

*Michael Ritchie*

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**Streetworx** 01642 706238 [www.streetworx.info](http://www.streetworx.info)

**Streetworx**  
Ashfield House  
Blackhorse Lane  
Swainby  
DL6 3ET

[Redacted text]



**Streetworx**

**John Smith**  
Director

[John.Smith@worx.info](mailto:John.Smith@worx.info)  
01642 706238



**Streetworx**

**Streetworx**  
Ashfield House  
Blackhorse Lane  
Swainby  
DL6 3ET

[www.worx.info](http://www.worx.info)  
01642 706238

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# OFFICE OF THE POLICE AND CRIME COMMISSIONER FOR CLEVELAND

Police Headquarters  
Ladgate Lane  
Middlesbrough  
TS8 9EH



## With Compliments

Commissioner: Mr Barry Copping  
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

Commissioner: Mr Barry Copping  
Chief of Staff: Mr Ed Chicken  
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Police Headquarters  
Ladgate Lane  
Middlesbrough  
TS8 9EH

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# 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.



### 16OZ MILKSHAKES

All of our milkshakes are made from 100% fresh milk, loads of soft-scoop ice cream and your choice of sweets.

STRAWBERRY CHEESECAKE	£2.99
BANOFFEE CAKE SHAKE	£2.99
OREO	£2.99
KINDER BUENO	£2.99
REESE'S	£2.99
MALTESERS	£2.99
NUTELLA	£2.99
SKITTLES	£2.99
TWIX	£2.99
MINT AERO	£2.99
CHOCOLATE	£1.99
VANILLA	£1.99
STRAWBERRY	£1.99
BANANA	£1.99

### SOFT DRINKS

SAN PELLÉ - BLOOD ORANGE	£0.99
SAN PELLÉ - LEMON LIMONATA	£0.99
DR. PEPPER (330ML)	£0.79
CLASSIC COKE (330ML) -	£0.79
CHERRY COKE (330ML)	£0.79
DIET COKE (330ML)	£0.79
FANTA ORANGE (330ML)	£0.79
SPRITE (330ML)	£0.79

### MEAL DEALS

Your favourite items all together - whether it's a night in, a party, or just for you, we've got you covered.

**FEAST FOR ONE £7.99**  
Any starter + 10" pizza OR gourmet burger + any milkshake

**2X10" PIZZA DEAL £9.99**  
2x10" pizza + free stuffed crust + 2x garlic dip + 2x soft drinks.

**2X12" PIZZA DEAL £14.99**  
2x12" pizza + free stuffed crust + 2x garlic dip + 2x soft drinks.

### 99P MENU

**CHICKEN MAYO BURGER £0.99**  
A small crispy chicken burger + fresh lettuce and mayo.

**BBQ CHICKEN BURGER £0.99**  
A small crispy chicken burger + fresh lettuce & sticky BBQ sauce.

**SPICY CHICKEN BURGER £0.99**  
A small crispy chicken burger + fresh lettuce & spicy mayo.

**SMALL CHIPS £0.99**  
Our classic steak cut chips.

**CHICKEN NUGGETS £0.99**  
4 pieces of our delicious chicken nuggets.

**ONION RINGS £0.99**  
8 crispy onion rings.

### EVENTS

For information regarding events catering including prices, please contact the store and ask for Dwayne.



Delicious Pizzas and Burgers, made with the freshest ingredients, delivered straight to your door 7 days a week!

Sunday - Thursday  
5pm-12am  
Friday - Saturday  
4:30pm-2am

10a Whitby St,  
Hartlepool  
TS24 7AD

Delivery £1.50  
**01429 724194**

### STARTERS

Our list of starters and sides, selected with care to complement your meal.

**THE CRISPY NACHO £2.99**  
Nacho box + 2 free dips (Spicy Salsa and Cool Ranch) and a choice of extra dips.

**THE NACHO CHEESE £3.49**  
Nacho box + melted cheddar cheese + 2 free dips (Spicy Salsa and Cool Ranch) and a choice of extra dips.

**SALAD BOX £1.99**  
Try our fresh salad (lettuce, onions & tomatoes) with choice of toppings and dressings.

**CHUNKY CHIPS £1.49**  
Thick steak cut chips, with choice of Classic, Peri Peri or Cajun seasoning.

**CHEESE & CHIPS £2.99**  
Classic steak cut chips, covered in melted cheddar cheese + choice of sauce.

**POTATO WEDGES £1.69**  
Choose between our special seasoned spicy, peppered or classic wedges.

**SWEET POTATO FRIES £2.99**  
Our sweet potato fries with choice of Classic, Peri Peri or Cajun seasoning.

**ONION RINGS £1.69**  
Freshly made to order.

**CHICKEN NUGGETS £1.99**  
6 pieces of our children's classic nuggets.

### SAUCES

GARLIC MAYO	£0.69
SPICY MAYO	£0.69
EXTRA HOT CHILLI SAUCE	£0.69
HEINZ KETCHUP	£0.69

### SICILIAN STYLE PIZZA

Hand made Sicilian style pizza with choice of tomato/BBQ base and free stuffed crust. The prices shown are for a 10" base, upgrade to a 12" base for £1.99.

**MARGHERITA £3.99**  
Sicilian style pizza with fresh tomato base and mozzarella cheese.

**MEDITERRANEAN (VEG) £4.99**  
Sicilian style pizza with mushrooms, fresh tomatoes, red onion, sweetcorn, olives & mozzarella.

**PEPPERONI £4.99**  
Sicilian style pizza, loaded with mozzarella cheese & pepperoni.

**THE HAWAIIAN £4.99**  
Sicilian style pizza with ham, pineapple & mozzarella.

**POLO FUNGI £4.99**  
Sicilian style pizza with grilled chicken, mushrooms & mozzarella.

**CHICKEN FAJITA £5.99**  
Sicilian style pizza with freshly prepared fajita chicken chunks, red & green peppers, red onions, jalapeños & mozzarella.

**CHICKEN TIKKA £5.99**  
Sicilian style pizza with freshly prepared chicken tikka chunks, covered in mozzarella, peppers, onions & tomatoes.

**THE BIG PIG £5.99**  
Sicilian style pizza with Cumberland sausage, pepperoni, bacon & mozzarella.

**MIGHTY MIXED MEAT £6.99**  
Sicilian style pizza with pepperoni, salami, Cumberland sausage, grilled chicken, bacon, meatballs & mozzarella.

### HAND-PRESSED BEEF BURGERS

All of our gourmet burgers contain a hand pressed, 100% British beef patty served on a brioche bun, skewered to ensure your burger looks the same from our store, to your door!

**THE BIG STACK BURGER £4.99**  
Our classic flame grilled gourmet style burger, doubled up and topped with melted cheese, sweet gherkins and our special big stack sauce.

**THE CHEESE BURGER £2.99**  
A classic flame grilled gourmet style burger, topped with melted cheese + salad and sauce of your choice.

**THE GOOD BURGER £3.99**  
Topped with bacon, onions, tomatoes, gherkins, iceberg lettuce, melted cheese and our delicious Good Burger sauce.

**THE BIG PIG BURGER £4.99**  
Topped with bacon, pepperoni, cumberland sausage & melted cheese + salad and sauce of your choice.

**THE JD BURGER £4.99**  
Doused in Jack Daniels & BBQ sauce, flame grilled & topped with bacon, cheese & caramelised onions + salad and sauce of your choice.

**THE FIRE BURGER £4.99**  
Topped with spicy pepperoni, jalapeños, extra hot chilli sauce & melted cheese + salad and sauce of your choice.

*Make your burger a meal £0.99*  
Already picked your perfect burger, but feel like something is missing? Add a side of classic steak cut chips, 4 nuggets or onion rings & a soft drink to your burger for just 99p.







C C GRAPHIC  
A D DESIGN

 **HOT FOOD**

 **SALAD & SANDWICH BAR**

 **SNACK BAR**

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

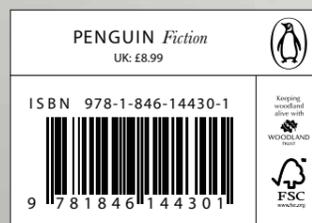
It is the 1980s and the Winshaw family are getting richer and crueller by the year:

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*



Jonathan Coe | What a Carve Up!

Bestselling author of *The Rotters' Club*



Jonathan Coe  
*What a Carve Up*

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– and peopled with a fine  
troupe of characters'  
*The Times*





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# 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

THE  
POCKET PASSPORT



# 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.

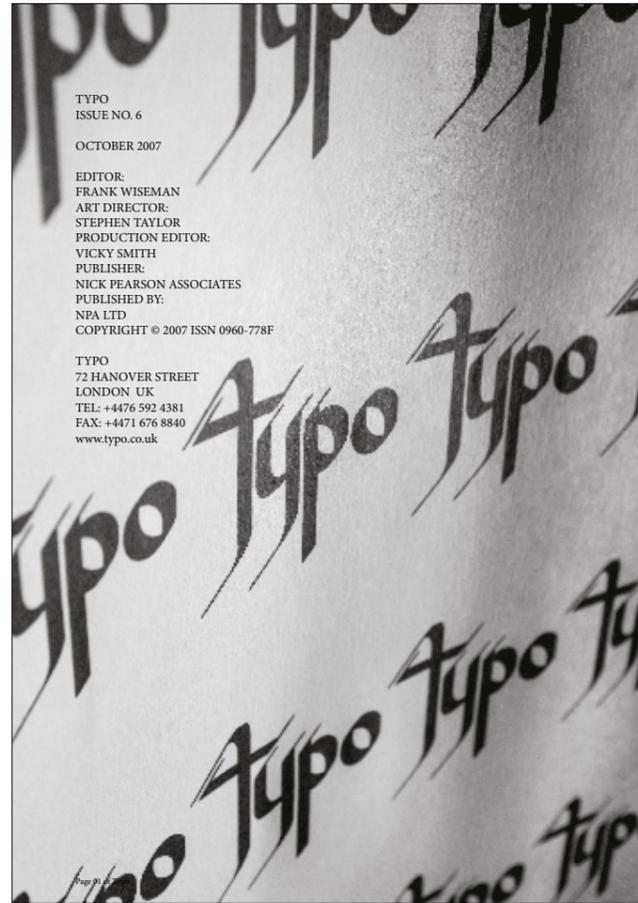
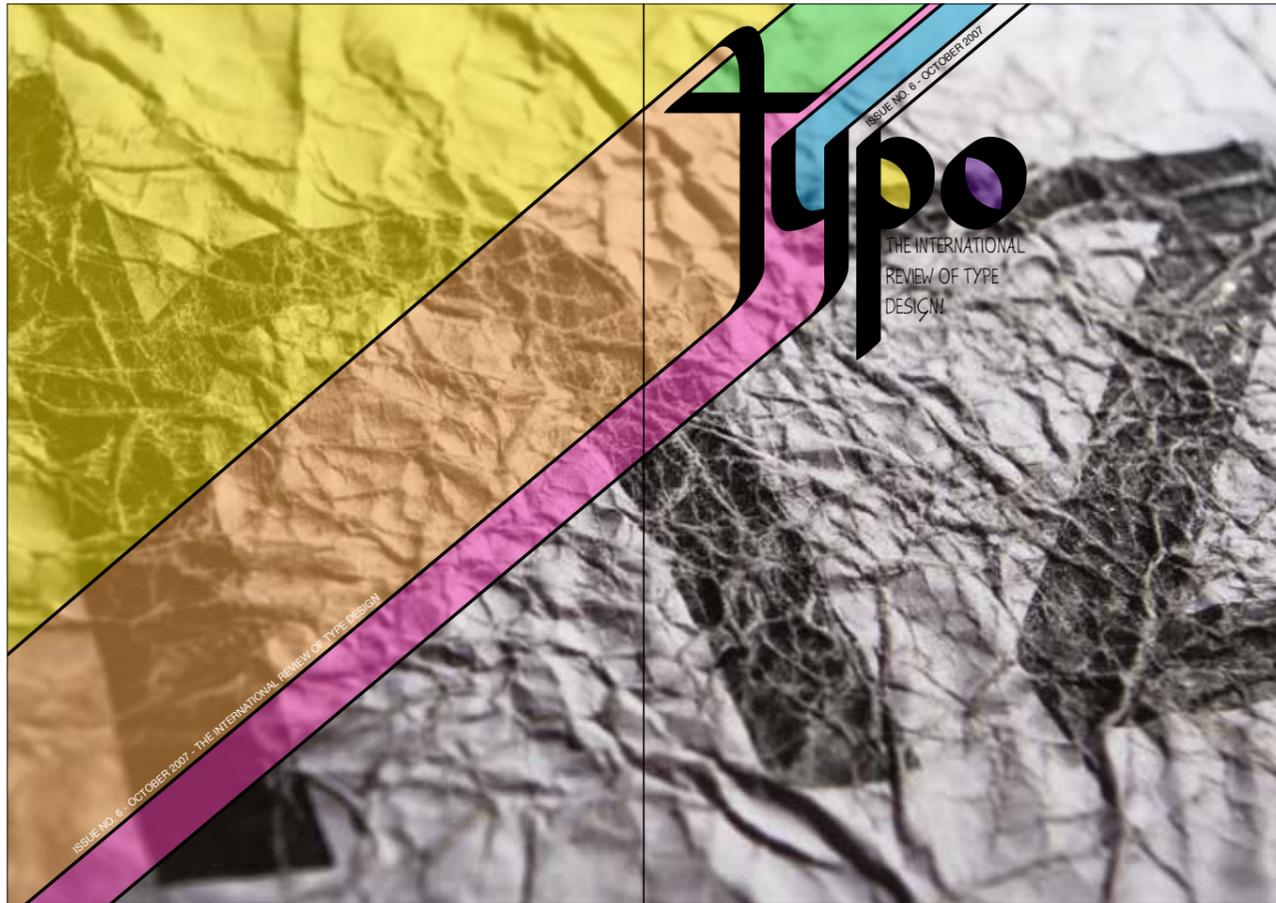
### Article 4

*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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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 a patronising scene of comical black folk running round a yard. The abrasions of the elements, assisted perhaps by the hands of passers-by, strip away a dubious piece of fascist 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 combinations of type and image with similar qualities of randomness, unpredictability and ambiguity. As Brownjohn summarised the method, with laconic precision, in *Typographica*: "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.

<p>RAD IOHEAD /IN_RAI NBOWS /RADIO HEAD/I N_RAIN BOWS/ RADIOH EAD/IN RAINB OWS/R ADIOHE AD/IN_ RAINBO WS/RA DIOHEA D/I</p>	<p>RADIOHEAD/IN_RAINBOWS/RADIO HEAD/IN_RAINBOWS/RADIOHEAD/IN_R AINBOWS/RADIOHEAD/IN_RAINBOWS/ RADIOHEAD/IN_RAINBOWS/RADIO</p> <p>RAD IOHEAD /IN_RAI NBOWS /RADIO HEAD/I N_RAIN BOWS/ RADIOH EAD/IN RAINB OWS/R ADIOHE AD/IN_ RAINBO WS/RA DIOHEA D/I</p>	<p>RAD IOHEAD /IN_RAI NBOWS /RADIO HEAD/I N_RAIN BOWS/ RADIOH EAD/IN RAINB OWS/R ADIOHE AD/IN_ RAINBO WS/RA DIOHEA D/I</p>								
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