

## **Mess: Annual Report 2017**

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**A**  
**journal for chefs, brewers,**  
**artists, musicians and**  
**everyone who consumes**  
**the good stuff.**

**Annual Report 2017**

Mess is a quarterly journal containing interviews, articles and artworks exploring food production, consumption, sustainability and health.

Rooted in Sheffield, Mess draws on the broad landscape of the city's diverse communities to share ideas around how we live and how we can all do it a bit better. From 'pay what you can' initiatives to how to compost your waste and ferment your own sauerkraut, Mess brings together a range of different voices to create and sustain an energised conversation on the future of food.

With rich and varied content from academics, artists, makers and producers Mess disseminates contemporary research and creative practices to a wide public as well as giving individuals working on grassroots projects, social enterprises and charity organisations a platform to share their work, knowledge and passion.

MESS 05

Luxury,  
this  
way

...



MESS 03: p19

## COOKING THE EXCESS

'All food has value'

JULY 17

MESS 02: p9—11

WHAT THE  
WORLD NEEDS  
NOW ISN'T  
LOVE,  
IT'S A  
**MASSIVE  
CUSTARD**  
PIE FIGHT

MAY 17

MESS 03: p14

'BODIES  
CAN BE  
COMPOSTED.  
EVEN BONES,  
EVEN TREES'

JULY 17

MESS 02: p16

Are we heading towards a  
plant-forward food future?

MAY 17

MESS 02: p8—9

**RHĀ  
BAR  
BAR**





**Desserts** To signify the desired sense of luxury, to have foods at this price feel appropriately rich and creamy and sticky and moist. The ingredients are thoroughly processed: desserts are whipped into airy confections, meats injected with water and calves and poultry once saturated and trans fats.

**to create the powerful taste sensations as food first**

**the tongue.**

**only once**

**ar, you say.**

In arsenal of sugar and various sorts sweetener, and enough salt to raise the blood pressure and harden the arteries.

**It's just a festive treat.**

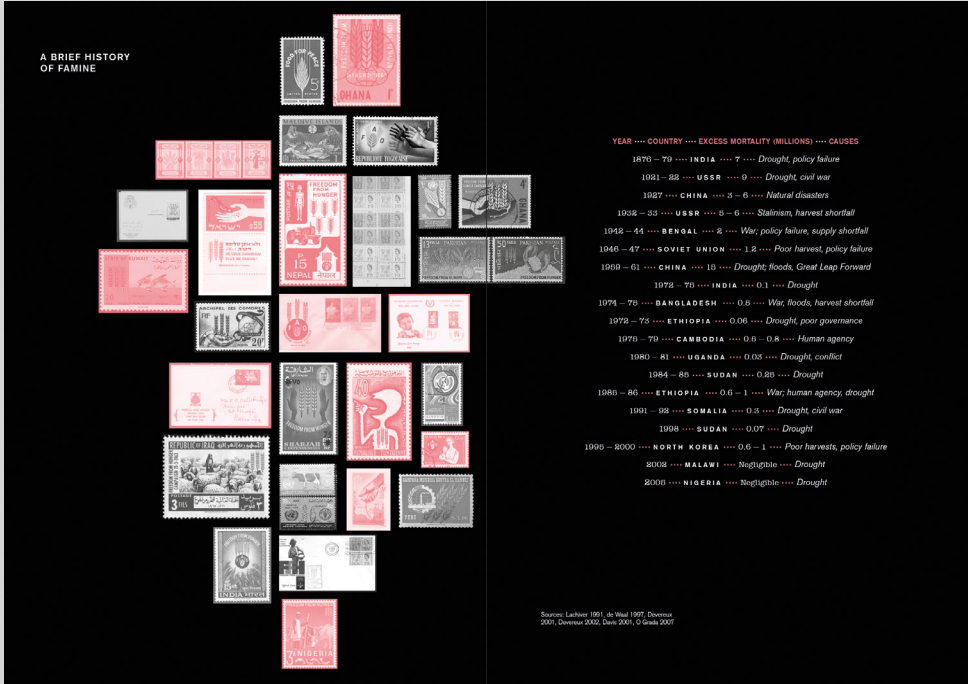
**ed.** A strange treat, really, when you think about it. Why this gaudy excess is a demeritising ruse, since the good things of life are available to almost all, regardless of income level, but this ersatz feast surely leaves us wanting.

**arning.** Our bank balances are draining on empty, our bodies compromised by

**Christmas Trees.** cheap ingredients, and the corporate profits from its production and distribution are gone

**Ring.** offshore via legal tax avoidance, or shareholders in food processing conglomerates and supermarkets.

**the Wheel.** The wealthy and powerful have real luxury whilst the middle class with its substitute and are indebted as a result.



**Spiritual Pop**

**CAITRIONA DEVERY**

Abstaining from food completely during part of the day, or refraining from certain foods, is central to many religions. The Muslim period of Ramadan involves a fast that begins at dawn and ends at sunset and asks believers to withhold food, alcohol, cigarettes, sex, and profane language. Some Buddhists don't eat or drink on full-moon days and other holidays. Catholics fast during Ash Wednesday and Good Friday in Lent (to honour the 40 days Jesus fasted in the desert) and abstain from meat on Fridays in Lent (at least). Hindus commonly fast on new moon holidays and Jews fast on Yom Kippur, when eating and drinking are forbidden for a 25-hour period, from sundown to sundown, as well as on other significant holidays.

Reasons for fasting vary from religion to religion; but bodily purification is one important motivation. For Catholics, fasting was seen as a way to turn fleshly desires and repent for sins and human weakness. Similarly, abstinence as well as getting closer to God is important to Jews. For most people though, restriction and scarcity are not particularly popular ideas these days, certainly not in any spiritual way. The closest example might be the 5:2 diet, or a juice detox.

It is harder than it has ever been to abstain from food and drink. We are surrounded by consumption in a myriad of forms - perhaps Jesus had the right idea; there are no vending machines in the Judean desert.

The varieties of fasting mentioned above are usually tied to a specific month, week or day in a given religious calendar. Fasting can, however, take another form; a moveable fast that is attached to a pilgrimage to a particular place. One such pilgrimage, the three-day Irish Catholic journey to Lough Derg is perhaps one of the most infamous.

Station Island on Lough Derg in Co. Donegal in the North of Ireland has hosted Catholic pilgrims for hundreds of years. They were driven to suffer away their sins on the religious rock called St Patrick's Purgatory. Reachable only by boat, the island is built out as a route which pilgrims must traverse each day.

Barefoot the entire time, pilgrims kneel, walk, on purpose-shaped rocks and pray during a three-day exposure to the unforgiving Irish elements. This is a modern day mortification of the flesh; the pain of the rocks on soft soles (and souls) a modern form of self-flagellation. As well as footwear,

mobile phones and music devices are banned. Sleep is strictly rationed. It's one of the most grueling Christian pilgrimages in the world. In the past the purpose was purely religious, but now the fasting is linked to an empathy with involuntary hunger and poverty, as the website says, "the daily reality that faces many people in our world today".

There are rules about what can be eaten and when. One meal is had each day: tea-coffee, dry wheaten bread, toast or oatcakes. On the third day the meal is taken after leaving the island. Soft drinks can be consumed throughout the third day. In the 1980s and 90s my mother frequented Lough Derg almost annually, whether that was her idea of a summer holiday or an opportunity to escape her four children, I have never asked. On her return she always brought a 2 litre bottle of Cream Soda from Pebligan, a village near the island. It was a fizzy drink, we never had in our Midlands shops and we jumped on it as soon as she came in the door. So for me, Lough Derg is curiously associated with a memory of indulgence: the fizzy, sickly vanilla-sweet taste of Cream Soda. Not at all what was intended, I imagine.



**FOR A SIMPLE SCIENCE ON**

not have such breakdown including yoghurt or, he process ion typically gains by area different cti? The key arey affect this breakdown occurs in

phenomenon and lic

ation was reduced by the simple → side

ce in the beer making the presence ther forms

of sugar breakdown encouraging an accumulation of alcohol. The carbon dioxide generated by fermentation causes dough to rise during bread making. The traces of alcohol produced are lost during baking.

Fermentation has historically been used to preserve food because the presence of certain bacteria leads to the accumulation of antimicrobial fatty acids such as lactic acid (lactobacilli) under anaerobic conditions. The cabbage is finely shredded, layered with salt and left to ferment. No bacteria are added to the mix because as-borne lactobacilli readily grow on the sliced cabbage. Two molecules of lactic acid are produced from one molecule of glucose and no carbon dioxide is generated in this fermentation. Lactic acid reaches levels that eventually inhibit bacterial growth and prevent secondary contamination. Lactic acid is the end product of the bacterial fermentation, much the same way as ethanol is produced by yeast.

Although the process of fermentation had been used for thousands of years, it was only in the 1850s that Louis Pasteur identified microbes as the cause of the process of sugar degradation in the absence of oxygen. Most microbes gain more energy per gram of sugar in the presence of oxygen, as this allows the

favoured very efficient respiration process to take place producing just water and carbon dioxide. The by-products of fermentation are the keys to our use of the process in food processing from bean based stinky to fish based garum.

Although the sign painting work paid the bills and sent me on some interesting excursions, my passion

**Featured Artist**

**STEVE MILLINGTON**

Steve's new artwork will be launched at Peddler and available from APG Works stall 6/7 October.

Some Peddler goes might have seen your work in different bars and restaurants across Sheffield, but for those of us who aren't aware can you tell us a bit about who you are and what you do?

I'm a Lancashire lad from and lived but I've lived in Sheffield for many years now. After leaving Art College I worked and trained as a designer for a glass engraving company. It was pretty nice. On moving over the Pennines to Sheffield I became obvious that my glass engraving skills weren't going to lead me into a full time job. My complete choice I knew out a charcoalboard design for a job a friend worked at, one thing led to another and the next you know I was travelling to and down the country working as a sign painter.

Recently however, I have returned to the sign painting. People seem to have become tired of laser cut vinyl signs, the very thing that had very nearly killed off the skill of the traditional sign painter. Whereas once spent years learning your skills and seeing your sign bear breath in hand, you can now tap out a design on a computer keyboard press print and

was to earn a living as an Illustrator. Through a friend posting my illustrations on a website I ran, I got the odd commission for illustration and design work. One commission was as a skateboard deck designer for Flip skateboard team (a UK team/company based out in California). I did a number of different projects through their top skater Geoff Rowley including a few for Vans. After that the commissions started to come in a steady stream and before I knew it I was working full time as an illustrator and had all but dropped the sign writing.

My work was a cluster of different styles that same area - John's general store on Ecclestone Road, Porter Pizzeria and Burns Organic both on Sharncliffe Road, again, where, with the help of a rather skilled traditional sign painter, Russ Young more work will be popping up very soon. You can see your handiwork at the hubbub, Sharncliffe.

then send out a TTS led to click in a shop facade. But people increasingly seem to want the skill of the traditional sign painter to adorn their shops, so I will have one foot in the small but in some places flourishing world of traditional sign painting.

Where can we see your work in Sheffield? You can see my work popping up all over Sheffield. I think my first main shop facade and still one of my favourites was JH Manns, Falmington on Sharncliffe Road. My work was a cluster of different styles that same area - John's general store on Ecclestone Road, Porter Pizzeria and Burns Organic both on Sharncliffe Road, again, where, with the help of a rather skilled traditional sign painter, Russ Young more work will be popping up very soon. You can see your handiwork at the hubbub, Sharncliffe.

Coffee Company Aberdon Court, Division Street and various seasonal window displays throughout Sheffield. My illustration work is much better travelled and the growing list of clients is now global.

Is there a common theme that runs through your illustration and sign work? I do have a common theme - that being food. From coffee shops to traditional fish and chip shops, I think with the resurgence in artisan products and the desire to connect to a distinct difference to the supermarket culture, there is a resurgence in the history of the traditional High Street.

Finally what food keeps you going when sign writing or illustrating? I can't really say that I have a favourite food for sign painting, other than maybe porridge to start the day and fruit to snack on. It was a bit more when I was working 'on site' I've usually caught up in what I'm doing that I forget to eat altogether (or that could be because I'm self-employed and we don't get paid for breakfast). Asking about what I was working on a piece on site you do get somewhat engrossed in the job at hand, so much so that I was recently painting a Mothers Day window splash of hearts and flowers outside on a shop window while the bank just next door was being robbed and I didn't notice a thing.

**Peddler & dust in association with AS&P**

**Meas**

**Featured Artist / Steve Millington**

**In Review / The Science of Fermenting**

**Features / Microbial Menos / Mess Flora**

**/ Right in the Guts / Our Daily Bread (and Beer)**

**Meet the Traders / Homebros / Huggins & Co**

**Featuring Photography by Heather Isobell**

**Will at Vox Multimedias**

FEATURING  
PHOTOGRAPHY BY  
HEATHER ISOBEL  
HELENA MARIE  
WILL ROBERTS  
MARCUS SARKO  
FEATURED ARTIST  
LAURA KNIGHT  
STUDIO  
IN REVIEW  
EATEN BY...  
FEATURE  
OOZE AND  
WOBBLE

Mess

Nº1

Nº2

Mess

FEATURING  
PHOTOGRAPHY BY  
HELENA MARIE  
KARINA LAX  
FEATURED ARTIST  
FLORENCE  
BLANCHARD  
IN REVIEW  
LAURA HIGHAM,  
WHAT WE HEAR  
ANOTHER  
FINE MESS  
INTERVIEW  
NEEPSSEND BREWERY  
MEET THE TRADERS  
JABBERWOCKY /  
SHOOT THE BULL

FEATURED M  
RACHA  
LIBBY  
IN REV  
FO  
R

M

MAKER  
EL COLLEY  
/ PELL, APGWORKS /  
IEW / MYHARVEST  
OD CYCLE /  
REAL JUNK  
FOOD PROJECT  
FEATURES  
PRESERVING TIME /  
HARVESTING SUNSHINE  
INTERVIEWS  
RANBIR LAL /  
DARRELL MARYON  
EET THE TRADER  
THE DEPOT  
FOOD WASTE:  
A GLOBAL PROBLEM  
FEATURING PHOTO  
KARINA LAX  
MARCUS SA  
HEATHER

**Nº3**

**Mess**

FEATURING PHOTOGRAPHY  
HEATHER ISOBEL  
WILL AT VOX MULTIMEDIA  
FEATURED ARTIST  
STEVE MILLINGTON  
IN REVIEW / THE SCIENCE  
OF FERMENTING  
K'S /  
GREENFINGERS  
FEATURES  
MICROBIAL MARVELS /  
A FERMENTING CITY  
RIGHT IN THE GUTS  
MESS FLORA  
MEET THE TRADERS  
HOMEBOYS  
HOGAN'S CIDER

**Nº4**

**Mess**

FEAST  
/ FEATURING  
PHOTOGRAPHY BY  
HELENA DOLBY  
FEATURED ARTIST  
GEO LAW  
FEATURES  
A BRIEF HISTORY  
OF CHRISTMAS /  
ALL THAT LUSTERS  
THE S... FIELD  
RIVIERA  
MEET THE T...ERS

**Nº5**

**Mess**

AMINE  
STAMPING  
SAPARILLA: THE  
OF SOBRIETY  
LAL

Now in its second year, Mess is looking to further develop its audience, influence and impact, both within Sheffield and further afield. To achieve our ambitions we require funding and support. We are looking to establish like minded strategic partnerships within the following areas to aid the journals growth:

**City representative /  
advocate / ambassador**

**Arts, culture, food and  
sustainability research**

**Commercial**

**Digital**

**Distribution**

**Education**

**Events**

**Social media**

## **2017 – So Far**

Developed brand and put the partnerships in place to launch, produce and distribute 6 issues (composed of 184 pages of creative content, featuring 37 contributors)

Appointed Dr. Laura Mansfield (Feast, Corridor8, Eating Histories) as editorial lead

## **2018 – Now & Next**

Develop online platforms to complement and offer additional opportunities for contributors and audience engagement

Offer companion launch events featuring contributor presentations and fayre

Take Mess to other cities and regions

Engage more communities with more diverse themes and content

Previous and existing partners include Peddler Night Market, ASAP, Dust, GF Smith, Antalis

If you or your organisation would like to find out more about how working with Mess might benefit your activity, community or city please contact:

**Dr Laura Mansfield**  
**Laura@du.st**  
**0114 258 2266**

