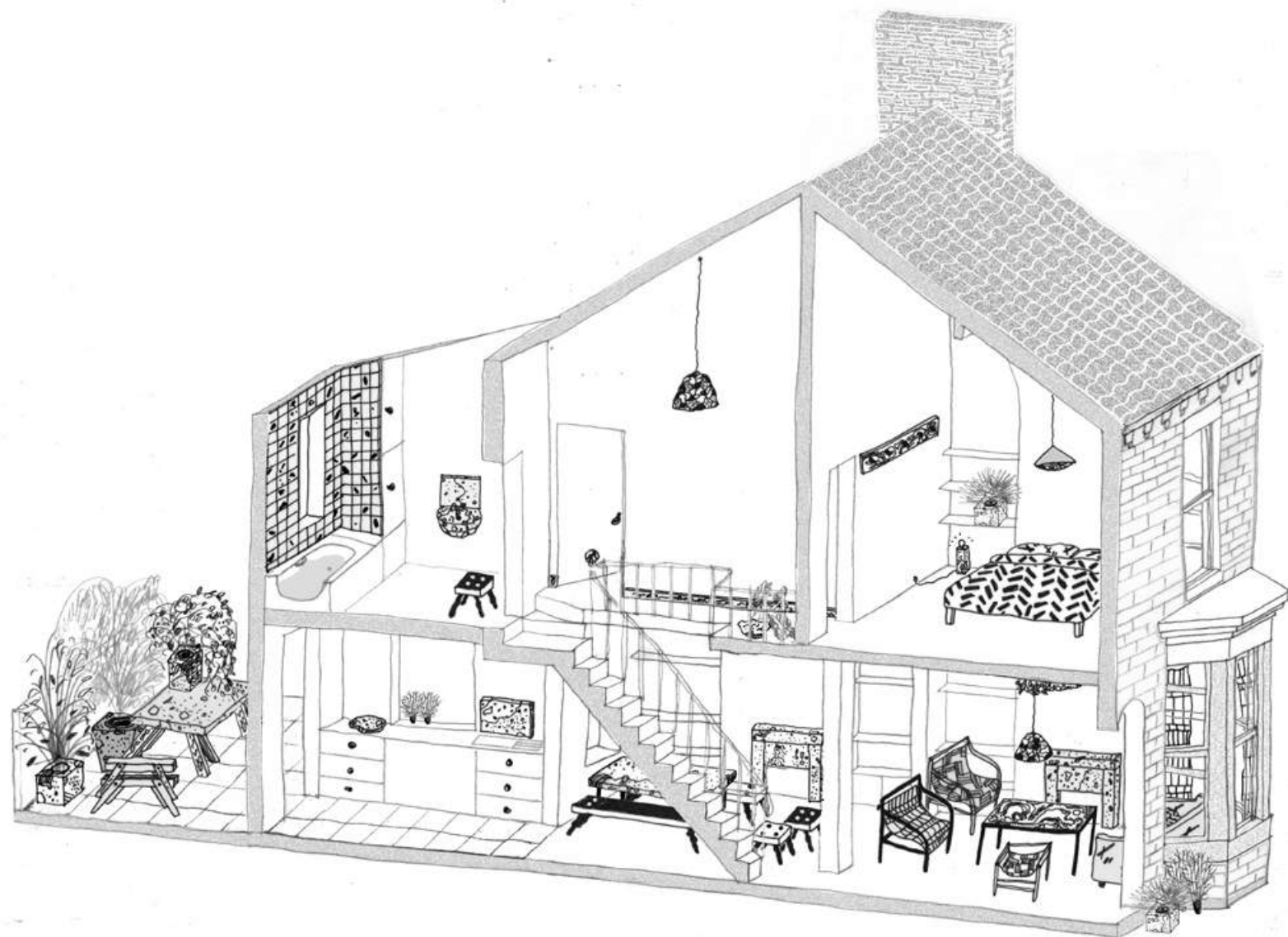




GRANBY WORKSHOP
CATALOGUE 2015



GRANBY WORKSHOP

This is a catalogue for Granby Workshop, a new social enterprise in Granby, Liverpool manufacturing handmade products for homes. Every product within these pages can be bought online at www.granbyworkshop.co.uk.

Granby Workshop has grown out of the community-led rebuilding of a Liverpool neighborhood, following years of dereliction and institutional neglect. Our first range of products is a set of handmade features, designed for refurbished homes in Granby to replace elements that were stripped out of the houses as they were boarded up by the council. Mantelpieces, door knobs, furniture, fabrics and tiles have been made and developed in the Workshop's current premises on Granby Street.

Granby Street was once a lively high street at the centre of Liverpool's most racially and ethnically diverse community. The demolition of all but four of Granby's streets of Victorian terraces during decades of 'regeneration' initiatives saw a once thriving community scattered, and left the remaining Granby Four Streets sparsely populated and filled with tinned up houses. The resourceful, creative actions of a group of residents were fundamental to finally bringing these streets out of dereliction and back into use. Over two decades they cleared, planted, painted, and campaigned in order to reclaim their streets.

In 2011 they entered into an innovative form of community land ownership, the Granby Four Streets Community Land Trust (CLT), and secured 10 empty houses for renovation as affordable homes.

As new occupants are finally moving into freshly renovated terraces that had been empty for thirty years, Assemble have set up Granby Workshop as a means of continuing to support and encourage the kind of hands on activity that has brought about immense change in the area. Training and employing local people in experimental manufacturing processes, the Workshop will sell a range of products that are Made in Granby. Profits will support a programme engaging young people aged 13 to 18 in creative, practical projects.

Mantelpieces cast using brick and rubble construction waste from the Four Streets, ceramic door handles smoke-fired in sawdust filled barbeques and tiles decorated with colorful hand cut decals have already been installed in the CLT houses. These designs form the basis of our first range of purchasable products, alongside new objects developed in the Workshop. All products are manufactured using processes which embrace chance, so that each is unique, developing in the hands of the people making it.

www.granbyworkshop.co.uk



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This catalogue contains information on our products and how they are made alongside a collection of images and texts that provide some background to the project.

These include thoughts, recollections and articles contributed by local residents and people who have been involved personally or professionally in the Granby Four Streets. Some of these texts are transcriptions from conversations recorded during our time working in Granby.

It would take a much larger document than the one in your hands to present a complete picture of the complex history and character of Granby. This catalogue is not a textbook, but a scrapbook that we hope gives a sense of the events, people and places that led to Granby Workshop and its products.

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from the port and shipping. There were more millionaires here than in any part of the city. The streets immediately around and behind Princes Avenue contained smaller houses which were still a good size, with basements and attic lofts, built by Welsh builders between 1870 and 1900. They serviced the shipping industry and were built for the workers, artisans and the army of clerks who could walk to work in the city centre at the great shipping companies.



Built on a leased-out section of Toxteth Park (once a royal park and hunting forest), this was a sedate area pre-war, where pubs, workshops and factories were disallowed. It was old fashioned, quiet, and safely conservative. It was these streets that became the centre and the symbolic home to the black community from the 1920s onwards. The Liverpool-born black and mixed heritage population were in turn joined by the Somali and Yemeni communities. A small Mosque was added to the list of religious buildings. The Granby Triangle and Liverpool 8 soon replaced Toxteth Park in the vernacular of its new citizens.

After the First World War the wealthy began to leave the area, leaving behind huge houses that were ripe for being split up for cheap multiple occupancy. The middle classes also began to drift from Granby as artisans and shipping clerks moved out across the city. In 1919 the black community was shaken by the race riots that followed the First World War. The level of anti-black hostility and violence was unprecedented, with organised gangs of up to 10,000 searching the city for black men and attacking them in their homes and on the street. Black boarding houses were ransacked and set alight and black men and their families were forced to move to the local Bridewells (police stations) for their own protection.

Through the 1920s and '30s black families continued to move up the hill to Granby from the southern docks. The city's 'Sailor Town' attested to Liverpool's history as a maritime city, and was home to a huge variety of nationalities - mainly West African, Chinese, Indian and Caribbean, living alongside the Irish population.

In common with its population, Granby buzzed with an international flavour. There were more than sixty shops lining Granby Street, often selling food and goods that could not be bought elsewhere. The street represented a culture that had its base in the flow of goods and people.

The constant arrival of ships made Granby glorious. Commodities from around the world could be found in the international shops that lined that street.

Jacqueline Nassi Brown, *Dropping Anchor, Setting Sail: Geographies of Race in Black Liverpool*, 2009

British shipping boomed briefly during in the post-war period, and immigrants to Liverpool in the '40s and '50s came mainly from seafaring communities, including many from the Caribbean (mainly labourers and transport workers), West Africa (overwhelmingly seamen), smaller numbers from Somalia and Yemen (all seamen), Pakistan, (boarding house keepers and seamen), India, and China (specialising in catering).

The rhythm of the sea beat through Liverpool 8; which with its clubs, music, cafés, and out of hours drinking was quite different to the rest of the city. Granby was desperately poor, but still dancing in spite of it. There was a feel good factor here in the two decades that followed the Second World War. Richard Whittington-Egan's book, *Liverpool Roundabout* (1957), describes over twenty-three clubs and 'shabeens' in the Liverpool 8 area during the 1950s. The clubs were also place to eat out and celebrate social and family occasions: and included the Ibo, the Yoruba, the Nigerian, the Federation, the Somali, the Sierra Leone and Silver Sands. Granby's night clubs were

Granby: A History.

Madeline Heneghan & Tony Wailey

The Granby triangle, running from Upper Parliament Street, along Princes Avenue and Kingsley Road, with Granby Street at the centre, represents the historical focus of the black community in Liverpool. Before them were the merchant bourgeoisie of many countries, artisans and shipping clerks alongside waves of European immigrants, Welsh builders and office workers. More recently it has become the centre of newly settled Somali and Yemeni communities. It has always been an area of historic importance whose beating heart was based upon the movement of people, markets, music and the sea.

Walking along Princes Avenue to Princes Park gives you an idea of the area's former affluence. It is not so much the cosmopolitan collection of religious buildings that you pass at the beginning of your journey: the High Anglican, the Welsh Congregationalist, the Jewish Synagogue and the Greek Orthodox, but the spaciousness of the wide boulevard itself. Princes Park between 1870 and the end of the First World War was dominated by merchants and commerce; its wealth coming



frequented not just by the black community, but by white locals, bohemians and music lovers from across the city. Music was the life-blood of Liverpool 8.

In the 1970's the area began to change with the closing of the south docks and the decimation of Liverpool's already small industrial base. Still, Liverpool 8 continued to look outwards across the Atlantic. Historian Mark Christian refers to Liverpool as being a very Americanised city and this was especially true for its young black population. A new generation emerged in the 1960s and '70s, brought up with the influence of the Civil Rights movement: a young population for whom identity versus racism became central. While Councillor Margaret Simey argued that Liverpool 8 was not a ghetto in the American sense but a mix of dual heritage families, equally disinherited, black youth nevertheless identified with the black diaspora and appropriated the ideas and practices of the Civil Rights and Black Power movements in opposition to their own experiences in Liverpool.



Social and Economic Historian, Mike Boyle, with his own black and Irish heritage, talks of the decline of the area during this period: *'Gone is the busy thoroughfare that once was The Street with its numerous general stores, ironmongers and local butchers, its international food stores, and cars lining the pavement.'* The 1970s saw a downturn in the fortunes, not only of Liverpool 8 but the city as a whole, with black youth hit hardest by rising unemployment rates.

Institutionalised racism in employment and education, set against the backdrop of decades of police brutality by an overtly racist force was the experience in Liverpool 8 in common with other inner city black communities such as Brixton and St Paul's in Bristol. The resulting 'Toxteth Riots' brought Liverpool 8 worldwide media attention and defined public perceptions of the area for decades after.

The upsurge of anger that exploded onto the streets of Liverpool 8 in 1981 has been well documented. Much has been made of lawlessness and destruction, but an examination of events

also reveals a high level of organisation and co-operation between those involved. This was neither an immigrant demonstration nor a race riot. The police were clearly the target.

With a community having been ignored, ostracised and isolated, the staff of Granby's Methodist Centre reminded Lord Scarman, in the aftermath of the disturbances, that black residents of Liverpool 8 were British born: *'they are of mixed racial origins, so white and black families are interwoven in a complex web of loyalties and friendships and kinship networks, a mutual lack of trust and feeling of isolation and rejection in relation to the rest of the city'*. It was the absence of recognition that the Liverpool born black community was as Scouse as anyone in the city, that made the events of 1981 so angry.



It took nearly another decade of stagnation after the 'uprising' of 1981 for the whole area of the south docks to be seen as ready for 'renovation.' In the decades that followed the regeneration proposed for Granby Street and the Granby Triangle came in fits and starts. Compulsory Purchase Orders (CPOs) of the classic streets dislodged the old resident community. Through these various phases people became sick of questionnaires, surveys and consultants - 'like living in a zoo' said one. Housing associations were building new estates further up Granby Street, but many of the resident black community were cleared away.

Writing in the Observer newspaper in July 2011, Ed Vulliamy commented that, *'Thirty years on from the riots, one walks up Princes Avenue. When you turn left and along Granby Street, once the spinal cord of Toxteth,*



you walk into what feels like a tomb... The eerie streets are all but deserted, Victorian terraced houses of good solid stock condemned, abandoned and empty for 18 years now, their windows either bricked up or covered in steel sheeting, as though to obliterate any family or human life - any memory of Christmas, love, argument or sex the household may once have held.'

Civil war and famine have brought new waves into Granby and Somalis and Yemenis now make up much of the population. The area is changing accordingly, and the Granby Triangle shows signs of life. The maritime thread continues: The Somali Community Association was opened in 1989 by older men who had gone away to sea, counterparts to the Yemeni seamen who first arrived in 1948. But the shore-life of a seafaring community is largely missing; the shops, bars, nightclubs, blues clubs and music have gone from Granby Street.



In the past decade Liverpool's black and racial minority communities have become more geographically spread across the city, and areas that were almost exclusively white are beginning to change as the city becomes more diverse. It is a development that is to be welcomed, but there is also a feeling that Granby Is a community that has lost its focal point, having been eroded by successive waves of failed regeneration.

The Granby Triangle recalls Henry Ford's advice that failure is the opportunity to begin again only more intelligently. This history was written as part of the Four Corners Project, which aims to restore the empty shops on the corners of Granby and Cairns St to public use, part of decades of action by Granby residents determined to fight for their homes and for their heritage. Recent progress in re-populating and re-invigorating Granby is testament to the tenacity and creativity of these residents who have stayed and weathered the storm.

Madeline Heneghan & Tony Wailey

This history was written for What's Your Granby Story, a collaboration between Granby residents and Writing On the Wall, commissioned by the Granby 4 Streets Community Land Trust as part of the Four Corners Project.

Why were the Four Streets emptied out anyway? A Granby back story

Jonathan Brown

Granby's Prince's Park district in Toxteth, Liverpool 8 is a national treasure, whose treatment has for decades been a national disgrace.

Princes Park was developed in the mid 19th century as a 'Hyde Park of the north' by the brilliant Crystal Palace architect Joseph Paxton, and the area laid out in subtle hierarchies by the prolific Welsh masterplanner Richard Owens.



The broad Victorian boulevards, dignified villas, tall 'brownstone' townhouses and classical brick terraces that Paxton and Owens bequeathed Liverpool 8 enjoyed a cosmopolitan mid-20th century hey-day as the Brooklyn of Europe, until racist policing, economic collapse and crass housing policies sparked July 1981's infamous uprising, for which the blighted heartland, Granby Street, appeared until very recently to be unforgiven.

Authorities euphemistically describe Granby as the "focus of sustained regeneration activity since the early 1970s", code for interminable cycles of top-down displacement, dereliction and renewal, which have torn at the social fabric and fragmented Owen's sophisticated street layout.

The spectre of Compulsory Purchase Orders (CPO) have hovered over Granby for fifty years, ever since Liverpool's 1966 Housing Plan condemned three-quarters of its inner city housing as 'slums' in need of clearance.

Granby Street's thriving shops and street markets were stifled in the 1970s, severed from their sources of passing trade by a new estate concreted over the truncated Parliament Street end, where a massive compulsory purchase programme was clearing the way for the first sections of M62 inner motorway, a planning disaster mercifully never completed.



Much of the modernist housing built across L8 at this time, like the deck-access Falkner Estate, high-rise Entwistle Heights and mid-rise Milner House, was so poorly designed and managed, and so alien to Liverpool's traditional open door street life, that it lasted barely a tenth of the time of the terraced houses it replaced, and was demolished within 10 or 20 years of completion, leaving the city still paying for blocks long-since knocked down.

During the 1980s and 90s, the radical excesses of 'high rise and highways' planning were replaced by their conservative antithesis, the ultra-suburban, low rise and low density bungalows, semis and closes typical of the time. Brookside suburbs transposed onto Coronation Street inner cities, an approach still favoured by social landlords today.

Such cul-de-sac estates were at first designed defensively, like circled wagons, with one way in and out, and walls around, the physical response to a climate of social breakdown and fear of crime in the wake of rapid depopulation and riots. Later layouts retain the low density but return to face the old main streets.

As homes these have been broadly popular and successful, but the price of steadying the ship has been a much lower population, smaller houses, disconnected walking routes and far fewer local shops and services: an artificially suburbanised inner city.

Though radically different architecturally, the common thread between all the top-down regeneration approaches since the sixties was the idea of 'comprehensive redevelopment' - the red-lining of groups of streets for

demolition and replacement, with compulsory eviction and acquisition if need be.

In the early 1990s Granby residents won a crucial CPO Public Inquiry after another long running battle against comprehensive demolition, but not before the ten streets defining the central section of Granby were lost. The late Dorothy Kuya (1931 - 2013) took a lead role in bringing the bulldozers to a halt before they reached the final four streets - bequeathing us the only section of historic Granby that survives today.

Dorothy described the demolitions as a deliberate policy to disperse the black community.

"What has happened here is a scandal," she said. "It is not only decent homes that have been destroyed, it is a whole community."

She was particularly scathing about the new suburban housing that was put up to replace the demolished homes, saying they were "pokey and cheaply built" and already looking the worse for wear.

Four streets were eventually saved. So a victory of sorts, I ventured. "We may have won the war but many were killed," replied Dorothy in her characteristically terse fashion.

Interview with Dorothy Kuya by Angela Cobbinah in Black History 365 magazine (see 'Ghost Town' from October 2011),



PATHFINDER

By the late 1990s, with much of Granby decimated but the CPO apparently resisted, it seemed that sanity would ultimately prevail in the final four streets: Beaconsfield, Cairns, Jermyn and Ducie.

But in the early 2000s, the tragedy of post-war clearance returned to Granby, in the form of the expensive farce of John Prescott's 'Pathfinder', the £2.2 billion so-called 'housing market renewal' (HMR) programme. Pathfinder aimed to lift low house prices by reducing the number of houses, just at the moment that the economies and populations of northern cities were recovering from their post-industrial collapse, and city living was

back in vogue. It was a cure worse than the supposed disease.

The essence of 'Pathfinder' or 'Housing Market Renewal', was to use public money to buy up, board up and bulldoze terraced properties across the north of England, emptying occupied homes so their land could be handed to private housebuilders and social landlords for redevelopment at much lower densities. Merseyside's delivery quango, one of nine in England, was called New Heartlands, run by Professor Brendan Nevin, the academic champion of HMR. It was soon dubbed 'New Heartbreak', and 'New Wastelands' by locals. Even its political champion John Prescott admitted 'they knocked the whole bloody lot down, so you had bomb sites everywhere', while the Council Leader Warren Bradley who oversaw the policy lamented that it had left communities looking like 'war zones'.

Such was the fate of Granby. Pathfinder effectively imposed a further decade of ruinous planning blight on the four streets, during which time many more homes were emptied out, offers of investment were refused, and the buildings left in such extreme disrepair that the south side of Ducie Street was demolished, and corner shops on the Granby junction left close to collapse.

Alongside the campaigning of local residents, throughout the 2000s conservation charity SAVE Britain's Heritage and housing charity Empty Homes ran a 10 year national pro-refurbishment campaign in opposition to the demolitions of Pathfinder. These charities helped link the disparate local anti-demolition groups across northern England to national media support and opened up lobbying routes to MPs and government ministers. Alongside press and politicians, SAVE also introduced the social investors Steinbeck Studios to the Four Streets, who in turn have funded the Granby Four Streets Community Land Trust.

Following the change of government in 2010, the consistent pressure for retention of terraced streets by SAVE + the Empty Homes Agency helped bring an end to Pathfinder, and in 2011, quoting the SAVE report, the Housing Minister informed Parliament of a formal switch in government housing policy to favour renovation and self-build, bringing a reprieve for Granby.

Jonathan Brown, MRTPI, Share the City.org, Town Planner, SAVE Campaigner
September 2015

10 Houses on Cairns Street

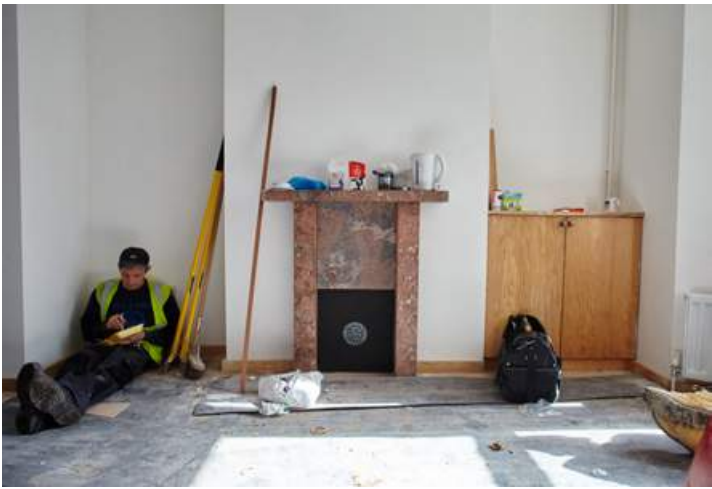
10 empty houses on Cairns St, long designated for demolition, were secured by the Granby Four Streets CLT from the council to refurbish as affordable housing that remains permanently in community ownership.

Work on the renovations started in late 2014. The design of the houses by Assemble uses simple, low cost materials and includes a number of playful, handmade architectural elements that help re-establish the character of the homes following their long neglect. These handmade items were the starting point for Granby Workshop.



10 Houses before works started

10 Houses during early stages of refurbishment



10 Houses during refurbishment

10 Houses during final phases of refurbishment + moving in



Falling damp

Niamh Riordan

'The root of all evil is water. It dissolves buildings' Stewart Brand

A brick building is built in portable units: hand sized. These bricks if made by hand were kneaded like bread before moulding. All that solidity was once wet dirt, but then dirt is the planet's most popular of building materials.

Granby terraces come in red and buff. Red and mottled mudstone dug out of Merseyside usually fires red, but with the right iron content it can turn pale and creamy: an antidote to the red brick snobbery which considered bright red buildings 'fiery and disagreeable to the eye.'¹

All buildings have their private face, and underneath their plaster coats some walls are so piecemeal they're practically collaged. Victorian mortar was lime based and often more brick spacer than adhesive. A builder trying to skimp on cost might skimp on lime, substituting in vegetable soil or dust from roads or the contents of ash pits. Gaps between bricks were stuffed with offcuts of wood, paper or fabric. But terraced houses help support one another.

Tear down a Victorian wall and you will find horse hair, mixed in with lime plaster for its fibrous strength: a prototype of the fibres and shreds now used for strength and insulation. One Granby Street resident suspects that her '60s estate was built with Weetabix. Her cavity walls are probably filled with fibreglass, blown in loose-fill insulation or spray foam. Because air is increasingly a building material too - we construct with bubbles and pockets: holes poked in bricks to save clay and keep out moisture, lightweight hollow breeze blocks, aerated concrete, cavities filled with foamed petrochemicals.

Smeared in a smooth layer of plaster, a wall presents an inscrutable face. Victorians used lime plaster: caustic cousin of quick lime applied by labourers with weak acids on hand to treat the chemical burns. Plaster of Paris - the soft sulphate mineral Gypsum, roasted, powdered, mixed with water and when set, Gypsum once more - was cast for cornicing and ceiling roses: a pretty chunk of ceiling, replaceable when stained black by candle or gas-light smoke. The 'Paris' because Montmartre was once a Gypsum mine, though it's now a hill full of holes.

Ceilings have thickened over the years, dropped false ones hiding bulky services and encasing another layer of air. But they started as the undersides of roofs, the smooth side of that most fundamental barrier. Ceiling, sealing: the two words are etymologically linked². All buildings obstruct outside elements to varying degrees, and a Victorian terrace is drafty - air-tight is a 20th century invention, born of silicon sealants and mechanical ventilation. But every roof attempts to be a watertight obstacle to rain.

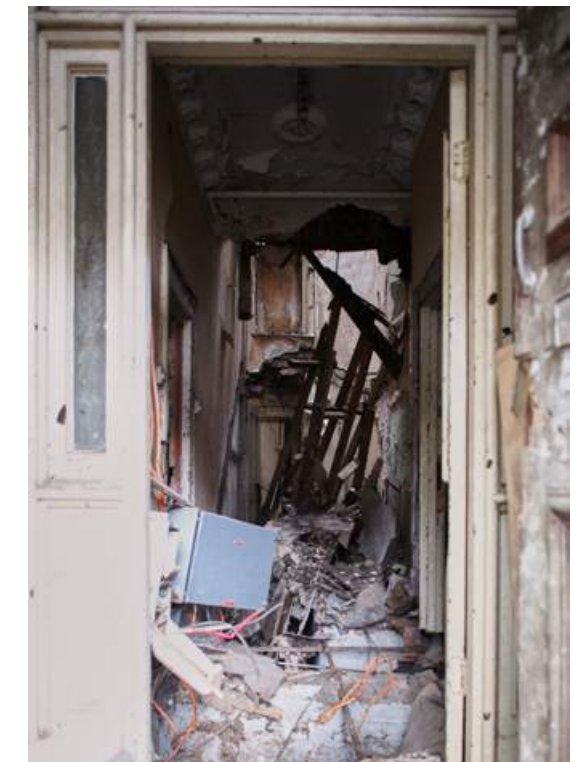
Water is the great corroder and our houses are soft at heart. The 'universal solvent', as Stewart Brand terms it 'makes chemical reactions happen in every place you don't want them.' Stripping lead from terraced roofs is a reliable means of assuring dereliction. As rain enters buildings that have stood solidly for a century 'it warps, swells, discolors, rusts, loosens, mildews and stinks.'³ A house is nothing without its hat.

Niamh Riordan is an artist & writer

¹Isaac Ware, Complete Body of Architecture 1756

²Rem Koolhaas, Ceiling

³Stewart Brand, How Buildings Learn





GRANBY ROCK



Designed in collaboration with Will Shannon.

As houses in the Granby Four Streets are refurbished, discarded materials are picked from skips and given a new life cast into mantelpieces and other products for the home.

Red and yellow brick, slate and stone are cast with sand, pigmented cement and aggregate and then ground and polished, creating a highly decorative surface speckled with rubble.

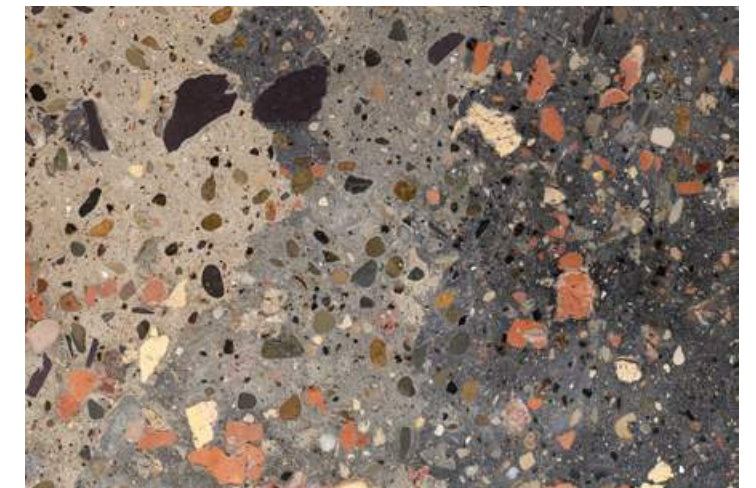


Colours

Whilst every batch of Granby rock contains the same basic ingredients of found rubble, pigmented cement, sand and aggregate, each piece is unique in its appearance. All items can be ordered in 3 main colourways - either featuring red pigmented cement, black or a mixture of the two.



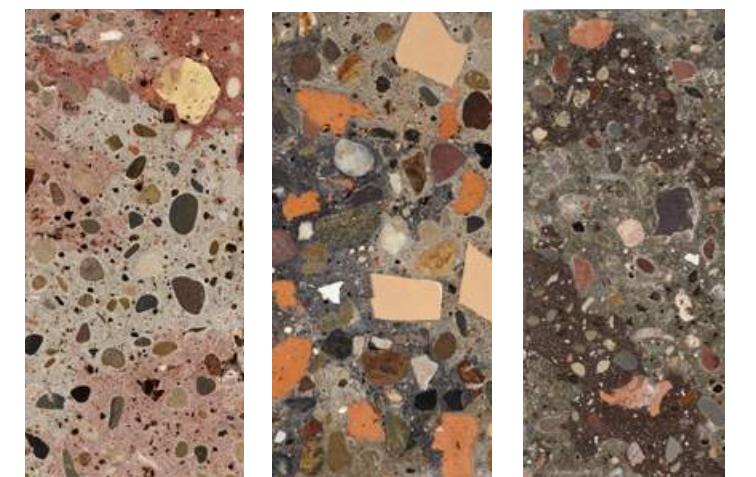
MONOCHROME

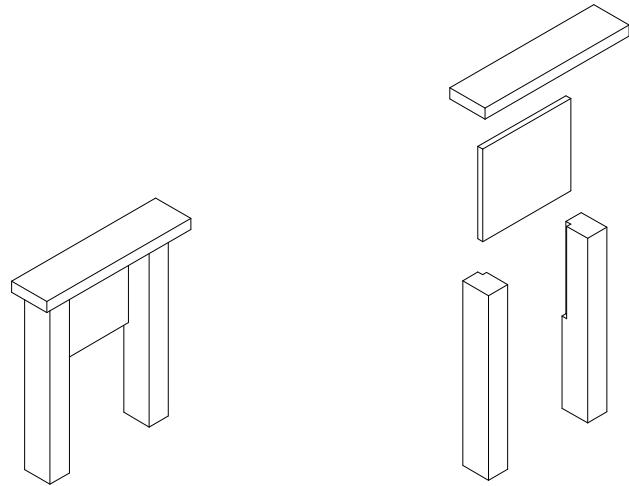


REDS



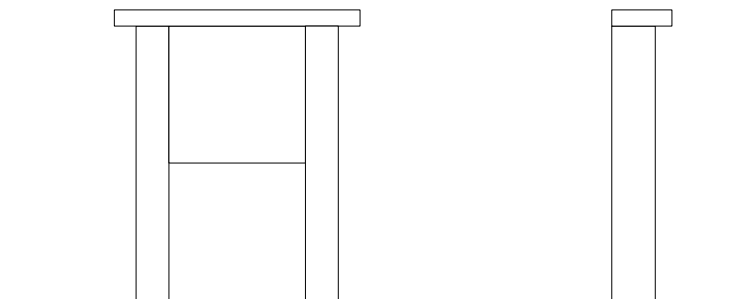
MIXED





MANTELPIECE

A four-piece fire surround that creates a centerpiece for any home. You don't need a working fireplace to enjoy one of our fire surrounds. It's a handy shelf at the heart of your home whether you fill it with fire or not.



"The mantel-piece ought to second the intention of the fire-place as the center of the family life - the spiritual and intellectual center, as the table is the material center. There ought, then, to be gathered on the shelf, or shelves, over the fire-place, a few beautiful and chosen things - the most beautiful that the family purse can afford, though it is by no means necessary that they should cost much, the main point being that they should be things to lift us up, to feed thought and feeling, things we are willing to live with, to have our children grow up with, and that we never can become tired of, because they belong alike to nature and to humanity."

- The House Beautiful By Clarence Cook



BOOKENDS

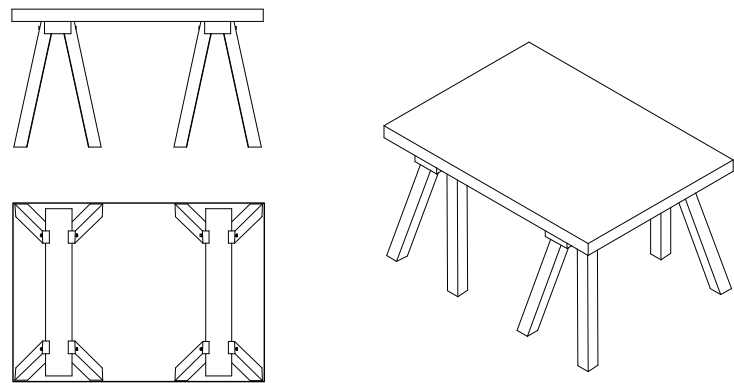
Weighty corners of concrete can support the thickest tomes.





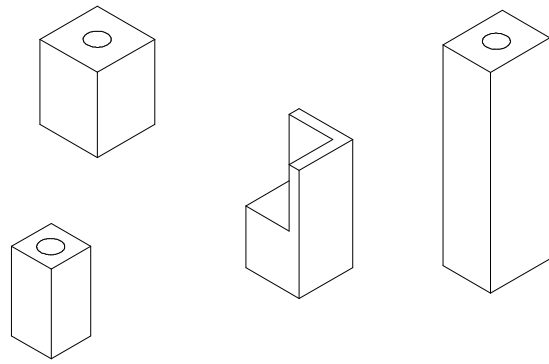
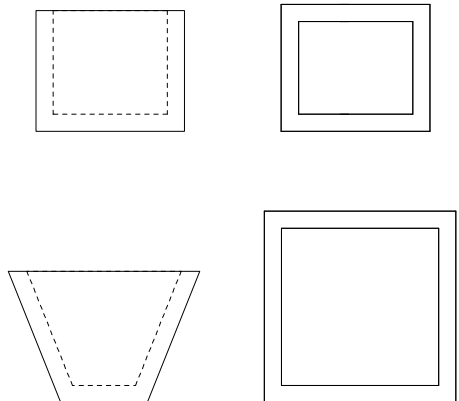
TABLE

Polished Granby Rock slab supported by our Douglas Fir timber trestle legs. At home in the living room or garden.



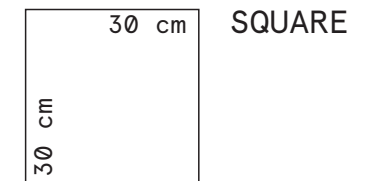
PLANTER

Rough rock planters for indoor and outdoor use. Available straight-edged or tapered in Small and Large sizes.



LAMP

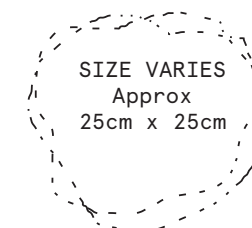
Table and floor lamps made in a range of shapes and sizes. Bulbs fitted with either a recessed or exposed bulb holder for use with a shade.



Heat resistant splats of Granby Rock, ready for your hot pots and pans. Available in 3 shapes in all Granby Rock colourways.



SPLAT



CIRCLE

20 cm diameter

Extracts from a conversation with Ronnie Hughes on SNAP (Shelter Neighborhood Action Project).



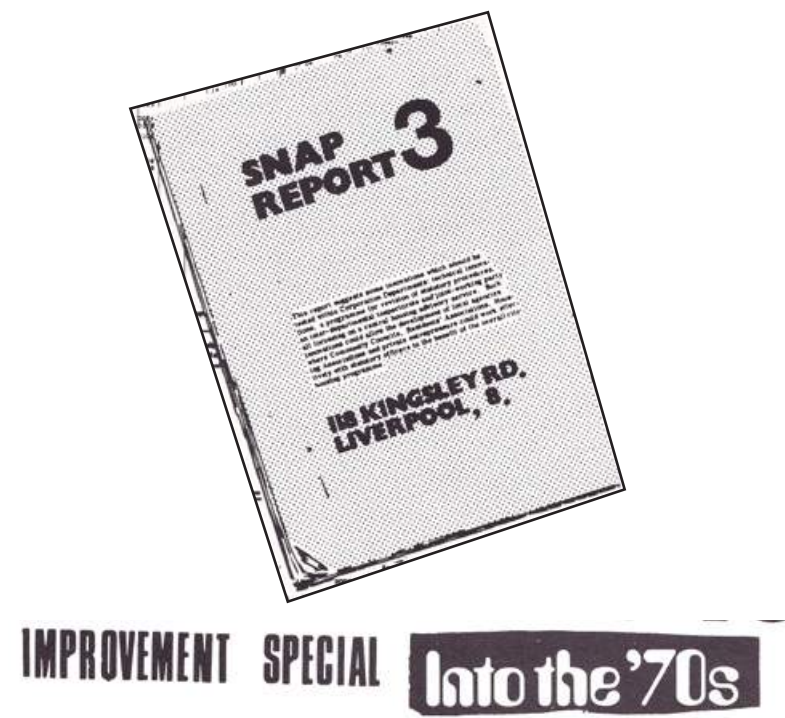
SNAP was a project that ran from 1969-72 in Granby where Liverpool council worked with the homeless charity Shelter. It sought alternatives to the mass slum clearance plans of the 1960's, trialing a more inclusive model of community development that was based around a local office & advisory service with architects, planners and social workers based together in 138 Granby Street.

Background - The 1960s and the M62

Liverpool was failing as a port, there was already talk of 'planned decline', so there was the sense of 'we've got to make the best of what we've got', and SNAP and the whole housing association movement was really part of that.

The neighbourhood then [in the late '60s] was in serious trouble because of the M62. The M62 was supposed to enter Liverpool on the Shankland plan of the early '60s along Parliament St. This blighted both sides of Parliament St obviously. It was known by '69, '70 that it wasn't coming in, but instead the city had planned an inner ring road. So the housing market in Granby, collapsed, and any rogue landlord could buy housing in Granby for next to nothing because the buildings had a very short life. You had a mixture, then, of really long term residents and really bad rogue landlords.

But the advantage of the rogue landlords was that it was one of the few places, not just in Liverpool but in the whole of Liverpool & South West Lancashire where you could, if you were in any kind of trouble, get housing very cheaply. However that really unsettled the area. You had many people with lots of different needs all gathered together. There's evidence in the SNAP report of what turned out to be the '81 riots. There's a policeman interviewed in it and his comment on Granby is that society has put all of its problems in one bin, and the policeman has to sit on the lid of it - and that clearly carried on being the police's attitude.



The SNAP report

SNAP is Shelter, which had only started in 1965 in quite a small way as a homelessness charity

But in '67 Ken Loach made a BBC Play For Today called Cathy Come Home and Shelter just rocketed off the back of that. People (including 12 year old me) had no idea that people were living in the conditions that were shown in Cathy Come Home - still living in Victorian housing conditions or living permanently in ramshackle old wooden caravans, you know, on rubbish sites really. So there was a huge upswing in concern for poor housing, the families being separated from each other into pretty much Victorian workhouses, and actually that's when I decided that I wanted to work in housing.

I started working in housing in '72 in the city council, but by '75 I was at Liverpool Housing Trust where SNAP had just finished. Shelter's theory with SNAP, and they were absolutely right, was that you can't fix an area of multiple deprivation by fixing any single factor, and that you can't leave the people and the place out and do it to them. Sounds common sense now, but that was revolutionary. They looked all round the country for a place to try it out - this system of neighbourhood change - and they arrived at Granby.



The SNAP report is a catalogue of how much they were able to do, and of how much Liverpool City Council at that time just weren't capable of dealing with these issues.

Shelter involved some of the then just getting-going housing associations in SNAP, together with local co-ops and lots of little local bodies and started buying up any empties they could, and getting CPOs. The worst housing conditions were in Ducie St. Ducie St had the biggest houses, and most of them were in multi-occupation. The worst example that is reported in here is one house on Ducie St with 11 families living in it. It's the worst overcrowding I've ever heard of in Liverpool.

They set off with great intentions, and the report is really a story of frustration, of what they weren't able to do. In the end they got quite a lot of improvements done to the houses, they got environmental changes done to the roads - some of the big spaces you see at the ends now, they were spaces for landscaping. They changed the shape of the streets. What was left behind was a Housing Aid office and quite a lot of housing association ownership. And in retrospect, they left behind quite a lot of the problems we're dealing with now. Proper housing funding didn't arrive till after 1974. The Granby houses were getting £1300 to, if they were lucky, £2000 spent on them, when, 3 years later in similar houses up in the North of the city we'd be spending £12-15,000 on them. But having had that money spent on them it meant that they had been 'invested' in for the next 30 years. Really all that the housing associations could do for 1500 quid was sort of 'patch and prop.'

- Ronnie Hughes is a CLT board member and has worked in social housing for over 20 years

HERE'S THE CHALLENGE, NOW, LET'S SEE THE CHANGE!!



All images scanned from the original SNAP report.

Granby Street Recollections

Bea Freeman



My name is Bea Freeman. I was born in Liverpool 8, went to school and worked in the Granby area most of my adult life.

Number 138 Granby Street

In 1972 the Granby Housing Aid Centre was opened on corner of Beaconsfield street and Granby Street at number 138 and I was fortunate enough to get a job there. SNAP moved into this building along with a host of other services: Welfare Rights, Liverpool City Council Housing Department Improvement Section and Liverpool Housing Trust who located their two housing officers in the building. The Centre was a hive of activity. I worked on the front desk alongside another worker, so everyone knew us when they came into the Centre for advice.

Throughout the summer the Granby Festival took place - all of the local parents and kids were involved. The Granby Residents Association acquired a double decker bus from London Transport. This was parked outside the Centre and was taken out all over the place during school holidays on trips to Wales, Yorkshire, and I think once to London. The bus keeper and driver was Walter De-Costa Miller, now deceased. He loved the bus and along with the local children took pride in keeping it clean and maintained.

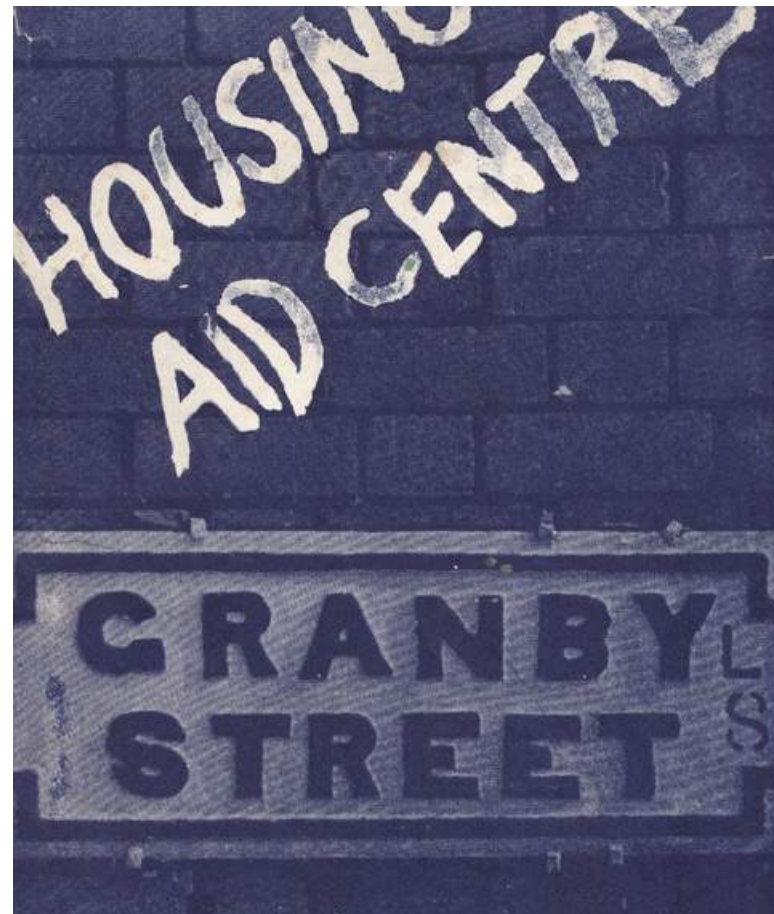
The residents also set up a removal services. Peoples' homes were getting improved and people were decanted to other houses in the area. You paid Bob the driver petrol money. A recycled furniture shop was set up in an empty shop on Granby street. Any person who was offered housing and who needed furniture, to save them from getting into debt, could select furniture from the shop at a very low price.

Granby Credit Union Bank was set up in the Housing Aid Centre. There was a free legal advice service, a Social Workers service, and the first initiative of local community policing was involved with the Centre. The local councillors' surgeries took place there.

A local doctor - Dr Cyril Taylor - who was involved with the Centre, was amongst a group to set up the first womens' refuge in the North West. The Martin Luther King Project (which would eventually become South Liverpool Personnel job agency) was set up from the Centre, headed up by Albert Fontenot and Sue Schaffer.

138 Granby Street was a hub of activity, sometimes open seven days a week. It was a one stop shop servicing Granby's multicultural community with what was required during the redevelopment of the Granby area. For the first time it gave people a choice and voice in the development of their local area.

- Bea Freeman (Granby Housing Aid Centre 1972-77)



Josephine Burger

What was beautiful about it was - you lived in the world. The whole world lived here. As well as being educated by seeing all these different people, it was sort of stretching your life out between you.



When the houses started to get pulled down it started at the end of Granby St. Granby St ran right through to Upper Parliament St then. It was full of everything, every shop. From getting a pair of shoes, to buying a roll of wallpaper or a sack of coal - you could get it. You could even get a shirt on a Sunday morning.

Anything that happened, winning the football, the cathedral being opened, we'd have a party. When Mandela came out of jail the party was fabulous. I made green, black and gold flowers for the window boxes right along, up and down the street and the pub, and bunting for round the doors.

Harold the fish monger had a shark in the window and all the kids, men and women went to see the shark. It was famous, that shop. He went to London, Harold, and fought for the shop. He saved the building for another ten years, that's how it's still up. They were still solid. The older they are the more solid they are - these [in the modern estate] are made of Weetabix blocks and plastic.

But with the age, and overcrowded families, they had to come down. And nobody had the imagination to rebuild. Then after the riots came - it was dead and buried then, right away. All those CPO orders, if we'd had more people's strength and knowledge... we were left to age and despair - they took it and went. They knocked the picturehouse down, they knocked the school down. We weren't allowed a fight.

When they started knocking houses down they asked us to go and have a look at the new houses they were offering. I went on the bus myself. I'm sure the place was called



Camberley Drive, out in Halewood. I said, 'oh god I couldn't'. What if we went all the way out there and we couldn't get back? It was so far then. So we never went - I went to Myrtle St, which was just over the road, but there were the race riots there in '72 so we had to come back, and I've never left since. I only ever went a few feet over the road.

37, 43, 53, 103, 138 and 144 Granby St - I had those shops. 144 was the last one that went. When one was gone, you'd just move to another part of Granby 'cause you didn't want to move out, and then the CPO order would come there, and you'd move to another part. And you know, even though you'd move, you'd look back and it'd still be standing for years later - you could have stayed there.

It was very difficult to get in here, to Granby, so people would come and joyride stolen cars. It was all blocked off, hard for the police come and get them, so the cars would go round and round. Several people were killed. We wanted the houses down, the ones that blocked Upper Parliament Street. In 1991-2 we had a barricade for a year - we sat day and night out on the barricade to stop any cars coming through. We'd only allow fire engines, ambulances, doctors or funerals through Granby Street.

- Josephine Burger, resident of Granby Street





CUT OUT TILES



Glazed ceramic tiles. Straight edged, free-cut or torn, a range of shapes freshly cut from ceramic decal paper are soaked in water and collaged onto individual tiles. Fired overnight in the kiln, they permanently bond to the tile.

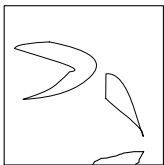
Inspired by vegetation or spontaneously random - the design on each tile is different, and characteristic of its maker. Intermingled with plain ones, these tiles are ideal for the bathroom and suitable for other interior domestic applications. Arrange them in a gridded pattern, or scatter randomly; unexpected connections emerge over time!



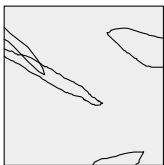
Tiles installed in houses on Cairns Street



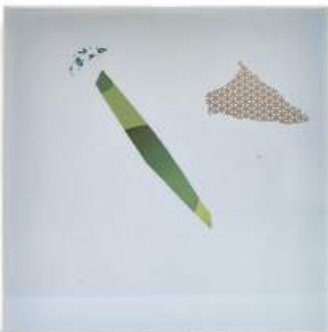
150 x 150 mm (6") TILES



WHITE BACKGROUND
150 x 150mm



GREY BACKGROUND
150 x 150mm



Extracts from a conversation with Michael Simon on the L8 Uprisings



There was perpetual community action in the late '70s, early '80s - you had so many people sitting around discussing political tracts. The Black Power movement crossed over from the States to Liverpool and I think it made people more politically aware about what was happening in the area. By the time I was about 11 I was already involved in the Communist Party.

As a kid, it kind of dawns on you, what sort of area you're living in. There aren't many prospects. You start seeing a lot more conflict. There's also a massive issue of oppression with regard to unemployment and police brutality. And a general lack of direction in the community, civically. Though actually politically it was very, very strong. But it dawns on you that there is increasing police presence, increasing police brutality, and during that '70s and '80s, you had this period of the criminalisation of the black community.

So you had this antagonism, and the police put themselves forwards as the people to be angry with - it wasn't policing the community, it was antagonising the community. I think it was a deliberate ploy. When you'd come home from the city centre, they'd pick people off. And everyone had a criminal record - it was just something that was put upon you, that's what you had to look forward to. By the time I was 12, this was kind of reaching epic proportions. You couldn't do anything against it - there was no fighting back against the police, that was just the society we were living in.

It shapes your brain and how you deal with your surroundings. It becomes attrition: attrition against the state, attrition against anything. And that's where anger started snowballing for me. Personally I couldn't wait for the uprisings to happen.

Funnily enough it started over a guy who my sister went on to marry, and Leroy Cooper - they were all together on the motorbikes. That kicked off and then for three days I just didn't get home. I remember my brother coming to get me, saying 'you better get in,

you better run.' It just built, and built, and built.

The sad thing, I think, is that it shows you where we could have got politically - with all of our strength - but in fact that was really the end of politics in the area, the end of concerted political action. It was us young people that made that happen, if we'd listened to some of the older guys we'd have still been in the same situation now. Maybe there's a history lesson in that - violence very rarely gets you anywhere, maybe we should have listened to them, I don't know. But at the time, well, it's hard when you're angry and young.



After '81 - control and dispersal

It changed the area massively and irreversibly. The strange thing is that there was a real effort to do what they did on Granby St. It kind of mirrored what went on before the uprisings: getting property owners out. My Grandmother got pittance for her two terraced houses. She was a landlady, like a lot of the black community around here, and she got pittance. I think the same thing happened on Granby St. But for me it was engineered - an attempt to break up the politics of the area.

I think there has always been an element of control and dispersal in what's happened here. This was the first place that was bollarded in. Have you noticed how many bollards there are around here? The SNAP report in the '70s, I think that was the beginning of 'design out crime'. It was like the kettling in of the community.

There used to be a sports centre within the community, and they bollarded it off, because they said there were too many 'criminal elements'. They moved the entrance to the other side, and so in order to get in the kids had to go all the way around. The university did the same with the Eleanor Rathbone building - they cut the entrance to that off to. There were protests over that because they were literally turning their back on the community.

And then dispersal. When politics became secondary, in the vacuum 'after the revolution' - the vacuum was filled with drugs: selling drugs, the drug life. Which gave the police and the authorities the opportunity to police it almost like Northern Ireland.

Up until the '90s this [Granby St] was still really busy, most of the shops were still open, and then I don't know exactly which housing policy it was, but Liverpool started actually trying to prove how poor it was to get funds - a 'race to the bottom'. That's when the massive changes came. They were starting to build new stuff, and the

demolitions started. A lot of high density blocks of flats were demolished, and you can say good riddance to some of it - some of it was '50s rubbish, but actually people never moved back in, there was a huge diminishing of the population - spreading people out, that was part of the dispersal.

Looking back on the development of this area, that's why I think what's happened on Granby St is visually important - I think that strangely enough these four remaining streets of terraces are like a monument that will always remind people of those days. It's easy for young people to picture what was lost, because you can extend those four streets in your mind. You had this vision in your head that you lived in rubbish. But I think it was oppression that made us experience the city in a certain way. You didn't look around and see the beauty of where you were. The beauty was in the community, you didn't notice the physical stuff - you couldn't marvel in it, you didn't have time to. Which is a shame really, because maybe people would have looked at this area in a different way if that had been channelled.

This is an area in which all the infrastructure has to be built again. Once you've arrested the physical decay, next is the social and the civic. And actually that's the most difficult. The physical needs stitching together, but the social infrastructure's been shattered, it only exists in pockets. It's a massive job. Slowly, slowly, slowly, looking at the infrastructure, looking at what does exist politically, at the politics that are getting done to us and the politics that exist within the area, we've got to manipulate and change it. And enough of individualism as far as I'm concerned. It's got to be a group effort - community focused, that's the only way forward. Because otherwise, if all this becomes successful and carries on building up, what happens then, Tescos move in?

Michael Simon grew up in Granby. He is a sociologist, and works for the Granby 4 Streets CLT





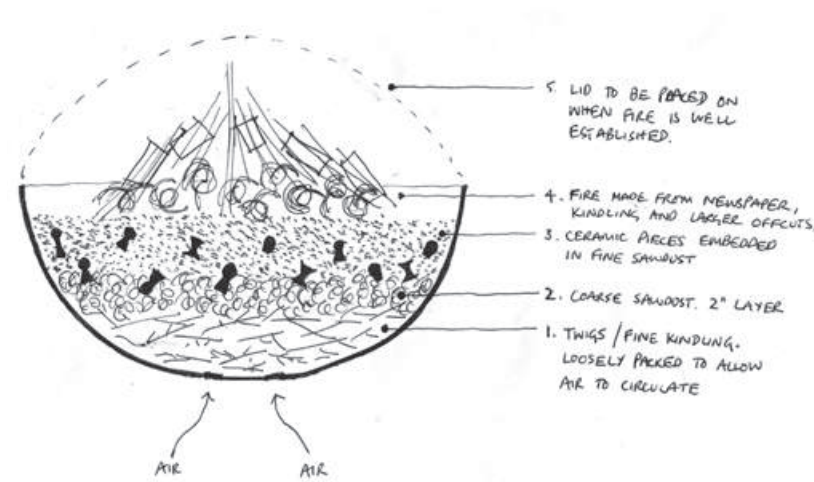
SAWDUST CERAMICS

A selection of smoke-fired cabinet handles and light pulls.

Individually wrapped in tin foil, burnished clay knobs are buried in a bbq filled with sawdust, set alight and smoked for 12 hours.

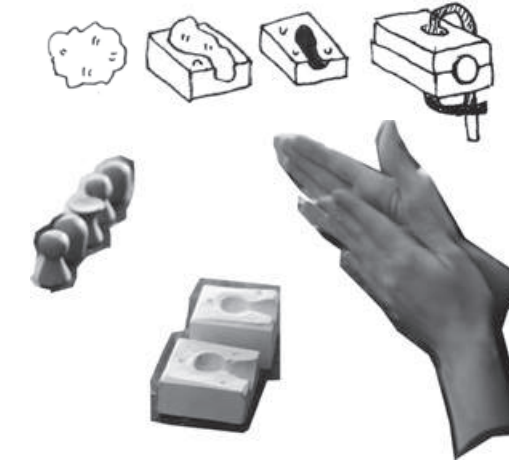
A wide range of surface patterns and colour tones are achieved by controlling the clay's direct exposure to smoke with packaging and masking, and by seasoning the handles with banana skins and pine needles.

The result is a harvest of unique door knobs. Delicate and unique, the knobs are a precious addition to standard storage furniture and can be attached to cabinets, drawers or other light objects which need pulling.



What connects strong thumbs, a keen eye, a wet sponge, steel clamps, wooden blocks and - banana skins?

- PAULA FREW



A small lump of earthenware is rolled in the palm of your hand and placed into one half of a plaster mould, then the other half pressed firmly against it. A wooden block is secured at each side of the mould and steel clamps attach to the wooden blocks and are tightened to pull the mould together. The base of the mould exposes the clay and here's where the thumbs start doing their bit by pressing the clay further into the mould, adding small amounts of clay if necessary. The base is levelled with a straight edge, usually a small ruler. The clamp and blocks are removed and the moulded clay is carefully teased out.

Any excess clay that is flared beyond the moulded shape is removed with a sharp knife or a potter's cutting tool (Remember the wire looped stick that you had to pass through a maze of electrified wire without touching it or you'd hear the buzz? Picture that, minus the sound effects).



A keen eye to look for drying cracks in the clay and raised seams is required. A finger dipped in a wet sponge rubs away small problem spots. The pieces are left to dry for an hour minimum.



Then a second press in the moulds but instead of pushing at the clay with thumbs, a depth gauge for each piece is pressed into the clay. This allows for a threaded sleeve to be inserted when the ceramic is dry. Excess clay is levelled off with a straight edge and the clay eased out of the mould and left to dry until leather hard.



If you happen to have spare cutlery handy the back of a teaspoon is an ideal burnishing tool for spherical shapes. The clay is rubbed to create a glazed surface. Each piece is burnished at least three times before being placed in a kiln.

Bisque firing of the pieces is done in a kiln at a temperature of around a thousand degrees. The clay hardens, turning white in the process. After cooling, the fun begins.

Each piece is wrapped in foil, metal scouring pads, cloths or left bare. We apply salt, pepper, masking tape, leaves, grass, sycamore seeds, coffee, PVA, copper carbonate, sugar and slivers of those banana skins I mentioned.



The pieces are laid in layers of sawdust in a small garden barbecue, topped with newspapers and kindling. The fire is lit and left to burn for twelve hours. The next day we un-wrap foil packets, cloths, scouring pads and scoop out the bare ceramic pieces. Black plumes chimney the sides of some smoked pieces, a pink wash drapes itself across the curvature of another, chocolate and ebony bands wrap themselves up stems, dappled blacks and whites resemble cow hide and twists of shadow arc themselves across ceramic spheres.

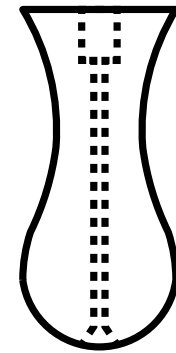
Each piece is cleaned, waxed and buffed to a polished sheen and we rest our weary thumbs.





LIGHTPULL

actual size

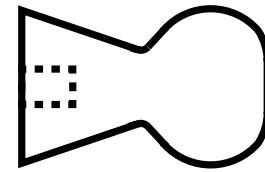


21mm diameter
45mm height



HANDLE 1

actual size

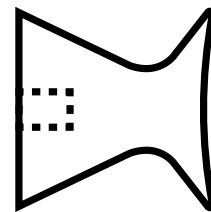


21mm diameter
17mm depth

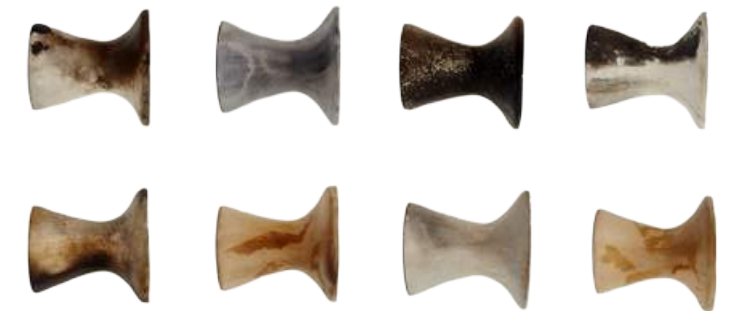


HANDLE 2

actual size

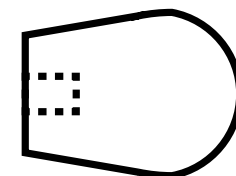


27mm diameter
27mm depth



HANDLE 3

actual size



24mm diameter
29mm depth



Extracts from a conversation with Tracey Gore on Housing in Granby

Housing ownership

Seamen from all over the world settled in Liverpool 8. But in terms of trying to get housing, their experiences of trying to rent property were poor - a lot of people wouldn't rent to them because they were black. So, many seamen, West Africans, Malaysians and the Somali community, clubbed together and bought property and rented to each other, and eventually people would be able to save up and buy their own property. When you look at the '40s, '50s and '60s, the black community in Liverpool 8 was quite prolific in terms of owning property.

A lot of West Africans owned the large houses on Upper Parliament St that now go for half a million pounds or more. As a result of housing policy and Compulsory Purchase Orders many of these owners were de-possessed of their property. Their houses were compulsory purchased for small amounts of money and they were moved to the outskirts of Liverpool into new-build estates.

People were very angry: their children and grandchildren can look back and see that this was a sort of asset stripping - houses that are now worth that amount of money were sold underneath their feet for buttons.

Fast forward then to the late '70s and '80s and a similar thing started to happen. Some people had started to buy their own properties but then there was a new phase of Compulsory Purchase Orders - properties deemed 'not fit for purpose' and that's where the current Granby story picks up. The Granby Residents Association fought vehemently to keep the properties that they *owned*.

Also, of course, the riots happened in the midst of this, in the early 80s - so the stigma of the area, Granby as a 'bad area', as 'unsafe' was magnified. I think that the housing associations and the City Council perpetuated that stigma: the idea that nobody wanted to live in this area - they'd say that they couldn't let properties, when in fact the reason that they couldn't let properties was that the properties were in poor condition. It has always been an area where people want to live - once properties are refurbished there are waiting lists for Granby. It was a narrative that was perpetuated by the housing associations and the City Council to help them achieve their aim of demolishing and completely rebuilding the area.



Absolutely nobody would voice this, because how could they, they couldn't say 'actually the black community is problematic'. But then when you look at the kind of policy solution that was coming up - Granby was the 'problem area', and that was voiced - there were all those things: 'associated with crime', and 'low demand and skills' - I would say that there was an unspoken policy of moving out and dispersing the black community. But I guess that there's a bigger narrative in terms of that. Certainly Granby was, and still is, seen as the home of the black and ethnic minority community in Liverpool. But there was a counter argument: why should the black community be ghettoised? The City Council's allocations policy was being questioned in the late '80s, early 90s. It was felt that black people weren't getting offered properties in the nicer parts of the area, that they would only get properties in Granby Liverpool 8, and so whilst it was their home, it was also recognised that people shouldn't be ghettoised and that if they wanted to move they should be able to. The Local Race Relations Council brought in the Commission for Racial Equality who did a formal investigation into housing allocation practices and found evidence of discrimination which also implicated the housing associations. They served a non-discriminatory notice on Liverpool City Council to cease discriminatory practice.

Once there was the evidence then that this was actually happening, they had to change the way they allocated property. So it was a combination of keeping people in and ghettoising them, and then moving people out because they wanted to just knock it all down and start again and have a new history. To knock it down, start again, with nice new modern houses and a new mix of people to change the nature of how Granby was perceived.



Working in housing in Granby

In terms of my personal history with Granby, I was born and brought up in Lodge Lane, I shopped in Granby, went to the Methodist, but it's my housing background where my connections with Granby really lie. I've worked in Granby since leaving school at 17. At 17 I went to South Liverpool Personnel, the community's local job centre which had been set up for local people because there was an issue here around access to jobs and employment. I went to SLP to find a job, and was sent to Neighbourhood Housing Services in Mulgrave Street. I started out temping on reception and stayed 7 years - I trained there to be a housing officer.



So I recall knocking on people's doors in '86, when Granby was a thriving area, and saying 'we're going to refurbish your house' - colour choices, kitchen choices, all of that. But then very quickly the world changed for housing associations, and the narrative was suddenly - 'not too sure we're going to be able to afford all of this'. This was around '88 when the Housing Act under Margaret Thatcher's government brought in a new funding system for housing associations, which had previously been almost entirely grant-funded but would now have to raise private finance.

So as a housing manager, I was now going around saying, 'these are our new plans'.

The offer would be a Compulsory Purchase - you'd move out and maybe buy a property with the money you'd been given, or you'd have to get a mortgage or rent a property. And people were saying, quite rightly, 'how do I get a mortgage? I'm a pensioner, I own my house outright, I have no housing costs and now you're putting me in a position where I have to rent or pay a mortgage'.

In the '90s a public hearing was held, and the City Council lost their case for compulsory purchase. That began a policy of negotiation, and that's when you really had the slow death of the area. Nothing could happen quickly, it was 'let's buy your property but I'll come and negotiate with you'. And slowly people began to move out. Properties were emptying, Housing Associations stopped investing in their property because there was a sense that the long term plan was to demolish, so when a house became empty they boarded it up, or if a house needed lots of repairs they'd transfer tenants out. You started seeing a real decline in the numbers of people living in Granby.

- Tracey Gore

Tracey Gore is a CLT board member and is the director of the Steve Biko Housing Association, one of only two Black & Racial Minority Housing Associations based on Merseyside, formed in 1982 (originally as "the Liverpool 8 Housing Association").





PRESSED TERRACOTTA

Hand pressed three-tone Terracotta Lamp stained with Oxide powder designed by Lydia Hardwick.

Separate clays are rolled out flat; irregular blobs are torn off from each one and pressed into the inner wall of a thick plaster bowl mold. The bitty colours are evenly spread across the piece and baked at 1100°C.

The fired lamp has smooth external surface and a rough undulating interior with warm camouflage patterning. Hung low it becomes a decorative feature for a room.

Lydia Hardwick is a ceramic artist working across the fields of art and design.

www.lydiahardwick.co.uk



1. using oxides, stain terracotta clay into 3 tones: light, dark, plain.
 2. roll out the clay flat and tear off irregular shaped pieces.
 3. press these pieces onto the inner wall of the mould, spread the colours evenly.
 4. trim the edges of the piece.
- ★ FIRE TO 1100°C
- Labels in diagram: terra cotta lamp, cable, external surface smooth, 3 tones of oxide-stained terracotta, internal surface undulating.



And the potter
said unto the
clay,
'BE WARE',
and it was...

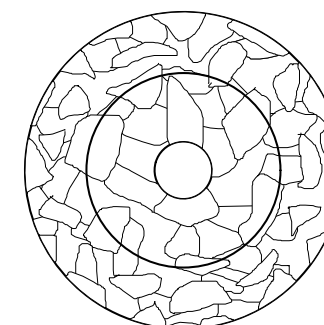
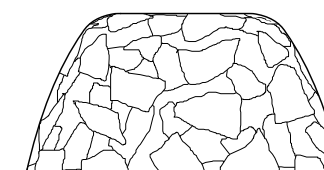


There is a history of illustrious pottery in Toxteth. The Herculaneum Pottery was based in Toxteth, Liverpool between 1793 and 1841. Making bone china porcelain, cream-ware and pearl-ware pottery, the factory marked a turning point in the clay arts; surpassing all other potteries in Britain early in the 19th century. They made embossed basket rims with printed views of well-known English scenery; Terra-cotta vases and statuettes in black basaltes were also made, as were also jugs with relief figures.

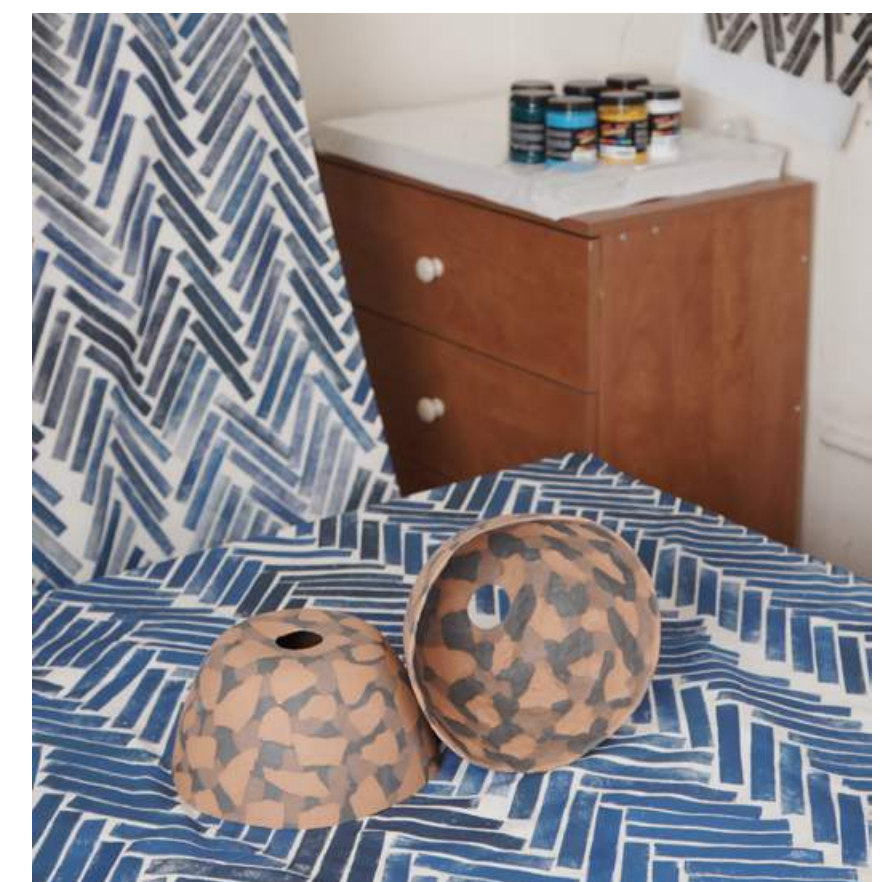
Liverpool's earthenware and porcelain products were exported around the world and today 'Herculaneum pottery' is much sought-after by collectors, as stellar example of Liverpool's industrial past.

- 'The Herculaneum Pottery: Liverpool's Forgotten Glory', 2012

LAMPSHADE



Height: 110mm
Diameter: 220mm



'You'd lie there in the night and hear a piece of wood go'

Transcription of a conversation with Hazel Tilley on the Granby Residents Association and beyond.



The Granby Residents Association was very much a grassroots thing and it was in response to the council wanting to bulldoze the whole area and empty us out. It felt like ethnic cleansing, and it felt like a punishment following the riots.

Anna Minter and Paul Ogoro pulled together the first public meeting. I went to the second one - I was encouraged on board by a woman called Dorothy Kuya. She was powerful and catalytic - she encouraged many people to believe in things which they never thought they could do. Dorothy has an interesting history and I learned a lot from her. I'm sorry that she died before the renovations started and that she never saw the streets and homes coming back to life. She was instrumental in stopping the total demolition of the Granby Triangle.

We started out trying to save the whole of the Triangle and failed. When people refused to move out of their homes, it seemed to become a cult of abandonment by the City Council.

The street lights weren't fixed, the streets weren't cleaned, the bins weren't emptied, and the council took the lead off the roofs of the empty houses to stop it being stolen and didn't replace it. I think they thought: if we ignore the people who live in Granby, and keep chipping away, they'll give up.

And we were lied to. Councillors and council employees told us that that the houses had to come down because they were sinking, because there was an underground river. They lied.

And then they said that nobody wanted the houses, so we phoned up the council to see how many people had applied for the houses, and they said, "oh, nobody can apply because we're not taking any names, so we've got no lists", so we put our own information out and got our own lists. The Council would seem to listen to what we had to say, and then they'd just rubbish it. We talked to them about the Benwell project - houses for a pound. The Granby Residents Association were talking about ecologically sustainable buildings 20 years ago, and that too was pooh-poohed. We set up a working party with Granby Residents and members of the council and wannabee developers, and the councillors that were involved were just using their phones under the table, texting, totally oblivious to what we were working towards.

We had a lot of this pretend consultation - they'd send people round and ask you what sort of house you'd like to live in and I'd say this one, in this area.

I remember one local councillor turning round and saying to me "If it wasn't for people like you, we could have this area flattened and re-built by now". There was no trust of the residents. Councils, as much as they talk about devolving power, they can't possibly do that. You have all this talk about empowerment. Nobody's ever been empowered by anyone else because history tells you that you take power, because people with power don't give it to you, they don't give up their status. They didn't do it for black people, they didn't do it for women and they haven't done it for the people who live and want to live in Granby.



They wanted to knock down all of the bays on Cairns St because they were 'dangerous'. It was demolition by stealth - they were starting to take away the features of the houses. So we stopped that. I was on my way to work and I got a phone call from Gina, a neighbour, saying "Hazel, there's men come to knock down the bays, the bulldozer's coming", so I said "get your van and block the street and phone up the Echo". I stopped on the motorway and phoned up the Liverpool Post and turned back home as fast as I could.

5 years ago or so I was actually thinking about selling the house and buying a house boat. Empty houses either side, no central heating, no double glazing, I was heating the sky. There were no grants available because they wanted to demolish the place - so I was basically stuck with a disintegrating house, and I was just tired, it felt as though I was banging my head against a brick wall. We'd come up with so many ideas over the years about revitalising the area and bringing the houses back to use and they were falling down around us. You'd lie there in the night and hear a piece of wood go.

Hazel Tilley is a resident of Cairns Street, and vice chair of the Granby Four Streets Community Land Trust.



Appendix

Cairns Street Residents' Response/Destruction of No 65



A rant about the bins

(And how other people always seem to know the best way for us to live)

By Hazel Tilley

“So, houses are knocked down, because someone who’s never walked down Granby Street

knows how to improve our area, and the best way for us to live.

And people are moved out, because the shops are closing down

And the area’s neglected.

And the other people, the ones who know the best way for us to live, smell money

So, they ignore the history of each brick and slate and skirting board,

Of each life spent in each house.

They interfere with the little lives of little people, who don’t know the best way to live,

They neglect how each house, and life and family, how each street, came together.

And the people who know the best way for us to live remove the lead from the roofs of the houses they emptied,

To stop it being stripped and stolen and sold by us, who don’t know the best way for us to live,

So that we can’t buy drink and drugs or heating or food or pay our bedroom tax or buy a present for those we love, who also don’t know the best way for us to live.

And money and ideas and promises change hands between the people who know the best way for us to live and the people they consult

Because, they too, the expensively useless consultants know the best way for us to live.

And what of us? The people who don’t know the best way for us to live.

We remain unseen, unheard and neglected like the houses.

And rain penetrates the houses and the floorboards weep.

And the people who know the best way for us to live are shocked by our audacity and stubbornness

When we refuse to change the way we live - even though it might not be the best way for us to live.

When we refuse to leave our homes, and agree with their consultants,

When we ignore the wisdom of the people who know the best way for us to live,

And we make something of the neglect of shops and houses and people.

And build gardens in our streets and make space for a market and dreams

We can do this, because we don’t know the best way for us to live.

And other people visit us; they come to see the people who don’t know the best way to live,

And they write about us and film us and paint us and make art in our streets

And they congratulate us on our stubbornness and audacity.



And the plants and the dreams grow, in a messy, organic way, and our stubbornness and audacity grow too.

And the rain penetrates the houses and the floorboards weep.

And the people who know the best way for us to live, smell money.

So they pretend to listen and tell us, when they need publicity, how great we are,

Even though we don’t know the best way for us to live.

And they promise ‘to keep us together’ when they buy our houses from us

And we refuse to change the way we live.

And the politicians change, and the people who know the best way for us to live run out of money

And break their promises, and feel it’s a shame that we had audacity and stubbornness;

And they just don’t know how to help us and they shake their heads and walk away.

And the plants grow and our dreams shine

And the rain penetrates the houses and the floorboards weep.

And us, the people who don’t know the best way for us to live, cheered

And we carried on being stubborn and audacious and we gathered together and think we might smell money now, being a small part of the Big Sodding Society.

But the people who know the best way for us to live, fill our nostrils with bureaucracy and virtual paper and tell us ‘we are on your side’ and smile and say ‘we share your values’, and whisper aside, ‘but you can’t share our money’.

But they know the best way for us to live, so they give away the houses they let rot and scatter a crumb or two towards us, the people who don’t know the best way for us to live.

Listen up now, you don’t know the best way for us to live
And you don’t share our values.

You, who think you know the best way for us to live, who squabble over the bones of power and pose for the smell of money,

Who can’t imagine the way we want to live and whose values are such that they can’t be shared by our values.

You don’t know the best way for us to live.

You moved people who didn’t want to move, you tried to close us up and sweep us into corners.

You saw a ‘big picture’ and a ‘whole solution’, and where you saw messy, we experienced variety and home and life

And when you couldn’t shut us down, you left us, the people who don’t know the best way for us to live, with the rain penetrating our roofs and our floorboards weeping.

You, with your talk of the World in One City, break up the heart of it and leave its history to crumble.

And we don’t go away and bit by bit we reclaim our streets.

You don’t help, you can’t think small enough to know what to do with people and their messy, organic, piecemeal lives, with dreams and values and who have found a way to live.

And in a messy and piecemeal way the rain stops penetrating the houses and the weeping floorboards are comforted and people move in and streets light up.

And, sometimes, on Wednesday, the bin men drive round. And nobody gave much thought to where we keep the bins

Not even you, the lots and lots of you, who know the best way for us to live.

And what of the bins I hear you say?
Well that’s for another rant on another day.”

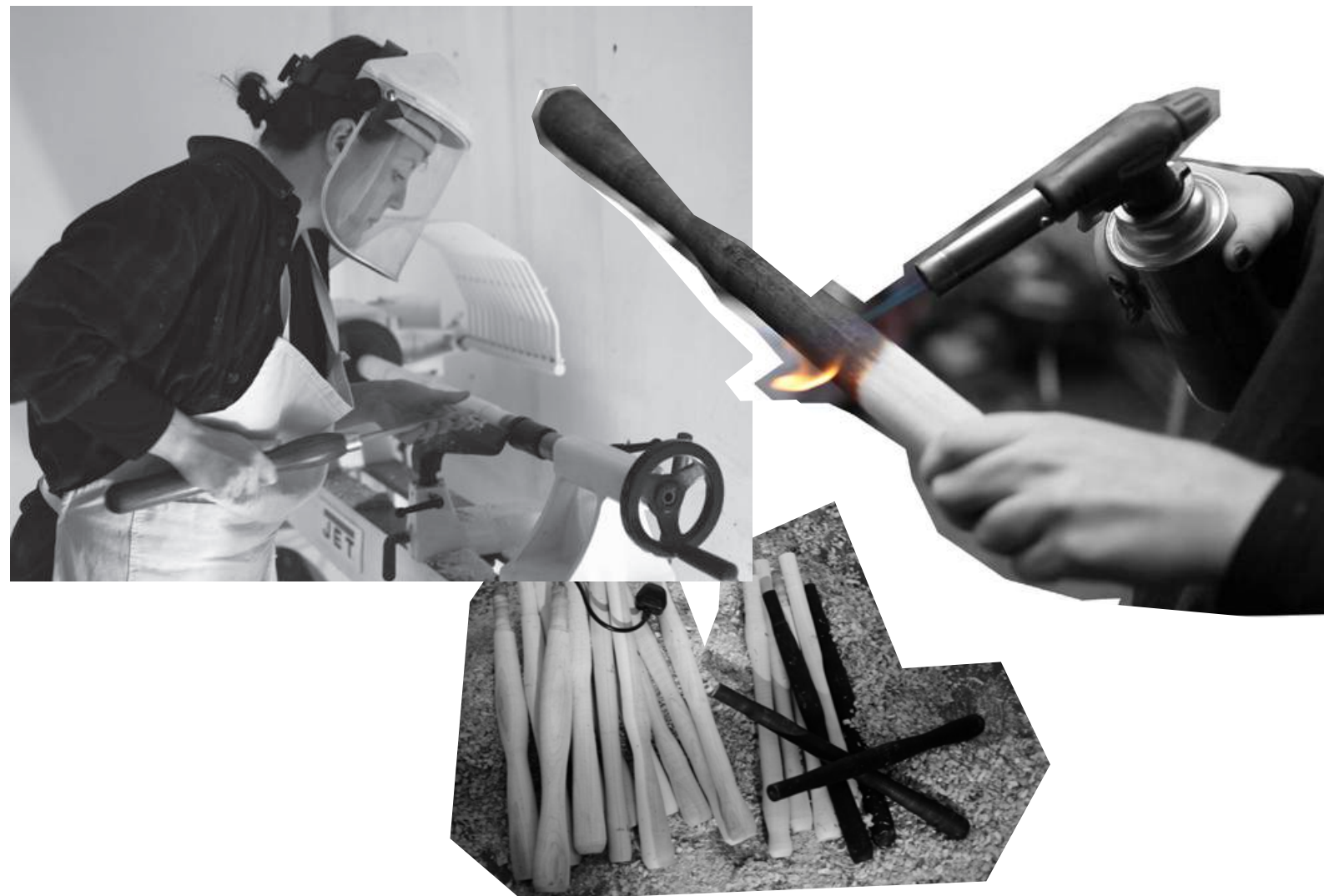




FIRED FURNITURE

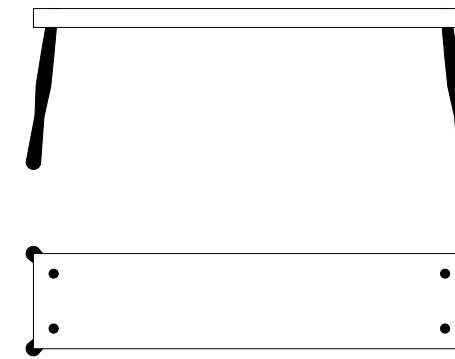
Furniture made from turned and charred timber.

Turned by hand on the lathe, each spindly leg is unique in its bobbiness. The legs are charred matt black with a blowtorch and fixed to thick slabs of pale poplar with a through-tenon joint. The top comes either charred with pale sanded timber joints; or pale with charred black joints. Arrange them like dominoes or give them names; they can bring life to any living room.



BENCH

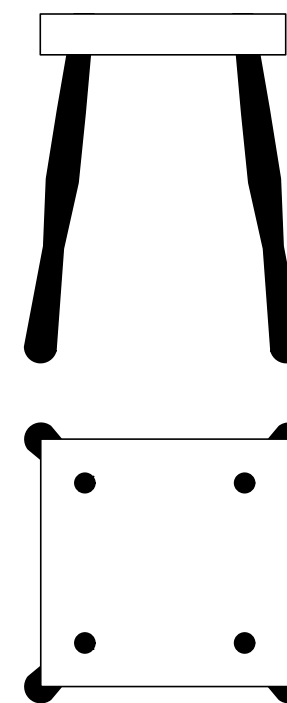
A four-legged bench available in contrasting burnt black or pale timber seat tops.



When only the most important person got a back to their seat, got their own, unshared seat - the sort of privilege, in fact, that created a title (chairman) the rest of us were parked on benches.

STOOL

A four-legged stool available in contrasting burnt black or pale timber seat tops.



CHAIR & TABLE
Will turn up soon!

What exactly is a Community Land Trust?

by Matthew Thompson

The C, L, and T of common property!

Granby Four Streets Community Land Trust stands at the forefront of a long history of experiments with radical land reform. Community land trusts - CLTs for short - are legal articulations of a whole new attitude to land ownership and settlement. Distinct from either private or public, state or market forms of property - CLTs do things differently. They combine some of the best parts of individual homeownership with renting from a housing association to create a distinctive mutual model. The name itself spells out what it's all about.

The **C** in CLT introduces the basic premise: a community-owned not-for-profit organisation with a geographically-defined membership, open to anyone living or working within the local area, providing genuinely affordable housing for local people. CLTs are grown from the grassroots, and encourage participation by having a periodically changing governing board of trustees who are democratically elected and comprised of equal parts: CLT residents; the wider community; and stakeholders who provide essential skills, such as legal and finance expertise.

The **L** in CLT refers to the common ownership of land - permanently taken off the market, and managed collectively on behalf of the community. CLTs separate the ownership of buildings from the land on which they stand. The land is owned collectively by the trust, whilst the buildings can be individually leased from the CLT. Any profit made from rising land values is held collectively - as the 'social increment' - and reinvested for collective use rather than siphoned off into private pockets. Individual residents still maintain their original share plus the equity derived from any improvements made to the buildings - as 'sweat equity'. Leading American CLT advocate, John Emmeus Davis puts it like this: "To the individual goes the fruits of individual labour; to the community goes the social increment." This creates a 'lock-in' of value - protecting affordable housing against the wild impulses of property markets, either too hot or too cold. In one direction, CLTs protect against speculation driving up prices, gentrifying areas and displacing people; and in the other, against capital flight and urban decline - the perfect mechanism for regenerating distressed neighbourhoods.

Finally, the **T** in CLT is about trust - in multiple senses. Land is held in trust for all present and future users, by the community trust, which acts as a steward. CLTs have a built-in moral obligation to help disadvantaged residents. There is trust between members to maintain these principles and engage collaboratively in a democratic project. Local authorities have to trust these community organisations to uphold the 'public interest' in managing property often previously state owned. And residents must trust the board of trustees to manage assets responsibly, for the benefit of the entire community.



Together, these three principles, or pillars, form the CLT philosophy, which began in the United States, where CLTs were first innovated to promote black property ownership in the civil rights movement of the 1960s. But they have roots stretching back centuries in the struggle for radical land reform - to the revolts against early modern enclosures of the commons. In 1649, Gerard Winstanley, the charismatic leader of the Diggers, who illegally occupied enclosed land in Surrey, made a declaration to the 'Lords of the Land', still resonant today:

That the earth was not made purposely for you, to be Lords of it, and we your Slaves, Servants and Beggars; but it was made to be a common Livelihood to all, without respect to persons. And that your buying and selling of Land, and the Fruits of it, one to another, is The cursed thing, and was brought in by War...

Fast forward a few hundred years: this powerful vision was to infuse the earliest,

prototypical land trusts developed by the likes of Robert Owen, John Ruskin, William Morris, as well as Ebenezer Howard's Garden Cities. In the US, these ideas found expression in Henry George's moral critique of unproductive speculative property development, an early inspiration of the American CLT movement:

To extirpate poverty, to make wages what justice commands they should be, the full earnings of the laborer, we must therefore substitute for the individual ownership of land a common ownership...the unequal ownership of land necessitates the unequal distribution of wealth.



Building on George, one of the founders of the modern CLT movement, Ralph Borsodi, made a distinction between property as a thing derived from human labour, and what he called 'trusterty', things existing by other means, as nature. Land should not be owned but merely 'entrusted' - as in a parent's relationship

to their child - bringing into being the concept of stewardship. This converged with another tradition - homesteading - the self-help movement for self-sufficient agrarian communities in the American frontier, in which Borsodi attempted to implement the trusterty concept as a more cooperative form of homesteading. This separated the ownership of land from buildings and put a floor under tenants in more than just a material sense: providing a kind of micro-scale welfare state in an age before social security. The second innovator of the CLT model, Robert Swann witnessed Borsodi's cooperative homesteads, and felt they were too exclusive and inward-looking, and so advocated the contemporary governance structure of CLTs described above. Influenced by Gandhi, Swann became involved in the black civil rights and peace movements, helping establish prototype CLTs in the late 1960s - aimed explicitly at breaking the racist, feudal-like pattern of land-holding in the Deep South.

Germinating from the seeds of black empowerment and radical land reform, CLTs have since diversified, and grown as a more professionalised movement across the US, and around the world - to the UK, Canada, Australia, and Kenya. In Britain, they have mostly been used in rural settings, but now projects like Granby Four Streets are experimenting with CLTs to resolve urban challenges. Granby Four Streets is pioneering the application of the CLT model to Liverpool's inner-city context, marked by housing vacancy, dereliction, neighbourhood abandonment and the threat of demolition posed by regeneration programmes. Residents had already begun proactively transforming Granby through guerrilla gardening - from a state of derelict neglect, into a green and creative public space, home to a popular monthly street market - and the CLT is now their legal means of safeguarding these projects for lasting public benefit.

Matthew Thompson is a current phd student at Manchester University writing about Community Land Trust development in Liverpool





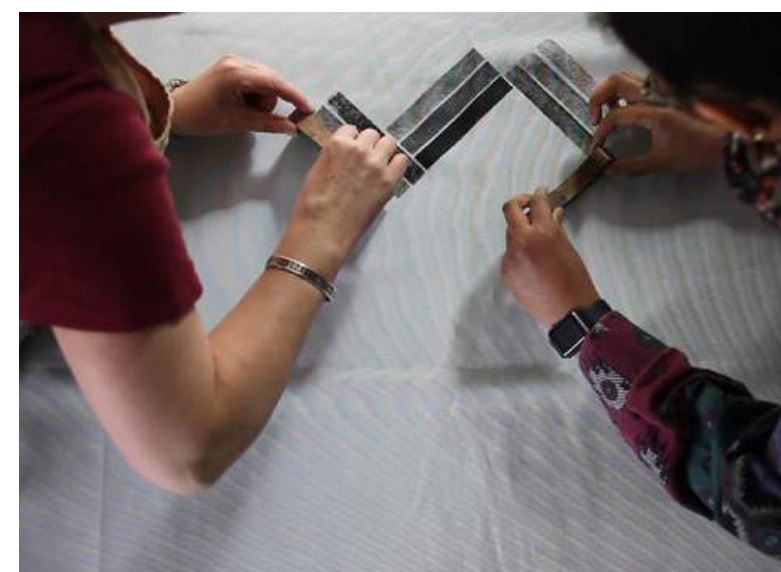
BLOCK PRINTING

Repetitive geometric patterns are created with timber offcuts.

Wood block printing in it's simplest form; Wood offcuts are inked up with a roller and printed directly onto fabric. Some patterns are created using many blocks while others use one. The structure of the wood is imprinted onto the fabric. The hands of the individual makers interpret the pattern designs, creating variation across the runs of fabric.

Use this cotton fabric as a curtain for your bedroom and living room, upholster furniture, or draped as a wall hanging.

The fabric comes in five key pattern styles: Brick, Tile, Herringbone, 3x Print and X,.. Samples and offcuts are also available from the workshop.



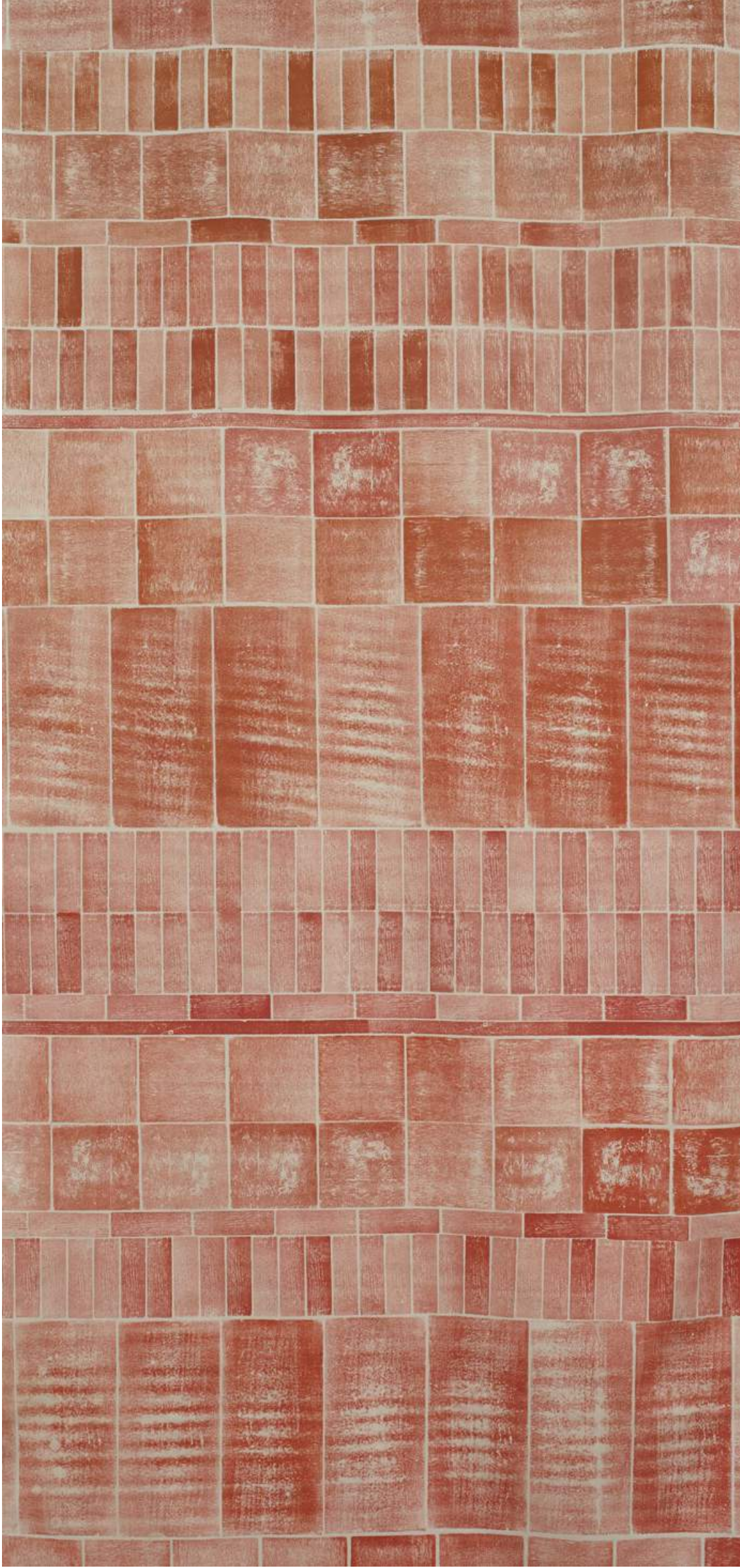
Block print fabrics can be used at home for any soft furnishing or DIY projeect.

BRICK PRINT

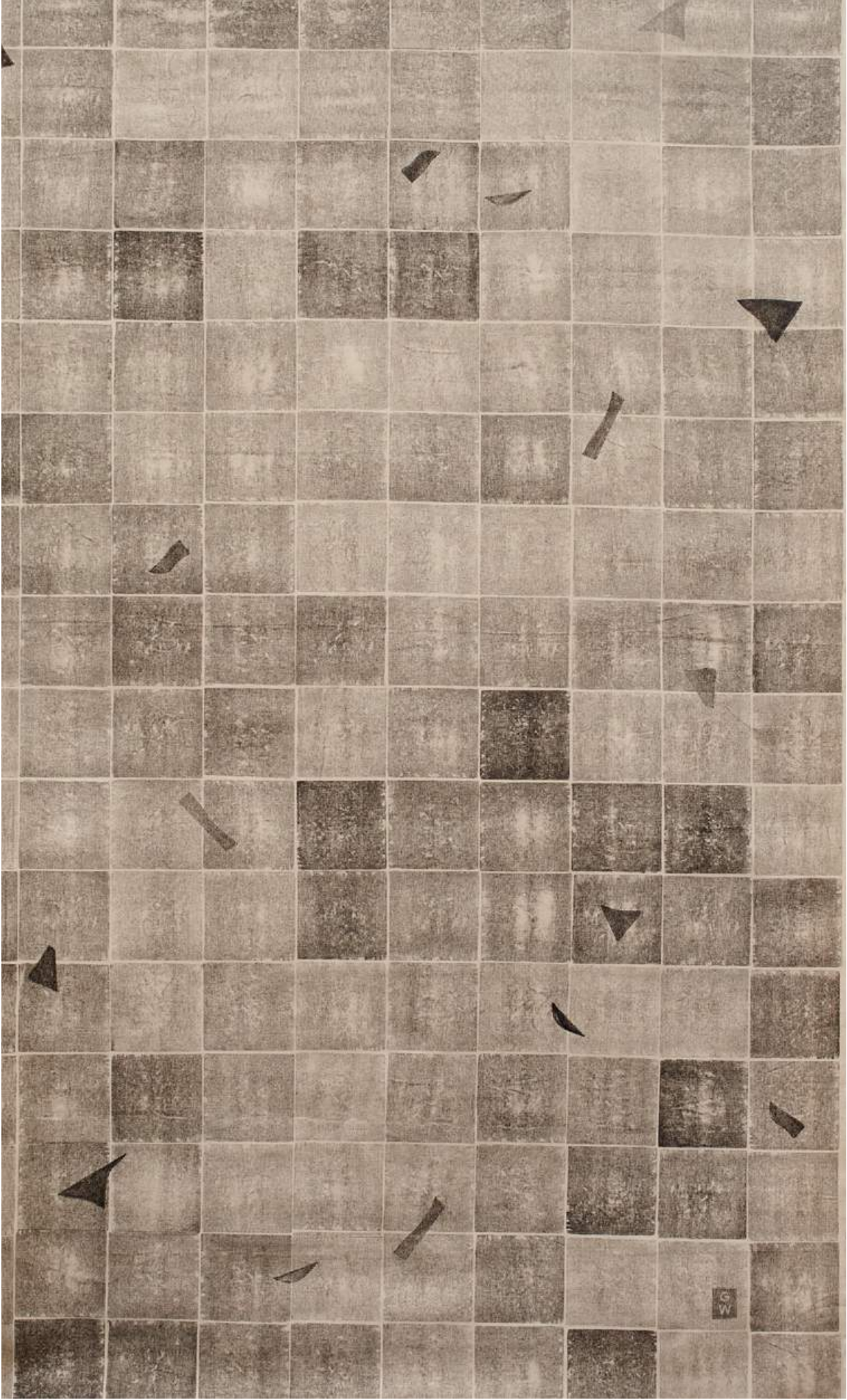
A print composed of parallel lines of different blocks.

Colours:

Available in black, green, dark blue and terracotta



Blocks used in Brick print



TILE PRINT

A tight square grid topped with scattered offcuts.

Colours:

Available in grey, black blue, terracotta and grey grid with coloured offcuts



Blocks used in Tile print



HERRINGBONE PRINT

18mm mdf
blocks
nestle in a
herringbone
pattern

Colours:

Available on white
in blue, black or
green and black on
red or yellow



Blocks used in Herringbone print



X,, PRINT

A Pattern
using lengths
of 12mm mdf

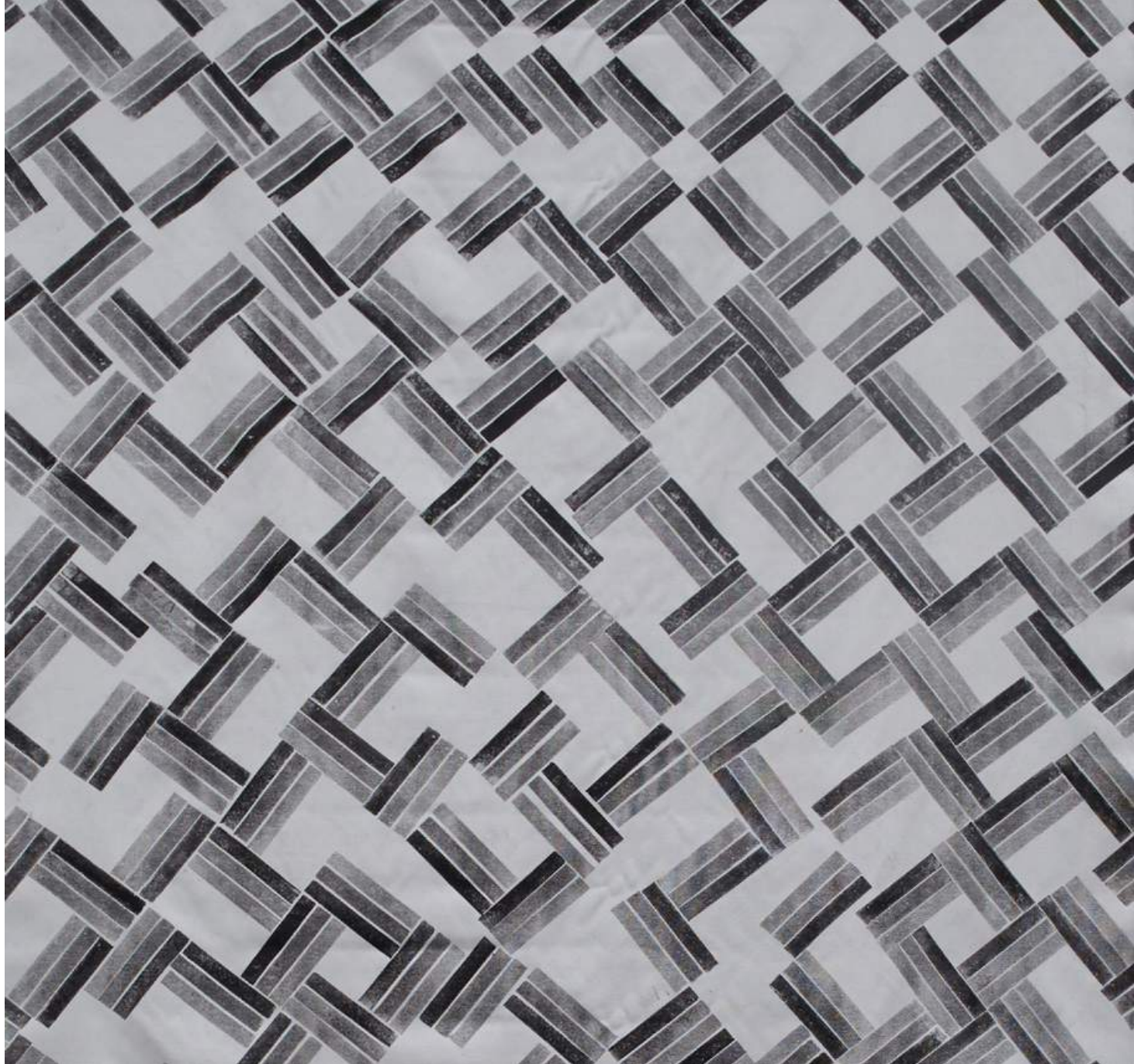
Colours:

Available on
white base in
black, brown
and a gradient
of green.



Blocks used in X,, print





3x PRINT

Print made from
reprinting a
single block
three times

Colours:

Black print
with grey,
pink, or blue
background



Blocks used in 3x print



FABRIC FURNITURE



Fabric slung over elegant steel frames.
Available as stool or chair.
Steel fabricated in Liverpool.
Available in all prints and colours.

The power of work in public

Eleanor Lee

For two decades we lived in an environment that was extraordinarily degraded - surrounded by dirt, dereliction and decay that was truly staggering and all-encompassing. It meant that two generations of children went to school past derelict buildings and heaps of rubbish. There was such a level of casual brutality and absolute disregard to the people who lived here. As if in fact, we didn't exist. It said: you are utterly redundant to requirements - dispensable. It said you are worth nothing. You have no value.

And finally, with a kind of slow-burning resentment and rage that's necessary to go in for the long haul, we started to take some very small actions.



Actions

And because all our lives were dominated by the degradation of the physical environment, the long haul began with cleaning and clearing rubbish and endless brushing and painting - and the very female/undervalued domestic activities that normally take place in the home but now moved in public space and started to stretch over entire streets. And this breaks taboos - it's not always all that easy to do - doing it can take many small acts of courage. But as it turns out, it's a powerful thing to do, and because we occupied abandoned space it kind of freed us up, and a rather



joyful wildness took over. We could do pretty much what we wanted, as long as we didn't ask anyone's permission.

And because nobody in authority cared about our neighbourhood nobody noticed until it was too late. So over the past 10 years or more, in Cairns Street where about 10 houses out of approximately 65 were inhabited, residents created a fantastic green space - planting green links across the voids, so that the entire length of the street had green frontages which spilled out onto the pavements.

We painted over a hundred boarded up voids; we created murals; we pulled up weeds, hacked up concrete, dug up rock-hard soil, dragged bricks to build containers, planted herbs and fruit trees, lavenders, clematis and honeysuckle...and we've cleaned and brushed and talked and eaten together at permanent picnic tables in the street. We also built long wooden raised beds, grew runner beans, sweetcorn, strawberries and raspberries.

And this spread to neighbouring streets - both the planting and the painting. The next street painted murals on all 40 breezeblocked voids - which they'd looked out at for 15 years. When one side of another beautiful street was demolished, we sowed a wildflower meadow - over 30 people of all ages came to help rake and sow it. And threading through



all these years and holding it all together was the determination and ongoing work to maintain it all.

One thing does definitely lead to another. The street market started about 6 years ago - the most recent had around 40 stalls, live music, spoken word poetry, screen-printing, arts and crafts, great food and people coming from all parts of the city. As virtually the whole of Granby Street - previously the retail, social and political heart of the community - has been demolished and replaced with housing, the Street Market kind of replaces it once a month. It reclaims and re-invents public space - where people can come together, eat, speak, buy, sell and generally party a bit really.

We literally laid our hands on our area. We dug, dragged, painted, brushed and planted. We made our mark. And in so doing, we began to make it ours again. It's a kind of creative care-taking - of people, buildings, plants and place. It is care-taking that has moved outside - from domestic space and family relationships to public space and new community connections, creating a sense of ownership and belonging. But the care-taking isn't cautious and containing. It needs to be as bold and expansive as you can manage.

Planting and painting - and carrying out tangible, concrete actions that make a visible difference to where you live, somehow also changes the invisible - the atmosphere in a place, and the strength of people's relationships with each other as well as their environment. It gives a sense of what's possible in the face of apparently overwhelming odds. So out of the void (well right in the midst of them actually) we've done some good work. It reminds me of a

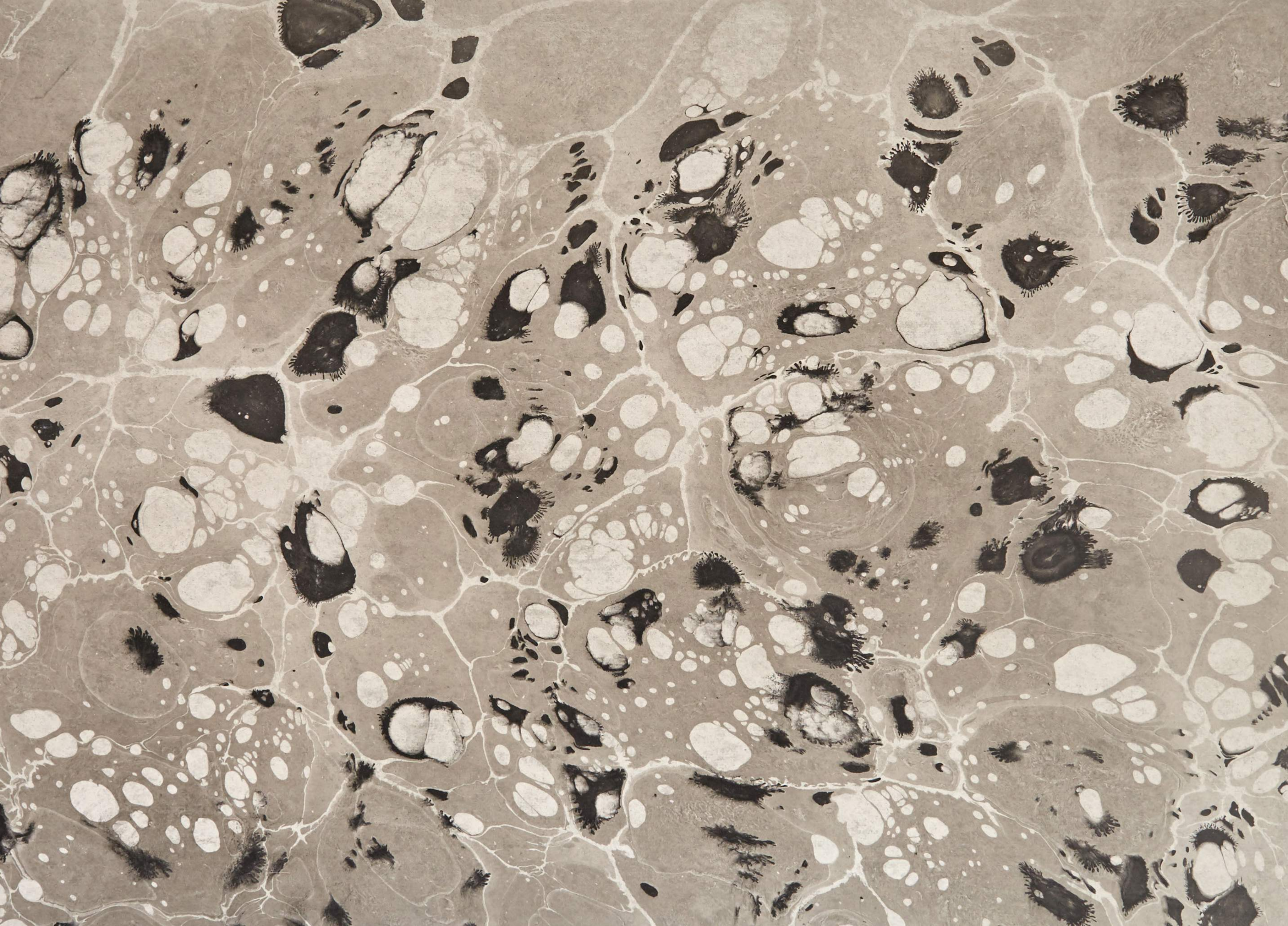
community action, community building version of this description of DNA:

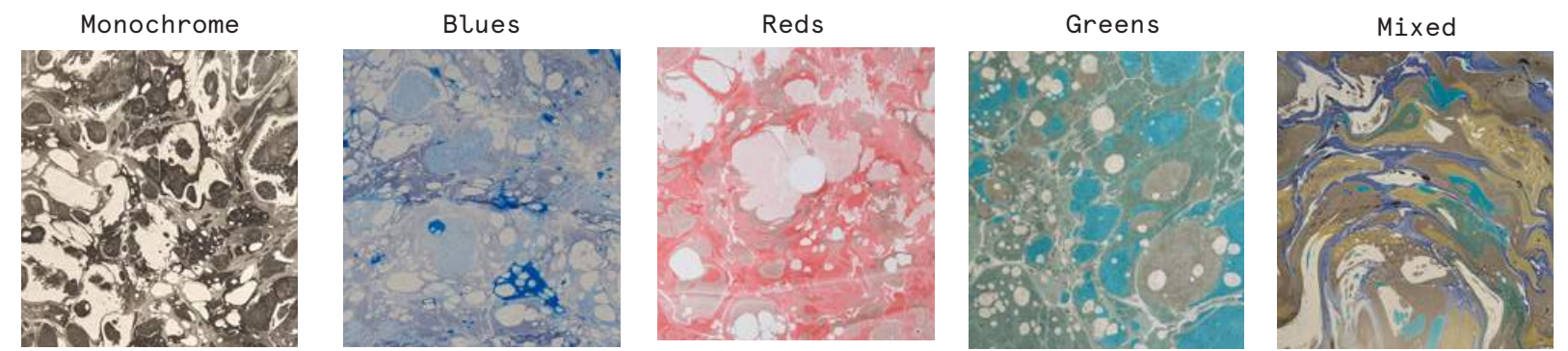
DNA is long and skinny, capable of contorting like a circus performer when it winds into chromosomes. It's skinny as a whip and smart as one too, containing all the information necessary to build a living organism.

We weren't all so skinny but we have been long, smart as a whip and done so many contortions it would outdo most circus performers, and apparently we contained all the information necessary to be part of the process of re-building this community.

Eleanor Lee is a resident of Cairns St and a board member of the Granby Four Streets CLT.







Colours

All marbled products are available in a choice of colour palettes - Monochrome, Green, Blue, Red or Mixed inks.

Every marbled pattern is unique. Scale and appearance will vary.

MARBLED MATERIALS

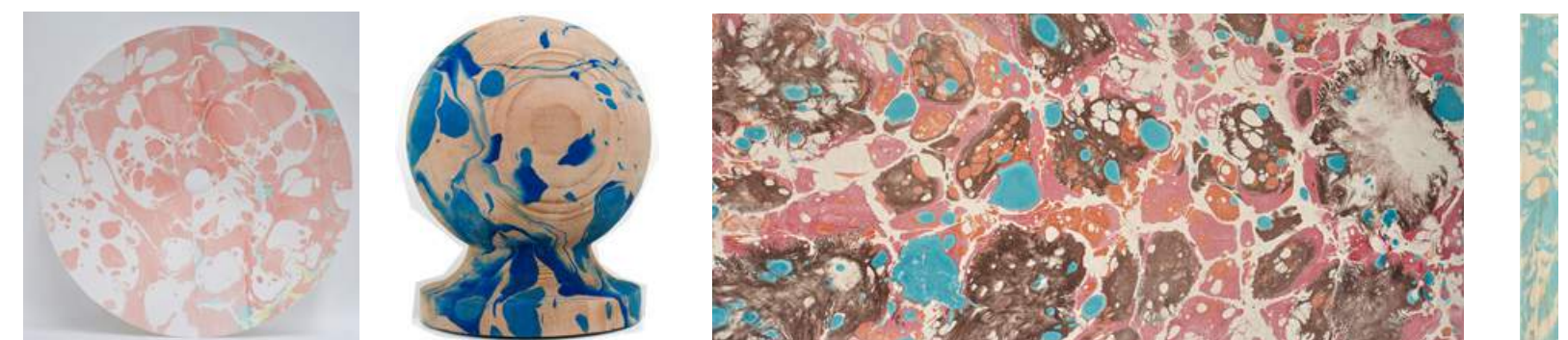
Home furnishings dipped in pools of colour. Here, traditional paper marbling techniques are applied to building materials.

Carrageenan moss is boiled with water to create a thickened solution known as size. The size is poured into a water bath and acrylic inks are floated on the surface. Items are lowered onto the intertwined colours and lifted to reveal a marbled pattern.



TABLE

Coffee table made with marbled cement board top and oiled steel legs. Cement board is transformed through marbling from its usual backstage role as tile-backer into a decorative table top.



+ More Products Available !
Check the website for details
www.granbyworkshop.co.uk

The Beaconsfield St Adopt a House Scheme

One side of Beaconsfield St was an occupied row of terraces, whilst the other side had been emptied of its residents. The empty side was bricked up with breeze blocks, the whole thing painted matt black by the council. The occupied side of the street was left to look out on a blank, black wall, sprayed with house numbers and plastered with signs declaring that all items of value have been removed from this property.

Which was where Joe Farrag's adopt a house scheme came in:

'It was from one of the meetings at the Methodists which the group had. I mean, I'd obviously been into Cairns St years ago and seen what they had done there in terms of painting the houses cream. It made them look better than just black breezeblock. I suggested - why don't we do it here and take it a step further: let's adopt the house facing.



So we asked the residents to do that. To begin with it didn't really happen. So soft-shite here has to paint the bleedin' houses. I blank painted them. And then as I was painting, some of the others got involved, like Elaine said 'can you paint it in Rasta colours, facing me?' because if you look at their house they've got Bob Marley above the doorway. So I painted the house facing hers in Rasta colours. The people a couple of doors away, they said, 'can you do ours in Somali colours?' - light blue and that. And they painted the white star on it. And then one or two got involved at the top end. One of the guys at the top end does a little bit of painting - he came out and

painted curtains on the bricked up windows, and then cats looking out from behind the curtains because there were wild cats living in that empty house. And more and more started - the kids there at the top - they started going over and painting the railings different colours. It began to take effect, people painting curtains back on the voids. One woman painted the view from her son's house in North Wales.

The idea was: when you get up in the morning, you don't want to look at that crap there - that bloody, black, blank wall. These were colourful things, and people liked it. But also, people from the community when they were walking up and down, they could see there was something going on. And contrary to popular belief people don't destroy things. They just leave it. Even the kids don't touch it. They know that if they put 'Robbo was here', Robbo is going to get a slap 'round the head. So that's what that was, and it just worked.'

Joe Farrag is a community activist and a resident of Beaconsfield St, one of the Granby Four Streets.

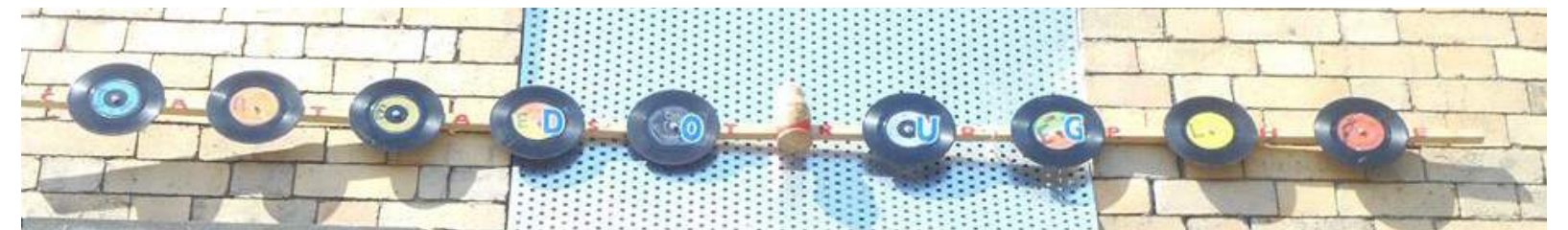


The Ducie St Turner Prize

An early Turner Prize exhibition appeared on the bay windows of some of the empty houses on Ducie Street in August 2015. Each artist is represented alongside an explanatory text. It's the work of Joe Farrag of Beaconsfield St, who responded to people in the area wondering what the nomination was all about. 'It's just instinctive stuff', says Joe. 'If something needs to be explained, I'll explain it.'



NICOLE WERMERS



JANICE KERBEL



ASSEMBLE



BONNIE CAMPLIN



PIPED PLASTER

NEW PRODUCTS IN THE PIPELINE!

A series of plaster decorations are currently being made in Granby Workshop, and will be available soon.

Piped Plaster ornaments are delicately formed using smooth, icing consistency Plaster of Paris, squeezed through a piping bag. The friezes interpret the decorative plaster tradition of organic pattern in relief.

You may chose a ceiling rose centrepiece; cornicing for characterful spatial definition; or a corbel as a stand out sculptural piece.



Until our ceiling roses are ready - you can make your own.

You will need:

- An icing set
- Plaster of Paris
- Water
- Mixing bowl
- A steady hand

Mix plaster of paris with water, stirring to icing consistency. Fill up the piping bag with the plaster, getting rid of any bubbles. At 45 degrees touch the base surface with the tube and squeeze out the plaster. You can pipe onto any surface, such as a bin liner or a piece of timber. There is also a range of nozzles, which you can use for interesting effects!

By controlling the flow and movement of the plaster you can create different forms resembling - but best to move quickly, you don't have long until the plaster sets!



- The Ceiling Rose
- The rose has symbolised secrecy since Roman times. Being under the (white) plaster ceiling rose, 'sub rosa', was for many centuries a way of communicating that what was said during domestic dining or entertaining was confidential, and not to be repeated. Sub-rosa is still a term used by the Scottish Government for a specific series of "off the record" meetings.
- Some sources claim the origin of a ceiling rose is to protect the ceiling from the heat and charring caused by candle or gas lighting. The owner of the property had only to re-decorate the plaster centrepiece as opposed to the entire ceiling.
- - Wikipedia

FAQs

Where is Granby?



The Granby Four Streets are the remaining four streets of the Granby Triangle, an area to the south of Liverpool's city centre in the Liverpool 8 postcode. The area is often referred to as Toxteth, but most residents call it Granby or L8. The Four Streets are Beaconsfield St, Cairns St, Jermyn St and Ducie St. They are connected by Granby Street, once the area's high street.

Where is the Workshop?

Our current premises are at 142 Granby Street, formerly Karen and Sam's newsagent. The building is on the corner of Granby Street and Cairns Street.

Is it up and running?

We started the pilot phase of Granby Workshop this summer, in 142 Granby Street. Our first open day was held in September 2015. The Turner Prize exhibition is the launch of the business, and is the first time that anyone will be able to buy our products. As the business develops, we hope to be able to move to bigger premises in Granby, and to employ staff on a more long term basis.

How is Granby Workshop a social enterprise?

All income from the sale of the products goes back into Granby Workshop and our work with young people in L8.

Why young people?

Granby residents have a long history of working creatively in their streets, but over recent decades this action has tended to predominately be initiated by older generations. A weekly youth programme at the Workshop will engage young people between the age of 13 and 18 through practical, creative projects with the aim of getting them working with their hands in their neighbourhood.

How do I order something?

Products can be ordered online at www.granbyworkshop.co.uk.

Where are the prices?

You won't find any prices in this catalogue, but they are all shown on the website.

Although Granby Workshop is being launched in a gallery, these products are not what we'd consider works of art in the sense that they are valued in a more abstract way than their material components. We are selling useful objects that are priced according to their material and labour costs, alongside the costs of overheads and running our youth programme.

Will my product look like the images in the catalogue?

All of our products are made using processes that involve either an element of chance or creative decision making on the part of their maker, so they're all unique. Exact colours and patterns might be something of a surprise!

How long will it take to arrive?

All of our products are made to order, so you will have to wait for it to be made in our workshop. The lead times for different products can be seen online before you place an order.

How does this relate to the Turner Prize?

As the rest of this catalogue will make clear, Granby is an area in need of new businesses and public initiatives on its high street. In launching a business at the Turner Prize, with all the publicity that this entails, we hope to start something that might become a small but long-term part of Granby's local economy.



Granby Workshop was set up by Assemble, with many collaborators.

Product designs were developed by Assemble, Will Shannon & Lydia Hardwick.

The Workshop was piloted with Evelyn Broderick, Patrick Brown, Becky Christian, Paula Frew, Jacqueline Kerr, Sumuyya Khader, Richard Ladeji, Sufea Mohamad Noor, Salma Noor, Victoria Opomu, Mohammed Saad, and Sagar Sharma. We were fed by Rose Olive at 48 Cairns Street. Ceramics firing was done with John at Lark Lane Community Centre, and at Tile Fire with Andrew Cousins. Metalwork was done by Lujah and Steve at their workshop at Oldham Place in Liverpool.

Use of the shop at 142 Granby St was made possible by Liverpool City Council (special thanks to Anne O'Byrne & Tony Mousdale), Spiro Borg, Penny Lane Builders Limited and the Simon brothers.

The Workshop has grown out of ongoing work with the Granby Four Streets Community Land Trust. We would particularly like to thank Joe Farrag, Tracey Gore, Ronnie Hughes, Eleanor Lee, Teresa McDermott, Erika Rushton, Micheal Simon, and Hazel Tilley for everything.

The project was produced as part of a Metal residency, with support from Liverpool City Council, the Crafts Council, FACT and the Arts Council England. Tools for the workshop were provided at a discount by Axminster. Assemble's initial work in Granby was commissioned by Steinbeck Studios and The Granby Four Streets CLT.

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This catalog was edited by Assemble and Niamh Riordan. - September 2015



Metal





GRANBY WORKSHOP

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