Hole Iram 12 Drilling Machine
10 Station Upright Collating Machine
Heidelberg Plate (for numbering, perforating & cutting)
4 x Shrinkwrap Machines
Ram Packer
Winterizing A3 Hand Stitchez
1 Valiato Stacker
1 Cucciolio Stacker
2 x Poly Bagging Machines
Retez Pile Turner
Morgana Auto Creaser
Distribution
2 x Vans
Partnership with National Sameday
Distribution Services
Contract with Interlink Parcel Services (Overnight / next day x3 times – 9.30am, 11.00am & any time).

**IAN ANDERSON /
THE DESIGNERS REPUBLIC™**

Ian was born in Croydon, London's erstwhile orbital city of the future, before England won the World Cup, and he studied Philosophy at The University of Sheffield 1974–1982. As a designer he is self taught. He declared The Designers Republic™ on Bastille Day 1986 in his adopted hometown of Sheffield which he dubbed SoYo™ North of Nowhere™ in 1994.

TDR™'s work is credited with defining the visual language of dance music, electronica and the Playstation gaming generation (post-Flagship title WipEout). Ian has worked with architects such as Sadar + Vuga, built environment developers Urban Splash (designing and art directing their Park Hill book) and RREEF (art directing and naming MoorSheffield), fashion designers such as Issey Miyake, Hedi Slimane and Rick Owens, and has developed global branding campaigns, identities and Special Projects for the likes of Coca-Cola, Sony (including Aibo), Nokia, Telia, MTV and Nike, as well as rebranding The University of Sheffield.

In 1994 Emigre Magazine dedicated an entire issue to TDR™. In 1996 TDR had their first NYC show at Artists Space. In 2001, their book 3D>2D was the biggest selling UK architecture book. In 2006 Ian was co-creator of Echo City, The British Pavilion at the 10th Venice Biennale for Architecture, with Jeremy Till, and others.

In 25 years Ian has lectured to over 70,000 people around the world, had over 25 "solo" TDR™ exhibitions, launched The Peoples Bureau For Consumer Information™ and The Pho-Ku Corporation™, had a good time but still not managed to finish the TDR™ book.

Anderson currently continues to run The Designers Republic™, and is also Creative Director (comms) for EXO (The Lisbon Biennale) and The Sheffield International Documentary Film Festival, a brand guardian for The Gulbenkian Foundation, a patron of Site Gallery, a consultant for hire, a member of AGI, a writer of columns, an educator (running Design Thinking courses at Universities in Manchester, Nottingham, Porto, Edmonton, Quebec) and when the moon is full, DJs as Pho-Ku Polluted Rockers™.

**THE DESIGNERS REPUBLIC™
SELECTED CLIENTS 1986 – 2013**

Adidas (USA), The Arts Council of Great Britain (UK), Ashoka (UK), AWOL (UK), Beatink (Japan), BeSpoke (USA), Black Dog Films (UK), BMG (UK), Branson Cosmetics (UK), The British Council (UK), Cabaret Voltaire, Capcom (UK / Japan), The Coca-Cola Company (USA / Europe), Cohn & Wolfe (UK), ComedMaste Publications (USA), Creative Sheffield (UK), The Crucible Theatre (UK), DHL (France), Dior Homme (France), Deutsche Bank / RREEF (UK), Earl Beutus (UK), EA Games (UK), E4 (UK), Electragic Festival (Japan), EMA (UK), EMPA (UK), EMI (UK), Evolutionprint (UK), (experimental design) / EXD (Portugal), FACT (UK), Federation Film (UK / USA), Film Four (UK), Font Shop (UK), Football Supporters Assc (UK), Fosters (UK), Fundação Calouste Gulbenkian (Portugal), Fuse (Europe), Gatecrasher (UK), Guerilla Films (UK), Hutchison 3G (UK / Germany), Institute for Contemporary Music Performance (UK), Issey Miyake (Japan), Institute of Life Long Learning (UK), Jarvis Cocker / Pulp (UK), JVC (Japan), KesselsKramer (NL), Lever Fabergé (Europe), Machinewerks (UK), Made North (UK), Make Architects (UK), Manchester Metropolitan University (UK), Manchester School of Architecture (UK), Manchester School of Art (UK), Manhattan Loft Company (UK), Moloko (UK), Moshi Moshi Sushi (UK), Mother (UK), MPC / Moving Picture Co (UK), MSI Beauty (USA), MTV (UK / USA), Murray & Vern Clothing (UK), Mute Records (UK), NBC / Universal (UK), NHS (UK), Nickleodeon (Europe), Nike / Weiden & Kennedy (USA), Nine Inch Nails (USA), Nokia (SE Asia), NQUK Legal (UK), NTT Data (Japan), NYSushi (UK), Orange (UK), Paco Rabanne (France), Pine (Japan), Polygram Film Distr (France), Pop Will Eat Itself (UK), PowerGen (UK), Procter & Gamble (Europe), Psygnosis Games (UK), R&S Records (Belgium), Reebok / Heater Adv (USA), Rick Owens (Global), Robert Horne Paper (UK), Rough Trade Records, Rock'n'Roll Agency (Belgium), Saatchi & Saatchi (UK), Sadar + Vuga (Slovenia), Saison (Japan), Sci-Fi Channel TV (USA / UK), Sheffield City Council (UK), Sheffield Civic Trust (UK), Smenoff (UK), Sony (UK / Japan), Sony Aibo (Japan), Sony Interactive Ents (UK), Swatch (Italy), Telia Communications (Sweden), 33 (Japan), Trezor (Germany), Un-Usaver (UK), The University Of Sheffield (UK), Université Laval (Quebec), Urban Splash (UK), The USA Museum (UK), Virgin Records (UK), Virgin Interactive Games (UK), Warp Records (UK), Young & Rubican (Australia).

**THE DESIGNERS REPUBLIC™
SELECTED EXHIBITIONS 1986 – 2013**

The Britishness of British Design
Museum Boymans-van Beuningen Rotterdam Spring 1989
The Art of Selling Songs
The USA Museum London Spring 1991
Design Futures
Osaka Autumn 1992
DP New Usage™
Mappin Gallery Sheffield Spring 1993
Graphic Design in Great Britain
La Maison Du Livre de L'Image et du Son Villeurbanne / Lyon Winter 1993 – 1994
Synasthesia
Mary Anthony Gallery NYC Mar 1995
Customised Terror
Actists Space NYC May 1995
Customised Terror UK
The Forum Sheffield / UK Tour Nov 1995 – Jan 1996
Electra
Henie Onstad Oslo Norway Mar 1996
Global Tekno
Paris/Bordeaux Jun – Sept 1996
L3
Dusseldorf (Various) Jul 1996
Objects of Desire
International Festival of Desire Glasgow Sept 1996
New Typography 2
Acti Csok Budapest Autumn 1996
JAM
Barbican London Sept – Dec 1996
Progressive
Blue Note London Winter 1996 / 1997
TDR™ Sign-Age
The Forum Sheffield Winter 1996
GECC
Barcelona Spring 1997
UK Style
Korea / Hong Kong / New Zealand etc (Tour) Summer 1997
TDR™ Modern Act
Sheffield / Glasgow / Manchester / London / Vienna / Tokyo etc (Tour) Dec 1997 – Apr 1998
Sound in Motion
Hasselt Nov – Dec 1999
EXII
London 1999
Sound and Files
Vienna 2000
Archival (with SVA & Atelier One)
Orleans 2000
Sound Design
Tokyo / Brunel / Singapore / Hong Kong / Bangkok / Seoul etc (Tour) Nov 2000 – Spring 2001
3D>2D>15Y
Magma Books London Aug – Sept 2001
TDR™'s Adventures In and Out of Architecture
Hasselt Nov – Dec 2001
TDR™ Brain Aided Design™
La Capella Barcelona Summer 2003
The Power of the Poster
Graz Winter 2002
Latent Utopias / Steirischer Herbst
(Experiments Within Contemporary Architecture curated by Zaha Hadid / Patrick Schumacher) (with SVA)
Graz Oct 2002 – Mar 2003
TDR / SCCA
Academy Of Fine Arts Sarajevo May 2003
The Revolution Will Be Advertised / The Peoples Bureau For Consumer Information
SKUC Ljubljana May 2003
TDR™ / Brain Aided Design™ en Ecuador
Guayaquil / Cuenca / Quito (Tour) Jul 2003
TDR™ / Brain Aided Design™ (222 Edit)
222 Gallery Philadelphia Sept 2003
Public Address System
Henry Peacock Gallery London Jun – Feb 2004
Made In The Designers Republic: From SoYo™ With Love
Maxalot Barcelona Mar – May 2004
TDR™ Brain Aided Design™ v03
Karlina Gallery Maribor Slovenia May 2004
Communicate: British Independent Graphic Design since the Sixties
Barbican Art Gallery London UK Sept 2004 – Jan 2005
Selling Sound
Wakefield Art Gallery Wakefield Feb – Mar 2005
TDR™ Brain Aided Design™ SoYo™ (Harlequin Rest In Peace)
SoYo™ Design Festival 05 (Exhibition / Talks / Panels / Screening / Music / Events) Millennium Galleries / Halcyon Sheffield May – Aug 2005
Echo City
British Pavilion / 10th Venice Biennale of Architecture Oct 2006
Ian Anderson / The Designers Republic C1H – (one + 8) / 3
Ginza Graphic Gallery Tokyo Feb 2011
Ian Anderson / The Designers Republic Come Home to Croydon / Come On Suck Some Zermatt Action!
The Pacific Gallery Croydon Apr – Jun 2011
Anderson Bartle & Occursus
DLA Piper Sheffield Oct 2011 – Jan 2012
Ian Anderson / The Designers Republic Atoms Vectors Pixels Ghosts™
S1 Actspace Sheffield Mar 2012
Ian Anderson / The Designers Republic Atoms Vectors Pixels Ghosts™ (Document) / Be Careful What You Wish For Part 1: Sacred Texts – The Twelve Signs of Life and Death
Repositioned Gallery Glasgow May 2012
TDR™ CarBody Affair
A Month of Sundays Sheffield Oct – Nov 2012
Ian Anderson / The Designers Republic Up Over Down Under™
No Vacancy Gallery Melbourne May 2013.

