

*Michael Ritchie*

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*With Compliments*

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Latest News

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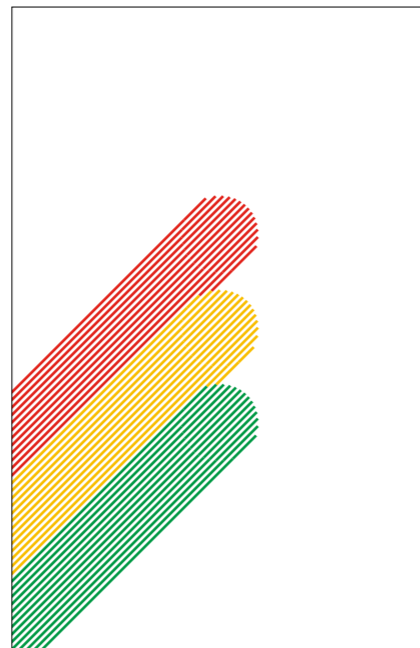
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John Smith

Director

John.Smith@worx.info  
01642 706238



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www.streetworx.info

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Ashfield House  
Blackhorse Lane  
Swainby  
DL6 3ET

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# OFFICE OF THE POLICE AND CRIME COMMISSIONER FOR CLEVELAND

Police Headquarters  
Ladgate Lane  
Middlesbrough  
TS8 9EH



## With Compliments

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Chief of Staff: Mr Ed Chicken  
T/Chief Constable: Mrs Jacqui Cheer  
Tel: 01642301653  
Fax: 01642301495  
www.cleveland.pcc.police.uk

Police Headquarters  
Ladgate Lane  
Middlesbrough  
TS8 9EH

**John Doe**  
Office Manager  
Tel: 01642301653  
Fax: 01642301495  
John.Doe@cleveland.pcc.police.uk



Tel: 01642 301653  
Fax: 01642 301495

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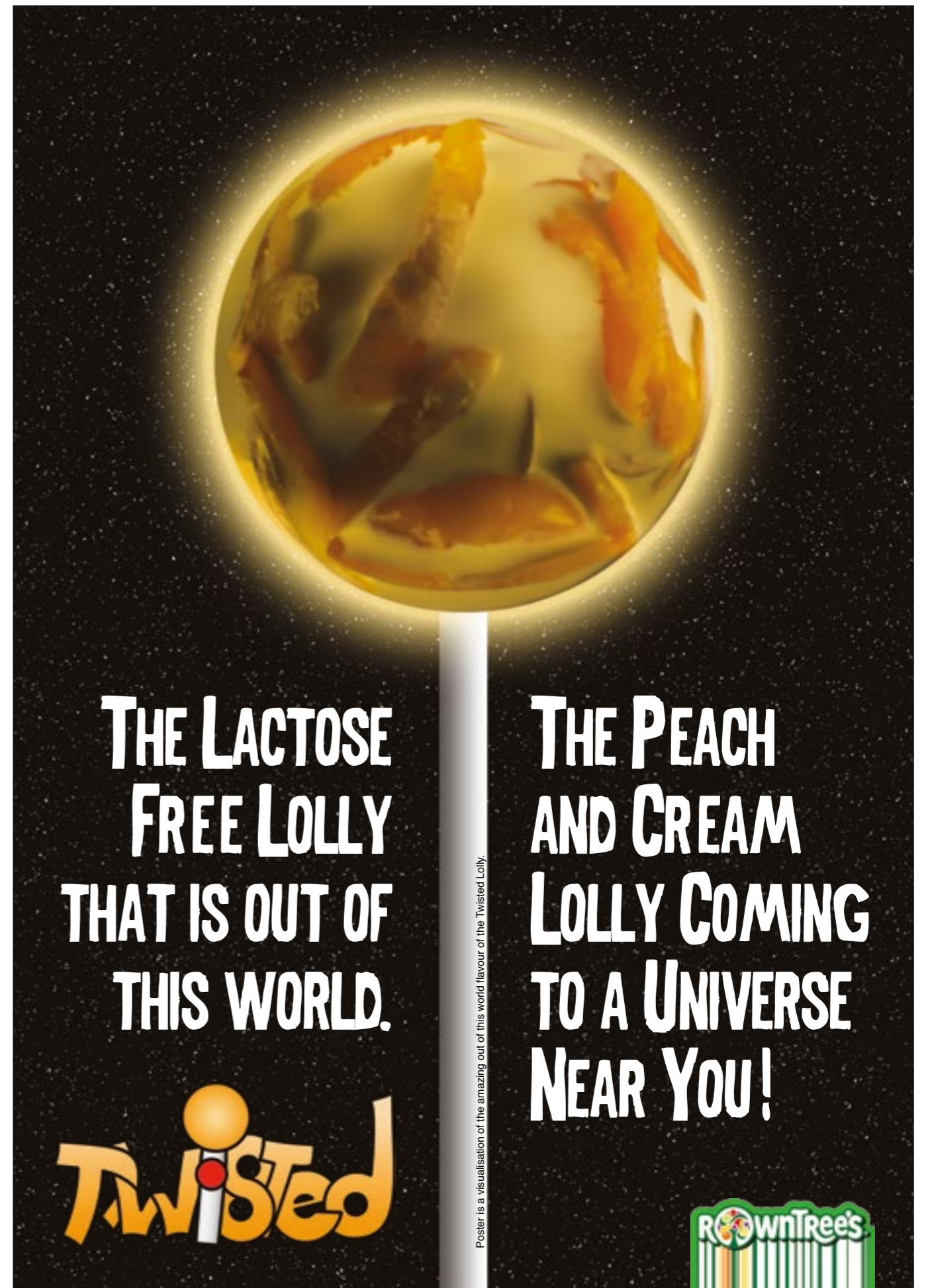
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 **HOT FOOD**

 **SALAD & SANDWICH BAR**

 **SNACK BAR**









FRESH ORANGE FRUIT DRINK  
WITH FRUIT CONCENTRATE  
INGREDIENTS: WATER, CRUSHED ORANGES

**330ml**

NO ARTIFICIAL FLAVOURS  
NO ADDED PRESERVATIVES

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Energy: 121kJ, 28 kcal  
Protein: trace  
Carbohydrate: 6.9g  
of which sugars: 6.9g

Fat: trace  
of which saturates: 0g  
Fibre: trace  
Sodium: trace

Contains 50% Orange Juice  
Contains 10% Sugar  
Contains 0.0g Fat  
Contains 0.0g Protein  
Contains 0.0g Salt

771473 968012

100% FRUIT - NO ADDED SUGARS - NOT FROM CONCENTRATE

**Juicein**  
100% Apple Juice

'A sustained feat of humour, suspense and polemic, full of twists and ironies'  
*Hilary Mantel, Sunday Times*

It is the 1980s and the Winshaw family are getting richer and crueller by the year:

Newspaper-columnist Hilary gets thousands for telling it like it isn't; Henry's turning hospitals into car parks; Roddy's selling art in return for sex; down on the farm Dorothy's squeezing every last pound from her livestock; Thomas is making a killing on the stock exchange; and Mark is selling arms to dictators.

But, once their hapless biographer Michael Owen starts investigating the family's trail of greed, corruption and immoral doings, the time grows ripe for the Winshaws to receive their comeuppance . . .

'A riveting social satire on the chattering and all-powerful upper classes'  
*Time Out*

'Big, hilarious, intricate, furious, moving'  
*Guardian*

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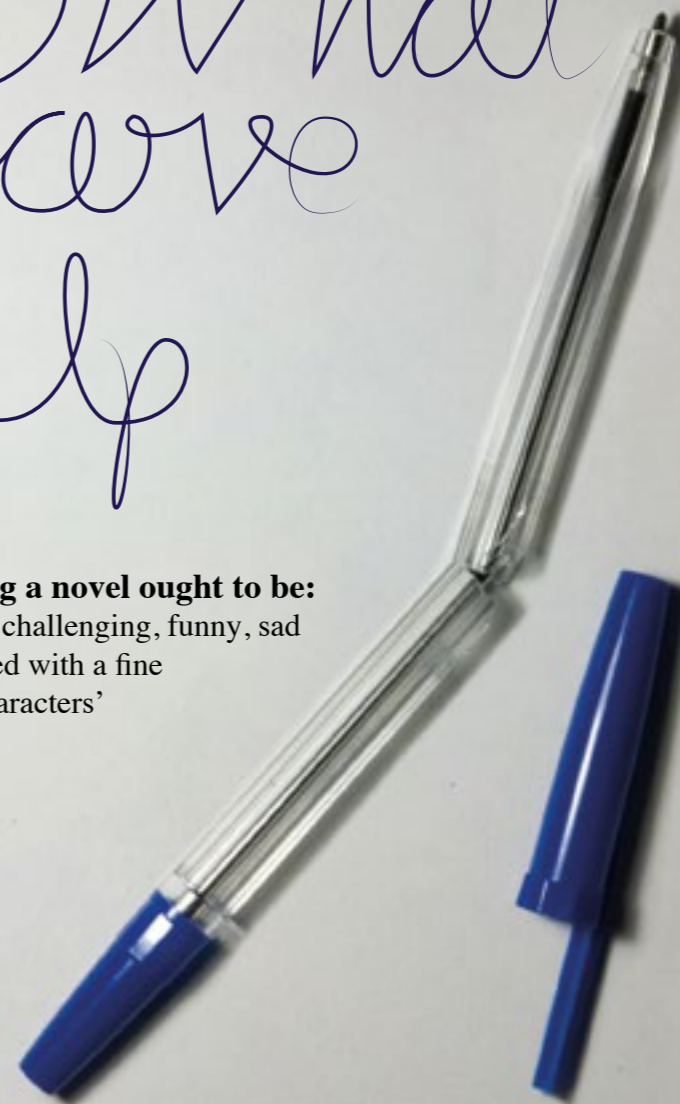
Jonathan Coe | What a Carve Up!

Bestselling author of *The Rotters' Club*



Jonathan Coe  
*What a Carve Up*

'Everything a novel ought to be:  
courageous, challenging, funny, sad  
– and peopled with a fine  
troupe of characters'  
*The Times*





# HEAD + NECK CANCER

A simple leaflet that gives you the facts about head and neck cancer.

[www.headandneck.info](http://www.headandneck.info)

## WHAT ARE HEAD AND NECK CANCERS?

Head and neck cancers include cancers of the mouth, tongue, tonsil, nasal cavity, larynx and pharynx. 8000 people contract cancers in the head and neck every year, which is a relatively low amount, however the number of cases are rising.

There are over 30 different places that cancer can develop in the head and neck area. Head and neck cancers include cancers of the mouth (oral cancers) and the throat, as well as rarer cancers of the nose, sinuses, salivary glands and middle ear. Most head and neck cancers start in squamous cells, which are the skin cells lining the mouth, nose and throat.

The mouth is the most common place for head and neck cancer to develop. Mouth cancer can develop on the lip, the tongue, the floor of the mouth (under the tongue), the inside of the cheek, the roof of the mouth (the hard palate), the area behind the wisdom teeth and the gum. Doctors use different names to describe different areas of the throat and the cancers that can develop.

## HOW COMMON IS THIS CANCER?

These cancers are more common in the North east than in other parts of the country. They are commonest in older people, and there are more cases in men than women. Smoking and heavy drinking significantly increase the risk.



We are now starting to see cases in people in their late 30's and 40's.

## KNOW WHAT TO LOOK FOR

Always keep an eye open for;

- Neck lump
- Hoarseness
- Mouth lump
- Mouth ulcer
- Painful throat
- Swallowing problem

If any of these symptoms last for more than four weeks, see your doctor or dentist.

## ABOUT LOOK A HEAD

The Look A Head Cancer Campaign is a local charity covering Teesside, Durham and North Yorkshire. Its aim is to increase awareness of head and neck cancer through education of the public and health professionals.

The giraffe is our logo due to their noticeable neck and head, the areas of the body that we are focusing on. Public events are aimed at highlighting symptoms and encouraging patients to visit their doctor or dentist immediately. Health professionals are advised to pay attention to symptoms and refer to a specialist urgently. By encouraging early recognition and referral, it is possible to increase the chances of curing this type of cancer.

The Look A Head Cancer Campaign was set up as there is no national campaign covering this type of cancer.

Our members comprise of health professionals, volunteers, and some former patients. New members are very welcome, as is any support from local companies or individuals.

## CAN THEY BE PREVENTED?

Not all of these cancers can be prevented, but many could be. To reduce your risk of these cancers:

- Do not smoke or use any other form of tobacco.
- Minimise alcohol consumption
- Eat a healthy diet

As some of these cancers are caused by the virus HPV, which is passed on sexually great care needs to be taken with oral sex.

## REDUCE YOUR RISK!

Drink less alcohol. Stop smoking. Avoid unprotected oral sex with multiple partners. Avoid chewing tobacco, betel nut and paan.

## CAN HEAD AND NECK CANCERS BE CURED?

Yes, but early detection and treatment is essential both to remove the cancer fully and to minimise possible problems caused.

- Be aware of early symptoms - see the reverse of this leaflet
- See your dentist for regular check-ups. He or she will check your mouth and neck for any suspicious symptoms.
- Chemotherapy drugs are usually given into a vein. As the drugs circulate in the bloodstream, they can reach cancer cells all over the body. When chemotherapy is given to treat head and neck cancer, it's usually given in combination with radiotherapy. This is called chemoradiation.
- Most operations for head and neck cancer involve a hospital stay and an operation under general anaesthetic. But, in some situations if you have a very small cancer, it may be treated with a simple operation or laser surgery with no need to stay in hospital overnight.

**HOW  
TO SIT  
ON A  
CHAIR**

**A Graphic Designers Guide to Safety**

Strategically placed "White Space" by Michael Ritchie.

# HOW TO SIT ON A CHAIR

Z Graphic Designers Guide to Safety

01

02

**CONTENT**

03. Health & Safety

05. Electricity (VDU's)

07. COSHH

09. How to sit on a Chair

03

## H&S

**What is it?**  
The Health and Safety at Work Act 1974 is based on the principle that those who create risks to employees, students or others in the course of carrying out activities are responsible for controlling those risks. The Act places specific responsibilities on the employer, employee, student or tutor causing the risk to be undertaken, to ensure the safety of the person throughout the task. This means that if you place yourself in risk, you are responsible for your own safety. A tutor or employer will never place you in any form of risk without a risk assessment.

**Risk Assessment.**  
Before being completed in the work environment every action, job or task needs to be risk assessed. This consists of a series of three points:  
1. How Dangerous is the task.  
2. How important is the task for the outcome?  
3. What can be put in place to make the process safe?  
Once all these points have been considered a calculated decision can be made. The chances are a risk assessment has already been carried out for the task you want to undertake but you never know, it is always best to check.

**Why me?**  
Health and Safety affects everyone, luckily its simple common sense, if you want to reach that tub of paint find some step ladders; a perfect alternate to climbing up shelves. When you are told not to swing on your chair there is a reason, surprisingly you may actually fall off.  
**More?**  
If you want more information about Health and Safety the HSE website is 20'000 pages on the topic. Just simply type HSE into Google.

04

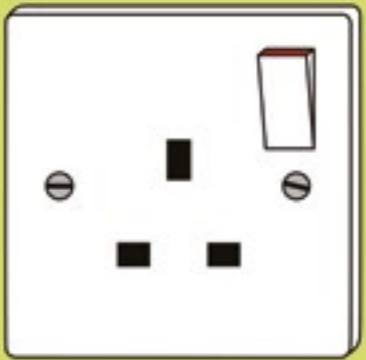


**CAUTION WET**

05

06

## THE LECCY AND VDU'S



**Electricity and me.**  
The Electricity at Work Regulations 1989, was brought into force on the 1st April 1990 to keep the work environment safe from fires and electrocution. The regulation states that every appliance has to be checked every year before being plugged in. In summary if you bring you Mobile Phone, iPod, or 'Toaster into college; it MUST be "PAT" Tested first.

**VDU's (Display Screens)**  
Using a Computer does not bring harm to your health, depending on how you use it. There are very simple steps that you can take to look after yourself. When you sit at a work station is there bright light reflecting of your screen? If so adjust your screen. Are you comfortable? If not move your chair, keyboard or monitor. All are very simple steps to take.

07

08

## COSHH

**What is COSHH?**  
COSHH stands for the Control of Substances Hazardous to Health. COSHH (2002) is a regulation put in place to Protect Graphic Designers and other Employees alike from exposure to hazardous chemicals in the work place. COSHH sets simple step by step rules to ensure the safety of everyone and maximum productivity in the work place.

**Why COSHH Matters.**  
COSHH is important to you, your health and your wellbeing. Without it your health could be in serious risk. Death could even follow. Is your employer complying to COSHH? It's the Law.

**Hazard's.**  
Hazardous Substances may include: Substances used directly in work activities (Paints, Adhesives, Cleaning Agents), Substances generated during work activities (Fumes, Dust), Biological Agents (Bacteria, Micro-organisms).

**Effects of exposure.**  
The harmful effects of exposure to Hazardous Substances can range:  
Examples are:  
• Skin Irritation  
• Developing Asthma  
• Losing Consciousness  
• Cancer  
• Infection

**Not COSHH?**  
COSHH applies to virtually every harmful substance however some substances have there own regulations. These are as follows:  
• Common Infections  
• Explosives  
• Radiation  
• Asbestos  
• Lead



09

10

## HOW TO SIT ON A CHAIR

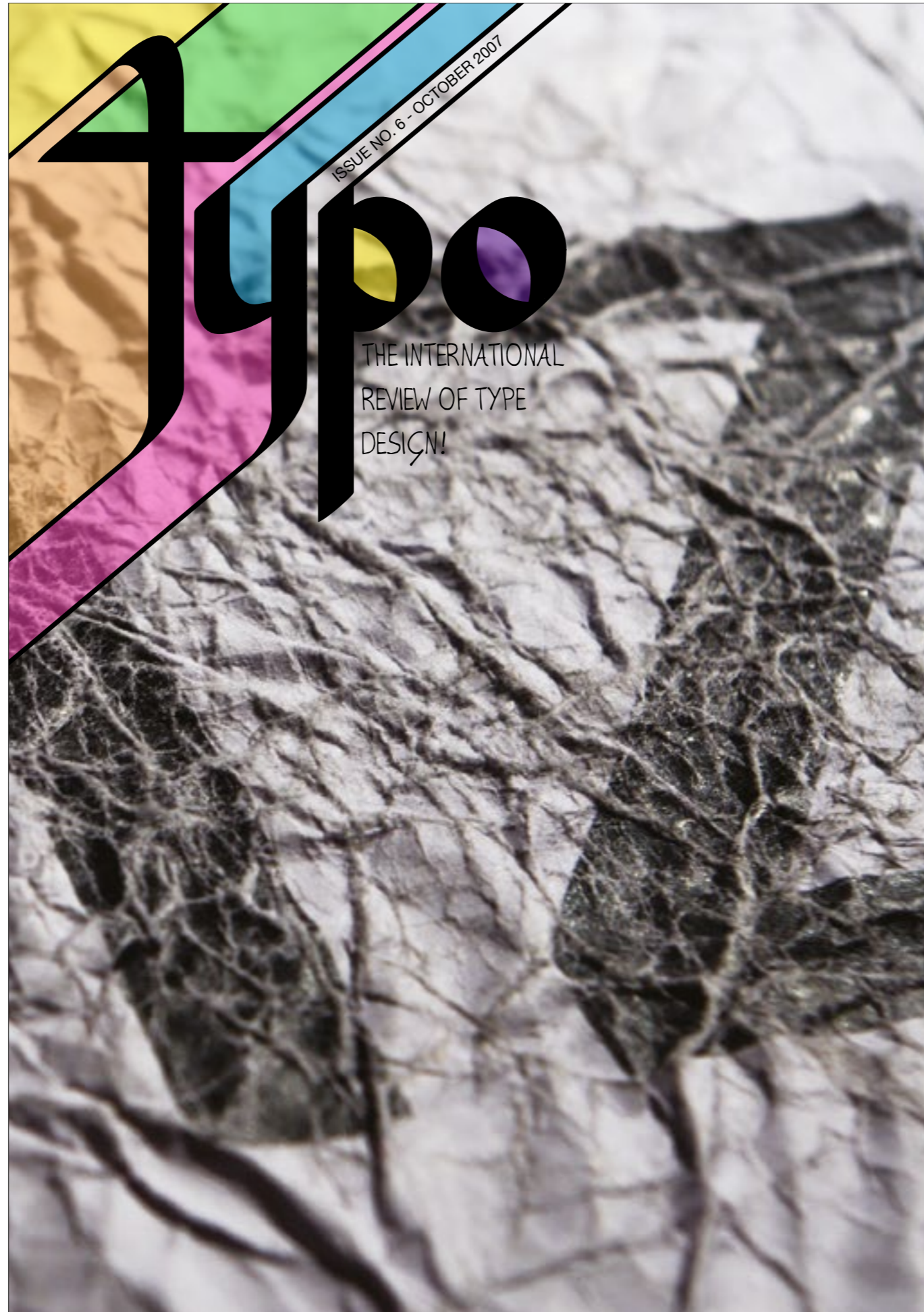
With disregard to common belief, Yes you can judge a book by its cover, well at least this one.

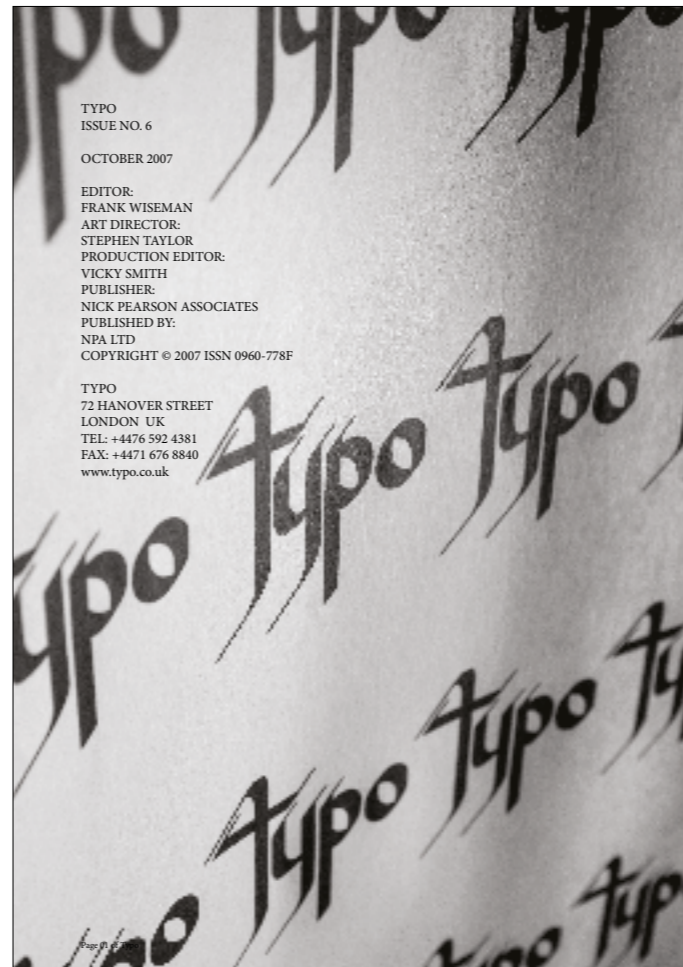
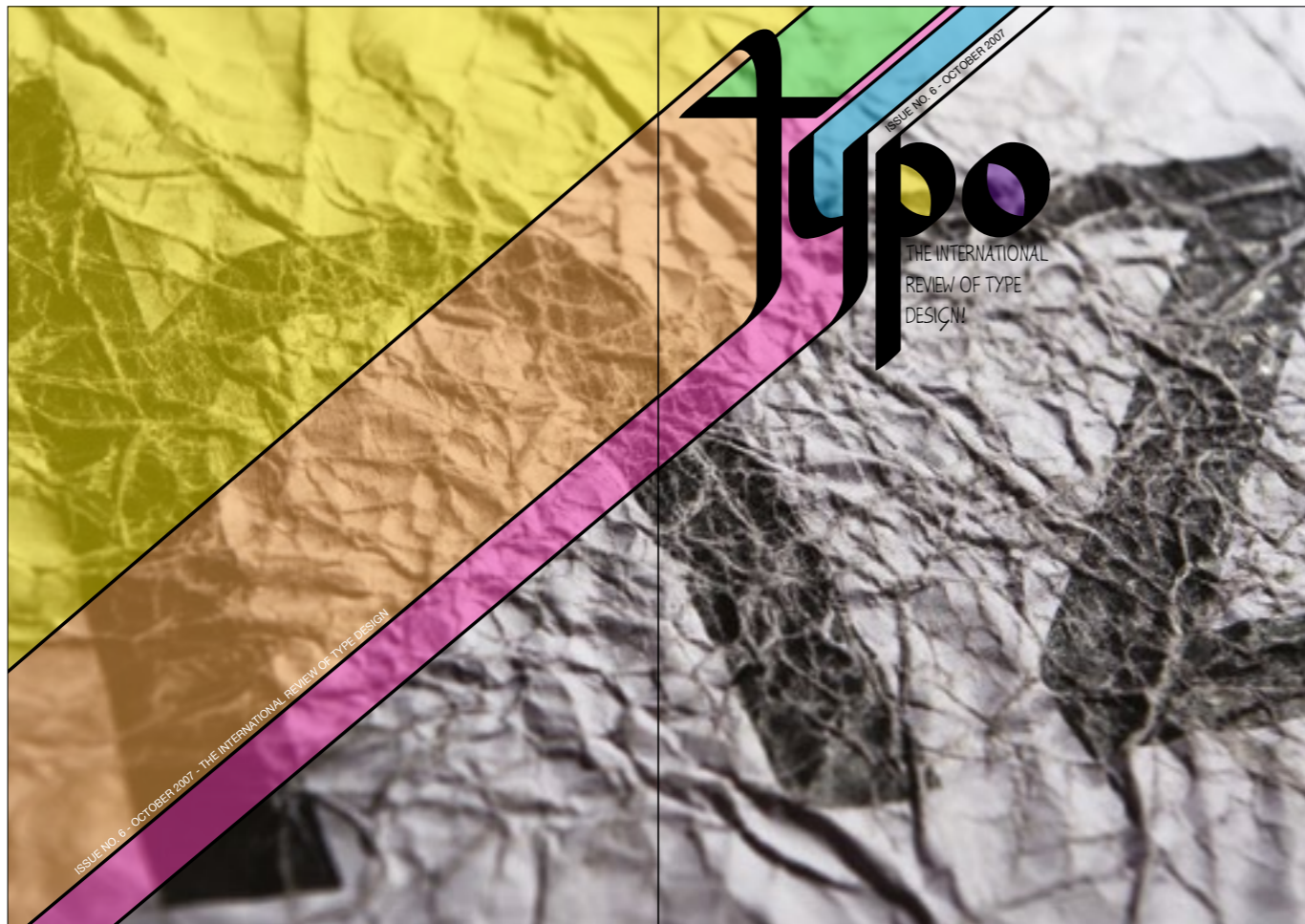
**How to sit on a Chair:**  
1- Find 'I' chair.  
2- Place chair right way up.  
3- Situate yourself on the chair.

**Attention.**  
Make sure to situate your back on the rest and your legs at the front, this is proven to be the most comfortable way to go about it, this is proven to be the safest way to go about it.

**More Information.**  
**Hartlepool Canvas Switchboard:**  
01429 422000  
**Middlesbrough Canvas Switchboard:**  
01642 288000  
**Middlesbrough Canvas:**  
CCAD,  
GREEN LANE,  
MIDDLESBROUGH,  
TS5 7RJ







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Three new books of photography renew interest in a tradition of image making drawn from the city streets: torn posters and other human traces, faded, lacerated and eroded by the relentless actions of time, weather and the hands of passers-by.

By Rick Poyner



Book 1

Jonathan Miller has an international reputation as one of Britain's most versatile figures in the arts. He qualified as a doctor, came to fame as a satirist and performer, directed a television film of Alice in Wonderland, and wrote a slim volume, sharp as a stiletto, debunking the media theories of Marshall McLuhan. His thirteen part series on the history of medicine, *The Body in Question*, is a milestone. In his spare moments, he has directed more than 50 opera productions in London, New York, Paris, Florence and Berlin.

What we didn't know, until the publication of a new book, is that for nearly 30 years Miller has used a cheap automatic camera to take photographs of details - "pictures of bits" - in the street. Nowhere in Particular shows dozens of images of torn, scuffed, battered, rusted, cracked and peeling surfaces. Miller describes them as "negligible things to which one would normally pay no attention at all. Nevertheless", he continues, "these fragments and details attracted my eye and I felt the irresistible urge to record them". In his introduction, he draws comparisons with the scenic details painted around the year 1800 by artists who felt them worthy to be pictures in their own right.

This is interesting, but gives no hint of the contemporary context for an activity that Miller seems half inclined to play down as "random scavenging". What he doesn't mention is the degree to which such "bits" have seduced many artists, photographers and designers in the twentieth century. The torn posters on the cover of his book - one face appears almost to be dreaming the other - belong to an established, though admittedly off-beat, genre of image-making. Part of the fascination of *Nowhere in Particular* lies in observing this way of seeing being pursued for many years, almost obsessively, by a casual, non-professional photographer with no immediate artistic use for the images in mind.

The American photographer Walker Evans was one of the first to focus on street posters and signs as sources of insight into the society that created them. In *Torn Movie Poster*, taken in 1930, the movie stars' glamorous heads are divided by a gash that

begins in the top right corner and narrows to a fissure across the starlet's face. Evans's tight close up excludes most of the poster because it is the fault line destabilising the image that he wants us to see. In *Minstrel Showbill*, Alabama, taken in 1936, he shows the entire poster, with some of the surrounding wall.

This time, a much greater proportion has been torn away and the bricks are re-emerging from behind a patronising scene of comical black folk running round a yard. The elements, assisted perhaps by the hands of passers-by, strip away a dubious piece of racial propaganda.

Book 2

The idea that mangled street posters might be physically appropriated for artistic purposes is attributed to Leo Malet, a French poet, who was briefly a member of Andre Breton's Surrealist group. In the mid 1930's, observing the processes by which pristine printed images were transformed, Malet proposed a new form of Surrealist street poetry shaped by chance. "Soon", he wrote, "collage will be executed without scissors, without a razor, without paste .... Abandoning the artist's table and his paste board, it will take its place on the walls of the city, the unlimited field of poetic realisations". Commercial artists would supply the raw materials and pasting pedestrians, aided by wind and rain, would intervene to unlock new meanings never intended by the designers or clients, as mysterious fragments of earlier images, hidden below the top poster, were once again exposed to view. Malet's idea of decollage remained a theory until the 1950's when two French artists began

unknowingly to put it into practice. For designers, the public fate of their efforts offered a spectacle both peculiar and fascinating, as dreams of abundance were reduced to images of transience and decay. In the early 1960's, Herbert Spencer was documenting these chance deprivations with his camera. In his pictures, strange juxtapositions revealed through the sad ribbons of torn posters, he seems almost to delight in recording the dissolution of an order he spent his days as a designer attempting to impose. His photographs of broken shop front lettering, scarified posters and graffiti poked walls disclose an urban panorama in which signs of official communication have frayed into an impromptu poetry of tattered logos shattered copylines and stuttering letterforms.

Designers were quick to see that the street's haphazard visual fabric could be used as inspiration for new kinds of design. In 1961, the most concentrated analysis of these possibilities came from Robert Brownjohn, an American designer then resident in London. By displaying professional design projects next to samples of primitive and accidental street typography, Brownjohn transformed an ad hoc way of seeing common to many designers into a manifesto for purposeful scanning of the street. From the late Swiss Typographer Hans Rudolf Lutz to David Carson, designers embraced the street's disorder as an alternative ordering principle in their work. The camera continues to be an essential tool for gathering these treasures, especially when travelling abroad. In 1991, Lutz published a photo-essay, "Graphic Design as Live Art", based on photographs of South American streets. In one of his most arresting examples, the same found poster image of a grinning woman in glasses is shown six times, each a new version subject to a different type or degree of environmental attrition.

Book 3

Carson has sometimes noted his aesthetic debt to Lutz, and in his lectures in the 1990's he showed slides of peeling posters seen on walls in Mexico and elsewhere that inspired his own typographic method. He didn't necessarily

import these images directly into his designs any more than Brownjohn and his colleagues had done 30 years earlier. Usually, it was a matter of allowing the shapes and colours to percolate in his mind, and then devising combinations of type and image with similar qualities of randomness, unpredictability and ambiguity. As Brownjohn summarised the method, with laconic precision, in *Typographics*: "Bad word spacing can happen. Or it can be designed".

Why do images of torn posters and damaged signs exert such a powerful hold? And what is it that distinguishes one specimen of "chance art" - as Herbert Spencer called it - from the next? "The fact is, most of the torn posters on hand-lettered signs that I come across are not interesting," Carson told an interviewer: "but every now and then, the elements come together in a way that I find pleasing ... and that's totally subjective and intuitive on my part. I'm not sure I understand myself what makes one thing visually interesting to me, while another strikes me as being just ordinary".

What is so striking about Jonathan Miller's "negligible" images is how aesthetically resolved, how right to the eye, they seem. They are compelling as a collection, but many stand up as separate pictures. Miller and his designers have taken a number of decisions that intensify their impact. The majority are shown same size as the original prints and, except for a few full-bleed pages, most are surrounded by white space. There are no page numbers or captions and Miller makes no attempt to give their original time and location (hence the title: *Nowhere in Particular*) although there are sometimes internal clues.

THE  
POCKET PASSPORT



# The Constitution of the United States

THE  
POCKET PASSPORT



# Charter of Fundamental Rights of the European Union

THE  
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# Magna Carta Libertatum

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# Charter of Fundamental Rights of the European Union

Pocket Passport:  
Essential Legal  
Documents in  
a handy little  
format.



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The peoples of Europe, in creating an ever closer union among them, are resolved to share a peaceful future based on common values. Conscious of its spiritual and moral heritage, the Union is founded on the indivisible, universal values of human dignity, freedom, equality and solidarity; it is based on the principles of democracy and the rule of law. It places the individual at the heart of its activities, by establishing the citizenship of the Union and by creating an area of freedom, security and justice. Enjoyment of these rights entails responsibilities and duties with regard to other persons, to the human community and to future generations.

The Union therefore recognises the rights, freedoms and principles set out hereafter. EN 30.3.2010 Official Journal of the European Union C 83/391

## TITLE I DIGNITY

### Article 1

*Human dignity*  
Human dignity is inviolable. It must be respected and protected.

### Article 2

*Right to life*  
1. Everyone has the right to life.  
2. No one shall be condemned to the death penalty, or executed.

### Article 3

*Right to the integrity of the person*  
1. Everyone has the right to respect for his or her physical and mental integrity.  
2. In the fields of medicine and biology, the following must be respected in particular:  
(a) the free and informed consent of the person concerned, according to the procedures laid down by law;

(b) the prohibition of eugenic practices, in particular those aiming at the selection of persons;  
(c) the prohibition on making the human body and its parts as such a source of financial gain;  
(d) the prohibition of the reproductive cloning of human beings.

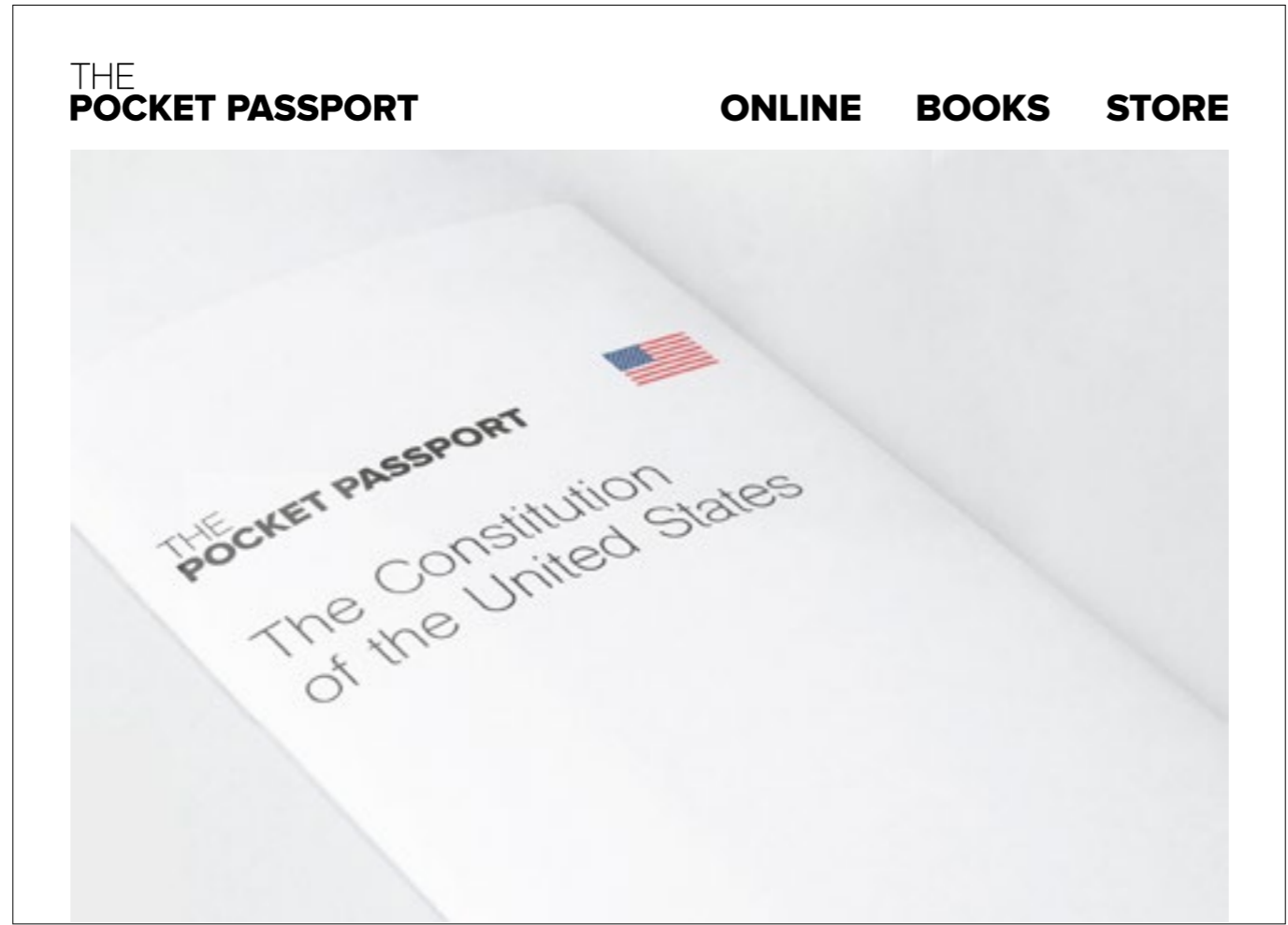
### Article 4

*Prohibition of torture and inhuman or degrading treatment or punishment*  
No one shall be subjected to torture or to inhuman or degrading treatment or punishment.

### Article 5

*Prohibition of slavery and forced labour*  
1. No one shall be held in slavery or servitude.  
2. No one shall be required to perform forced or compulsory labour.  
3. Trafficking in human beings is prohibited. EN C 83/392 Official Journal of the European Union 30.3.2010





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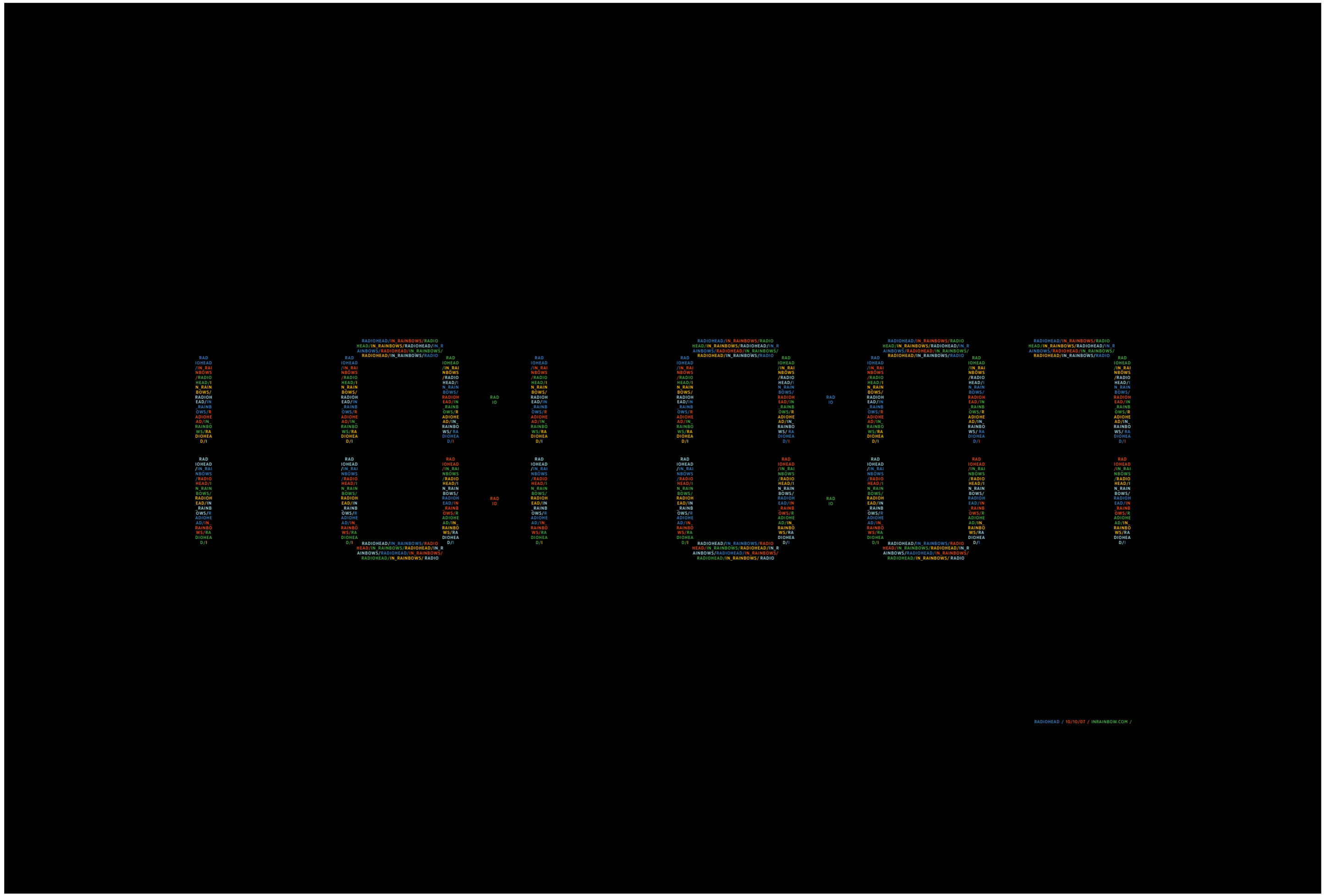
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