

WHY

PRINT?

In such a screen-heavy age, the process of buying and reading physical media and print is often overlooked.

For myself and many others, the enjoyment you get from owning a piece of print far outweighs reading an online article. When you buy a magazine you have the agency to do whatever you want with it.



Our rooms are plastered with posters, magazine cutouts and prints we've collected from experiences outside of work or education.

We share and swap these between friends, gifting things that remind us of each other. I hope one day, we can find Krimp pages in our own spaces.

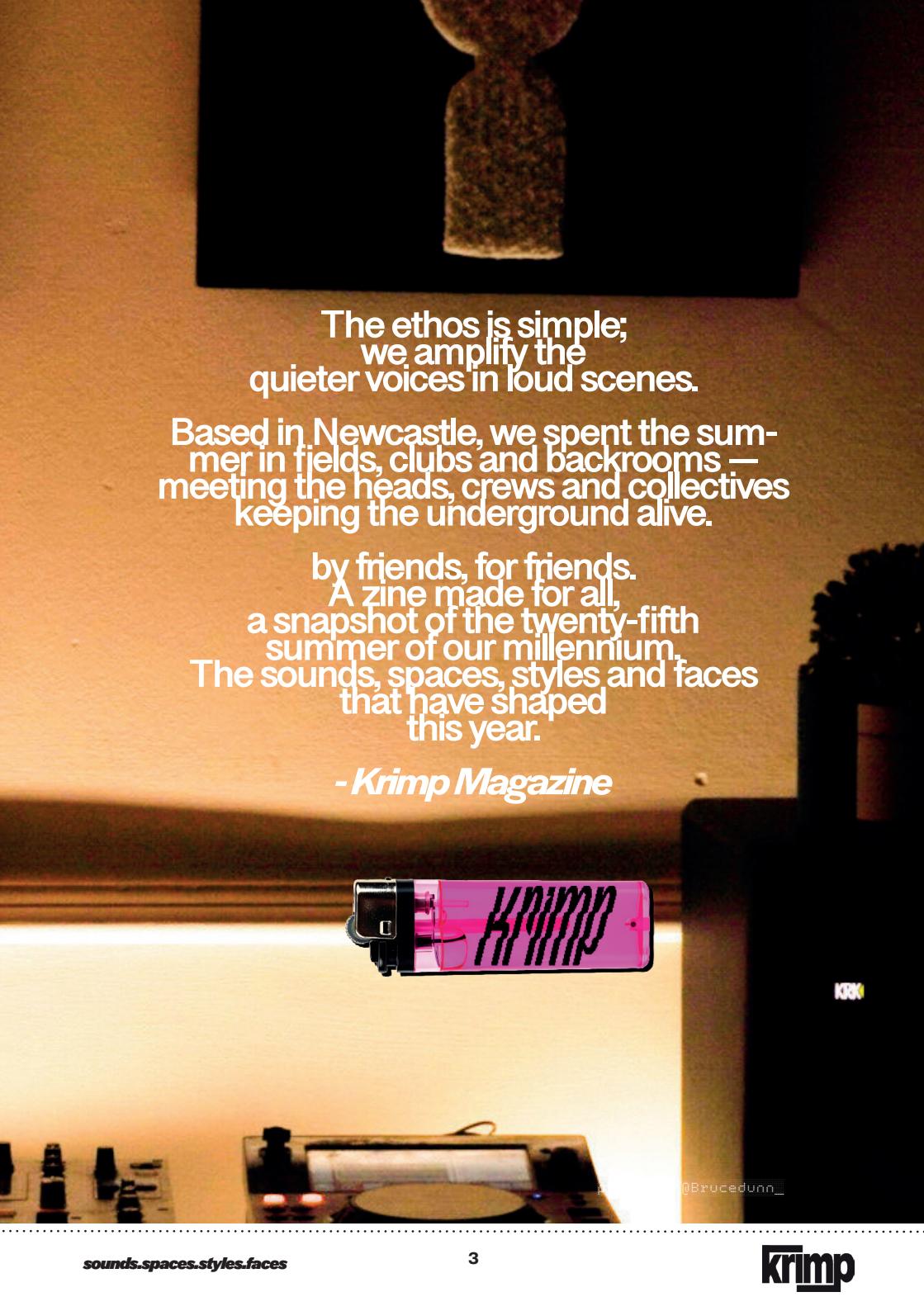
And, whilst we make conscious efforts to stay present, let's think to our future selves. Our parents have film photos and albums to immortalise their youth, I hope Krimp can serve as a sort of time-capsule. For both our current and future selves to look through in an age where our camera-rolls often act as digital gatekeepers.

Volume one of Krimp focuses on this idea of a fleeting summer and the expression that comes with it.

contents

(a-z)

1. *@Backdoorbeats / by Nadia Verb*
2. *@Brucedunn_ / film photography*
3. *@CharlieBarker12 Words on Pépé Bradock*
4. *@Goose / Izz Gibson*
5. *@harmofiles / @Harmony.aurelia*
6. *@mimpilondon / Mandeville collection*
7. *@Muffmansion / Codi Falconer*
8. *@nipsp1cs / Niamh Murray*
9. *@Pascal_Philm / Pascal Humbert*
10. *@Quinlan_dj / Will Quinlan*
11. *@Redshift555 / Joe Roff*
12. *@ShopMilk / @vtahrs*
13. *@Touré / @Dusktone / Lilly Touré*
14. *@uptown_photography1 / Fin Henderson*
15. *@vls.archives / Victoria Sims*
16. *Festival film of friends / @orlajcu*



The ethos is simple;
we amplify the
quieter voices in loud scenes.

Based in Newcastle, we spent the summer in fields, clubs and backrooms — meeting the heads, crews and collectives keeping the underground alive.

by friends, for friends.
A zine made for all,
a snapshot of the twenty-fifth
summer of our millennium.
The sounds, spaces, styles and faces
that have shaped
this year.

- *Krimp Magazine*



@Brucedunn_

NEWCASTLE

We need to keep club culture alive in times of closures, cuts and a cost of living crisis that's endangering the scene. It felt fitting to include a short, yet essential guide to Newcastle in our first edition.

The North-East scene may be small in comparison to the other powerhouses like Leeds or Manchester, but beyond the sticky floors of uni culture lies a community of collectives, venues, and spaces keeping the city's underground alive.

Gritty, creative, and constantly evolving. After three years of experiencing this side of the Newcastle, we've found a few of our favourite places to go out.

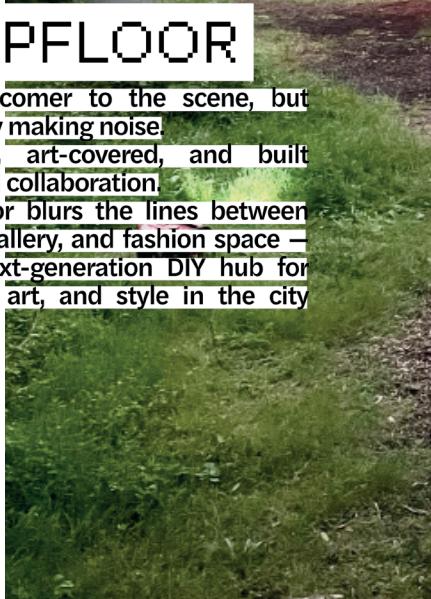
COBALT STUDIOS

Tucked away in the Ouseburn Valley, Cobalt is the beating heart of Newcastle's grassroots scene. Part DIY venue, part artist studio, part co-working space — and home to some of the most memorable nights we've had in the city. A no-phones policy, a perfectly tuned sound system. It's community through and through.



TOPFLOOR

A newcomer to the scene, but already making noise. Red-lit, art-covered, and built around collaboration. Topfloor blurs the lines between club, gallery, and fashion space — the next-generation DIY hub for music, art, and style in the city centre.



OUSEBURN GARDENS

An open-air venue hosting the likes of Keep Moovin, Rolling Ritmo, and a steady stream of local selectors and big names. Expect local talent and proper headliners under the arches.

TOKYO BAR

Right in the city centre, Tokyo is a go-to midweek spots for underground nights. From house-heavy Thursdays with Foreplay to impromptu summer sessions, it's the perfect place to catch local talent.



WORLD HEADQUARTERS

The OG. Newcastle's longest-running underground club and the gateway into the scene for most of us. A cultural cornerstone that's seen decades of dancers, DJs, and collectives pass through. Still one of the best spots to rediscover why we go out in the first place.

THE LUBBERFIELD

DIY to its core. Part venue, part kitchen, part radio hub. Home to @slacksradio and the newly opened @lubberkitchen. unsuspecting on the outside but brimming with local energy.

SR44

An industrial space in the city centre hosting some of Newcastle's biggest underground nights. A solid sound-system, fine-tuned lighting and good crowds. A hotspot for DIY collectives such as Juiced hosting The Trip — one for the books.

KrImp

x festival season

UK FESTIVALS WE FOUND
OURSELVES AT

Houghton

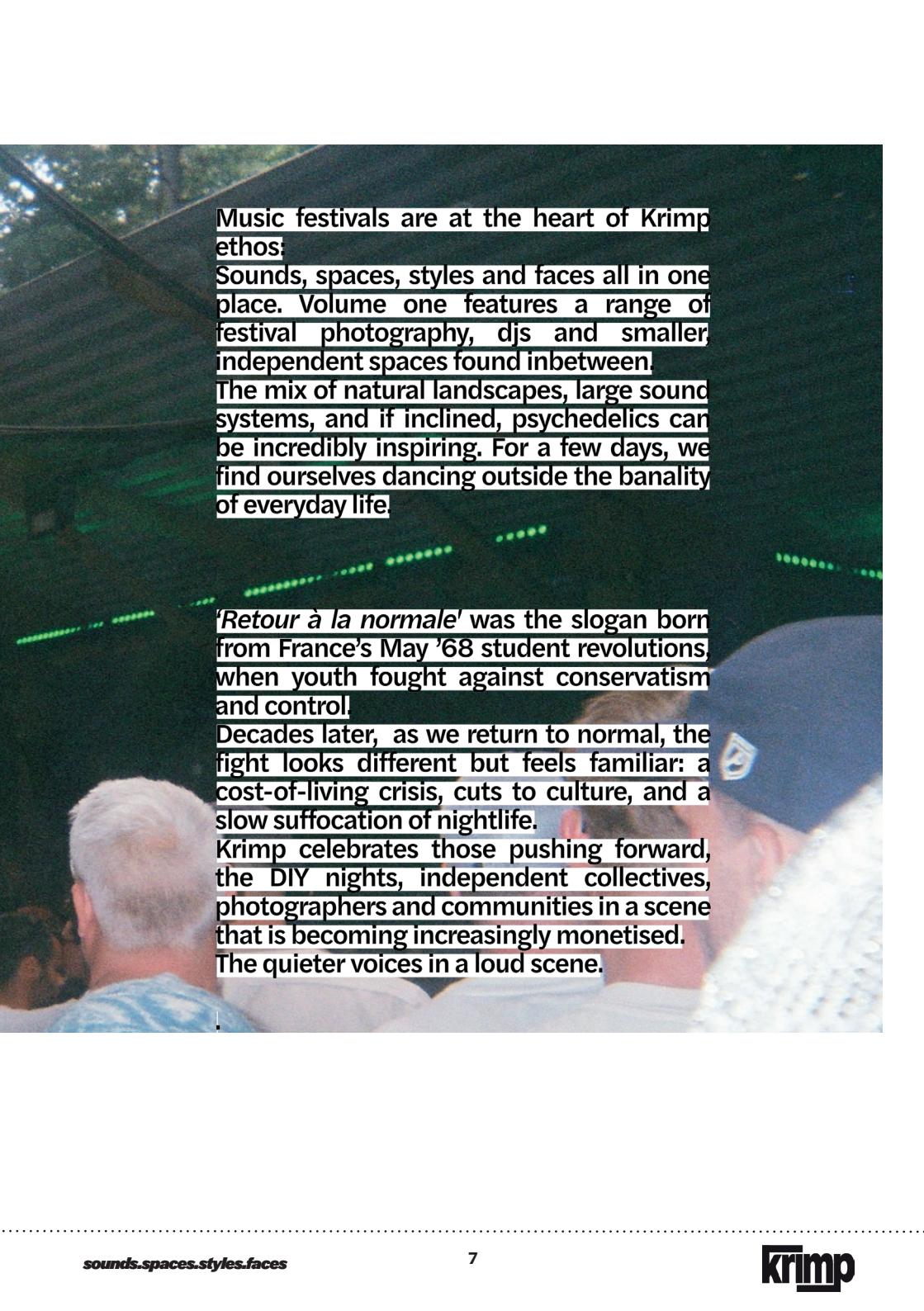
Funk in the Forest

Field Maneuvers

Gottwood

Wibbly Woods

Friends of Friends



Music festivals are at the heart of Krimp ethos:

Sounds, spaces, styles and faces all in one place. Volume one features a range of festival photography, djs and smaller, independent spaces found inbetween.

The mix of natural landscapes, large sound systems, and if inclined, psychedelics can be incredibly inspiring. For a few days, we find ourselves dancing outside the banality of everyday life.

'Retour à la normale' was the slogan born from France's May '68 student revolutions, when youth fought against conservatism and control.

Decades later, as we return to normal, the fight looks different but feels familiar: a cost-of-living crisis, cuts to culture, and a slow suffocation of nightlife.

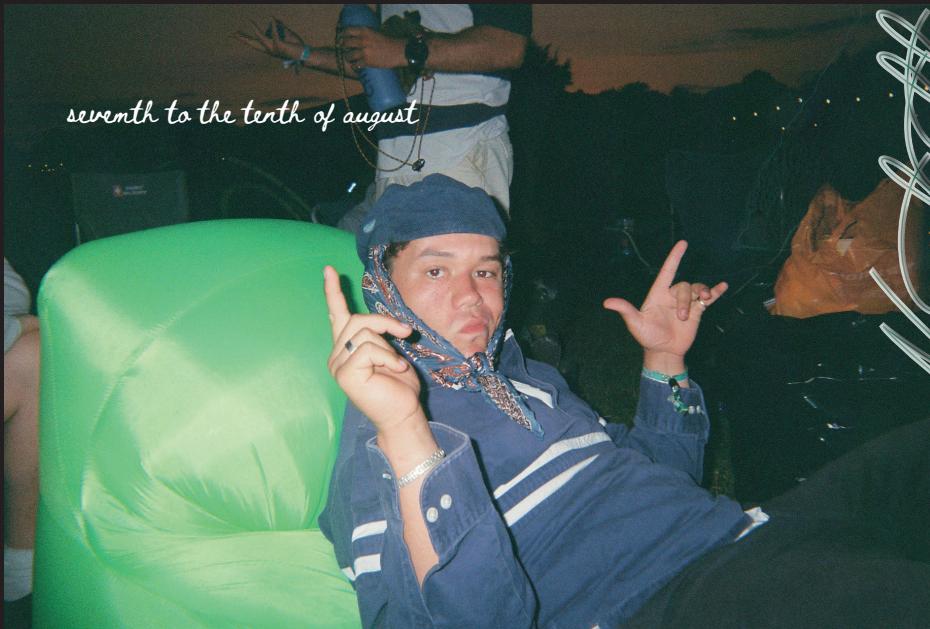
Krimp celebrates those pushing forward, the DIY nights, independent collectives, photographers and communities in a scene that is becoming increasingly monetised. The quieter voices in a loud scene.

haughton twenty five





seventh to the tenth of august





MUFF MANSION

We spotted Muff Mansion at Gottwood festival this summer. Drawn in by 90s hip hop and a dancefloor of well-dressed women. we found ourselves inside a converted horse box lined with faux fur and incense.

It felt like a sanctuary , one of the only festival spaces that felt like it was for us. A safe, femme-led space at a festival is still a rarity. So, naturally, we wanted to know more.

Krimp in conversation with Codi Falconer aka Mother Muff, as she talks us through our favourite pink space of 2025's festival season.





original photo
Jack Lyons

K: So... what exactly is Muff? How would you describe Muff to someone who's never seen or heard of it?

MM: Muff Mansion is a horse box that I converted into a mini dance floor last year. It was designed as a space where you can come and escape the big crowds at festivals and have a silly dance with your friends.

K: Ellie mentioned Muff was dreamt up in the toilets of a Berlin club. Was there a specific moment or feeling that sparked the idea?

MM: Yes, totally – it began when me and a bunch of friends did a classic roll through in Berlin. There's always a couple of hours in between Hoppetosse closing and the music in Club der Vision-aere starting back up again. It was the first day CDV reopened properly after the fire that burnt down half the club in 2019, so we were really excited to see it back open. But at that point, some of us were pretty tech-housed out, so we locked ourselves away from the boys and played RnB from our phones. It was a really silly moment that I'll never forget.



K: There's a strong sense of community in Muff – it feels like it's for everyone, but especially for women and queer people. How intentional was that? And how do you foster that energy?

MM: Muff was originally created for women and FLINTA (Female, Lesbian, Intersex, Non-binary, Trans, and Agender people). But seeing the response we've had from some of the lads, we're really glad we opened it up to everyone. If you identify as a Muffer, then come and join the party.

K: Let's talk about the aesthetic. Pink fur, incense, 90s throwbacks, plenty of mirrors – where does the visual language of Muff come from?

MM: I'm a 90s baby and grew up in various pink fluffy bedrooms. I also spent a lot of my teenage years obsessing over 00s RnB music videos. I wanted Muff Mansion to transport you back to those nights – hours getting ready in our bedrooms, singing with our mates. A lot of club nights in the UK lack that cozy, feminine touch. After spending six years in Berlin, where every corner of the club is thought out, I always find it a bit underwhelming going out here. I guess I'm always searching for something different and fun, which is why I decided to take MM on the road.

K: How do you choose the music, the DJs, the energy of each set? Is it instinct, curation, or both?

MM: I have one main rule in the Mansion... **NO TECH HOUSE.** The whole point is for it to feel like a room two vibe. A place to come to get away from the wub-wub. Ideally, I'd like to keep it on the RnB flex with a bit of vocal house and disco thrown in. So far, I've been lucky to have good friends who know me well and get what I want from it. Plus it helps being married to Papa Muff aka Alec Falconer. I want to thank him for all the support – and all the RnB edits he's been required to make lately. Couldn't do any of this without him.

K: Where's Muff heading next? Any plans to take the horse box international or throw your own standalone nights?

MM: No plans as of yet to take MM international... especially not the horse box. We did a Muff charity night in Berlin a couple of years ago with the amazing Rise team, who raise

money for people experiencing homelessness. We've got a small following in Berlin, but I'm not sure where else it would work in Europe just yet. As for the UK – my dream is to take it to a few festivals a year and eventually put on our own parties.

K: You've built something that feels both nostalgic and completely now. What kind of nightlife or club culture do you want to see more of in 2025?

MM: I just want to hear good music and see more smiles on the dancefloor. I think people take partying way too seriously these days. It's important to show the younger generation that it's not just about the big DJs getting booked every weekend – it's about community, freedom, and creating fun memories.

K: If Muff was a song, what would it be?

MM: Oooo hard to choose one song... but for me personally, "Addictive" by Truth Hurts always gets me in the MUFF MOOD.



“I just want to hear good music and see more smiles on the dancefloor.

I think people take partying way too seriously these days.”



gottwood x MuffMansion

73'25

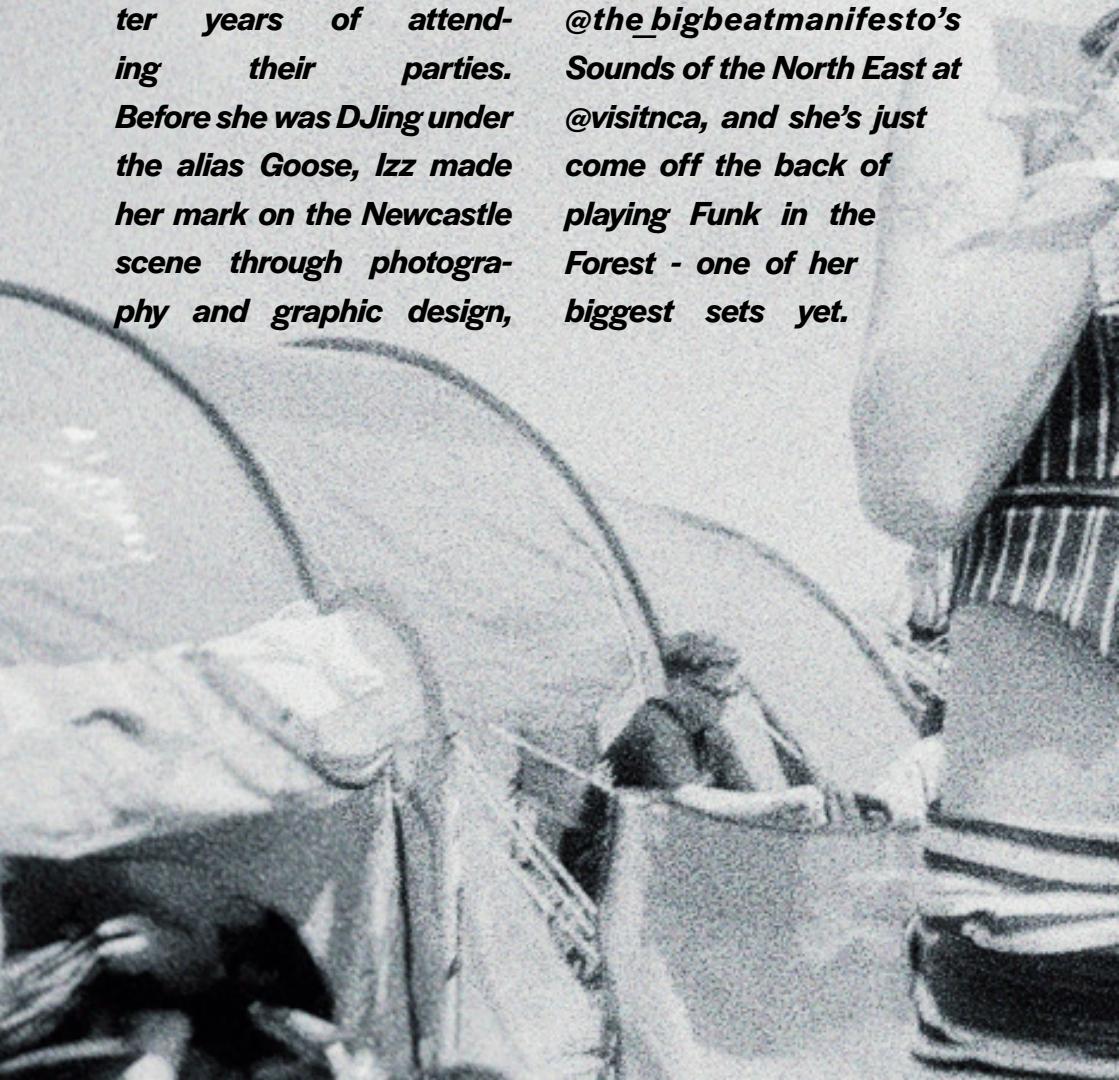
gattwood festival



GOOSE

Krimp speaks to good friend Izz, aka Goose, the day after her debut at Shy Bairns - a full-circle moment after years of attending their parties. Before she was DJing under the alias Goose, Izz made her mark on the Newcastle scene through photography and graphic design,

capturing the raw, DIY energy of local nights. Izz's work's been featured in @the_bigbeatmanifesto's Sounds of the North East at @visitnca, and she's just come off the back of playing Funk in the Forest - one of her biggest sets yet.





*Now, as she moves
back down south
we're taking a
moment to reflect.*



K: Firstly, why the name Goose?

G: I have been nicknamed Goose by my family for as long as I can remember. My mum says she started calling me Goose because she's a *Top Gun* fan, which I think is pretty funny. It seemed like the most natural alias to use as it feels just as much my name as Izz does, maybe if not a little more as it comes from a place of love which resonates with the emotion I hold with music. I'll be honest though, I've only just made that connection now.

K: You began behind the camera, now the decks. How did you make the shift, was it a natural progression?

G: I used photography as my first 'in' on the scene back in 2022, responding to Chain Reactions' call out for promoters. I asked if I could

bring my film camera down to one of their parties. At that point I had only been in Newcastle for a few months but I knew the underground scene in the city was something I wanted to be a part of.

it all snowballed for me when Granville Collective asked me to shoot one of their parties the same year and I became their lead photographer.

As I became closer with the lads who were involved they started helping me improve my DJ skills as I already knew how to mix but had only really used a laptop controller, and I realised that was how I wanted to express myself in the scene.

It did happen very naturally though there was no real defined starting point for djing and end point for my photography, both stemming from a love of dance music.

K: What does your process look like when you're building a set? Is it instinct, story telling, mood?

G: I always consider where I'm playing, what time and for how long first. What I would play at a bar during the week is wildly different from what I play for a club slot!

Next I will look at my Rekordbox and see if there's any gaps in my USB where I might want to play more of a certain genre, like Trip Hop for a bar gig or more heavy hitting house or electro tracks for a club gig.



This goes alongside my late night youtube rabbit holes which is where I find most of my music.

For club nights there will always be a few tracks I really want to fit in my time slot and that's just normally what I have on repeat at that point in time, but that's about it for before a set.

The rest comes for me at the gig, I really try to feel the energy of the crowd and see what they're vibing with whilst

staying true to my sound. I like playing a range of genres throughout my set so it is easier to cater to the floor, although most places I have played out the dancers have been very receptive to what I have to play, which is nice. My mood definitely does reflect in my sets, however that isn't intentional.

I only really noticed it listening to live set recordings back, I can always tell what type of day I had before.

I find mixing a release and expression of emotion, lots of my darker, slower and deeper sounds often come from a more stressful day and lighter or more bouncy tunes when I've had a belter.



K: You've always supported smaller, community-driven nights. what makes those spaces so important to you?

G: Small nights are my favourite, there is a bigger feeling of togetherness when you go to these events compared to big commercial nights.

There's also a lot more opportunity to get involved in smaller nights if you want to, all it takes is a DM. I wouldn't be where I am as a DJ now without these nights. I appreciate these nights even more after running my own event Foreplay at Tokyo Bar every Thursday.

Our whole purpose was to connect house and electro DJs in the Newcastle scene, and over the course of the 10 months we were running the event it really shows how these community nights can give a platform for up and coming DJs, including myself. Even just having your name put out into the scene really helps as a boost for getting more bookings. It was a brilliant way to meet new talent, as well as have a bit of fun on a Thursday!



K: Newcastle's been a huge part of your creative journey — how has the scene here shaped you?

G: Me now and me when I first moved to Newcastle at 18 are two different people. I have definitely felt more free to express myself, even looks wise, anyone who knew me in the early park view days can vouch for that. The scene here has definitely helped my independence too, I used to get really nervous going to club nights on my own back when I was doing photography because a lot of the time I didn't know anyone there.

Now I'm excited to go out and meet new people, everyone is always super friendly and there for the same reason I am, for the people and the music.

The scene in Newcastle has also really shaped my sound, before I moved up to the Toon I was a Drum and Bass girl through and through, as much as I hate to admit it. I remember going to the Shy Bairns boiler room back in December 2022 and hearing house and trance records, I think from then was when I really started enjoying the slower and more melodic side of dance music. Don't get me wrong though, I still love a bit of the old school jungle from time to time, but I think my roller days are over now.

K: What's a song or mix you keep coming back to when you need a reset?

G: I really love Akaj's set from Butik 2023. It came up on my youtube recommended feed one day and that has definitely been one of my most listened to sets. All vinyl house and electro set with an eastern european influence, its really cool. In terms of stand alone tunes, I always find myself going back to old house classics like A Guy Called Gerald- Voodoo Ray, normally the Frankie Knuckles remix and River Ocean, LA INDIA, Louie Vega- Love & Happiness. The vocals in Love & Happiness are so hypnotic and uplifting it never fails to put me in a good mood.

K: You're heading back down south now — how are you feeling about the shift, and what kind of space are you hoping to find there?

G: Honestly, I'm really nervous but very excited to explore what there is to offer down south. I really found a community in Newcastle and that will be impossible to replicate. I'm slap bang in the middle of London and Brighton now though so I'm very excited to see what the scenes are like in both cities, and I hope I will be able to get involved with new collectives, clubs and promoters just as I have been able to in Newcastle. I've only really partied in the North, except for a few trips to Fabric and Printworks so I'm eager to see what the underground has to offer.

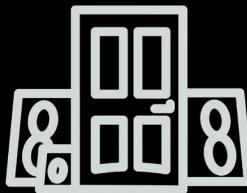
K: If Goose could give a pep talk to the version of you just starting out, what would she say?

G: I'd tell her to be confident in what she has to offer, and to be easier on herself for making mistakes. I'm still very much working on this but it has been easier to shift that imposter feeling that I'm sure most DJs experience.

K: We're going to miss you lots, will you be returning, and what's the thing you'll miss most about Newcastle?

G: I'm really going to miss living in Newcastle full time! I'll definitely be back for gigs and club nights as much as I can though. I'm going to miss the community and my friends the most! It's such a great feeling going to clubs and bars and knowing what feels like the majority of the people there! In terms of event spaces, I am going to miss Cobalt the most, almost weekly trips there over the past few years have definitely shaped me and my sound. The vibe of the club is nothing I have experienced anywhere else from the dancers to the staff, everyone is there for the music and knows how to have a good time. It brings a real feeling of connection, everyone giving their all on the dance floor without fear of judgement. It holds a special place in my heart.





BackDoorBeats is here to make Leeds noisy again.

BackDoorBeats is Leeds based party collective, focusing on the electronic underground music scene with no judgement, no ego, no limits. Just good tunes, affordable tickets, and a dancefloor full of heads who are there for the music and nothing else.

“What can we expect coming to a BackDoorBeats night?”

“Well, you can expect freedom, self-expression and a crowd that actually came to dance. We want our parties to have the dancers at the forefront of everything. Definitely expect the late nights and to hear music you never thought to listen to and didn’t know you needed.”

BDB is here to make Leeds noisy again. Ran by a group of lads who have spent their whole life growing up and going out in Leeds,

they have watched the nightlife fade from the vibrant hub it once was. With venues shutting down and creative spaces disappearing, the dancefloors have gotten stiff. The simple solution to them was to get involved in the scene as much as possible, and attempt to make as many spaces where expression, community, and proper tunes come first.

After their packed-out event at Headrow House in May this year, with energy levels through the roof, and carefully picked out producers performing, we think they may be onto getting Leeds moving again.

“We created (backdoor-beats) to bring people back to the dance floor for the right reasons, to keep the dancers dancing and to protect the culture and scene in Leeds we care so deeply about.”

“What does the dancefloor mean to you?”

“The dancefloor is a space where people are free to do what they want, how they want, when they want. It can be a house of education or an escape from day-to-day stresses and struggles.

A space where there should be no judgement, where differences are put aside and communities are built. ” Backdoorbeats is focusing on cutting through the noise and getting back to what nightlife should be - sweaty, expressive, real.

They are giving attention to the little things, and scrutiny to the big. Grassroot venues will always be at the heart of Leeds, without them the scene wouldn’t exist. BDB have a selection of nights that are being hosted by Club Eiger, and they’re putting on these nights without the thought of ticket sales and quick cash

Instead, they’ve made it abundantly clear that their focus is ensuring these nights are driven by community, culture, and most importantly - music.

“We’re trying to create a new wave of events and culture in the city.”

Leeds nightlife culture has been dying a death for a while now, and whilst the clubs that were once there will always be iconic to the city, we think it’s time for new paths to be carved and new venues and events to join the list alongside them. We’re always going to give love and attention to every detail that matters

“We believe this is more than just a party - it’s a statement. This new chapter means we’ve been able curate a series of what will be unforgettable nights. Leeds still has life in it, and together with Club Eiger, we’re carving out a new space for the dancers.”

Weather it's going to a backdoor beats night, heading to Holding Patterns for a drink or buying a record in Tribe, there's something for everyone to keep the scene we all cherish alive in Leeds.



LET'S TALK ABOUT LEEDS

By the day, Leeds nightlife is crumbling.

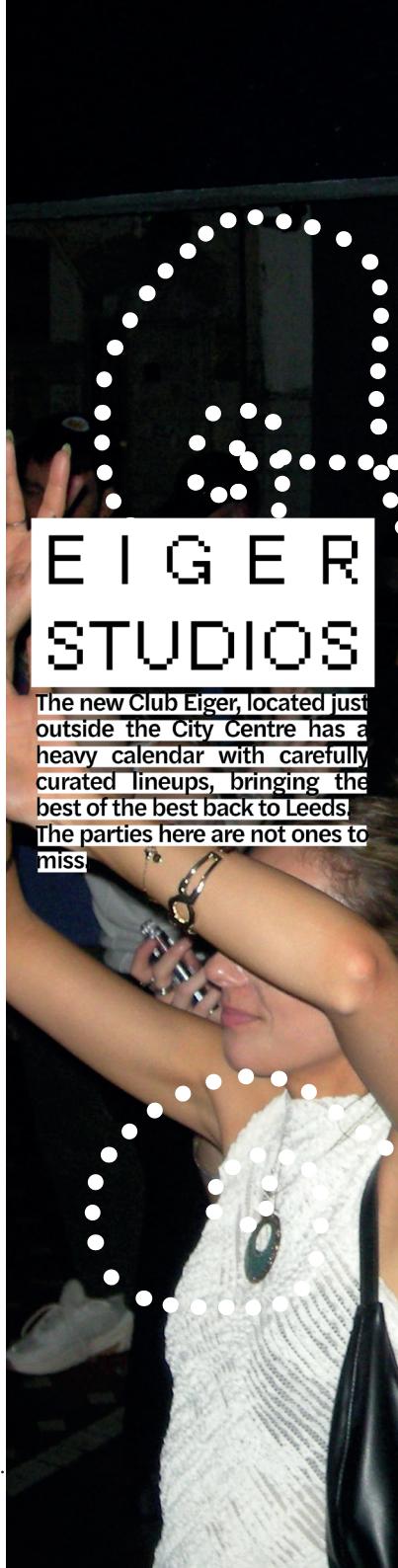
Funding's dried up, licensing's a mess + beloved venues are closing due to constant pressure from developers.

The spots that built the scene are dropping off, and the city's dancers are left with nowhere to go. Some of the most iconic venues in the city have been forced to shut, leaving a legacy in Leeds.

Wire, Sheaf Street, Old Red, Imaginarium + only recently revealed - Freedom Mills.

Make no mistake, Leeds is still addicted to the party.

While the spotlight might have shifted, the underground isn't staying quiet. Local grassroots promoters are digging in, keeping the spirit alive and pushing back in all the right ways. Here are some spots that are still flying the flag for the scene.



EIGER STUDIOS

The new Club Eiger, located just outside the City Centre has a heavy calendar with carefully curated lineups, bringing the best of the best back to Leeds. The parties here are not ones to miss.

OUTLAWS YACHT CLUB

A jack of all trades, Outlaws is perfect for record hunting, a catch up and a board game with your mate or a drink from one of their selections of locally brewed beers. Whatever time of day or whatever the weather, Outlaws has got what you need.

HOPE HOUSE

Home to Cosmic Slop's state of the art sound system, Hope House work with MAP charity to support young people in Leeds in a creative way. They hold events with some of the finest local selectors, and their community-driven nights aren't one to miss.



TRIBE RECORDS

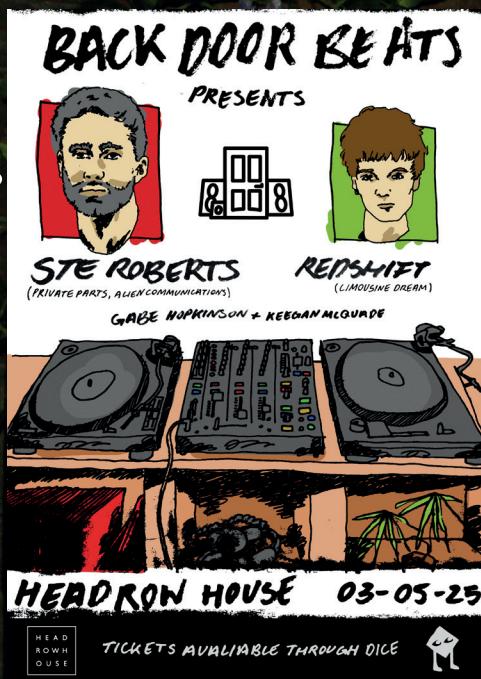
Although it's not a party spot, Tribe Record's run by Subdub's own Simon Scott, has been providing the tunes for local and international DJ's for over 20 years and is a popular spot for the music heads to have a dig.

HOLDING PATTERNS

Taking inspiration from Japanese audio file bars, Holding Patterns provides a space from day through to night - whether it's a mid-day coffee with a dig through their selection of records or books, or a nighttime drink listening to local Leeds DJs and collectives.

MESH RADIO

Leeds' new radio show with live streams all throughout the week that broadcast all kinds of local talent. Ranging from live ambient dub sets to thumping techno, Mesh has something suitable for every ear.





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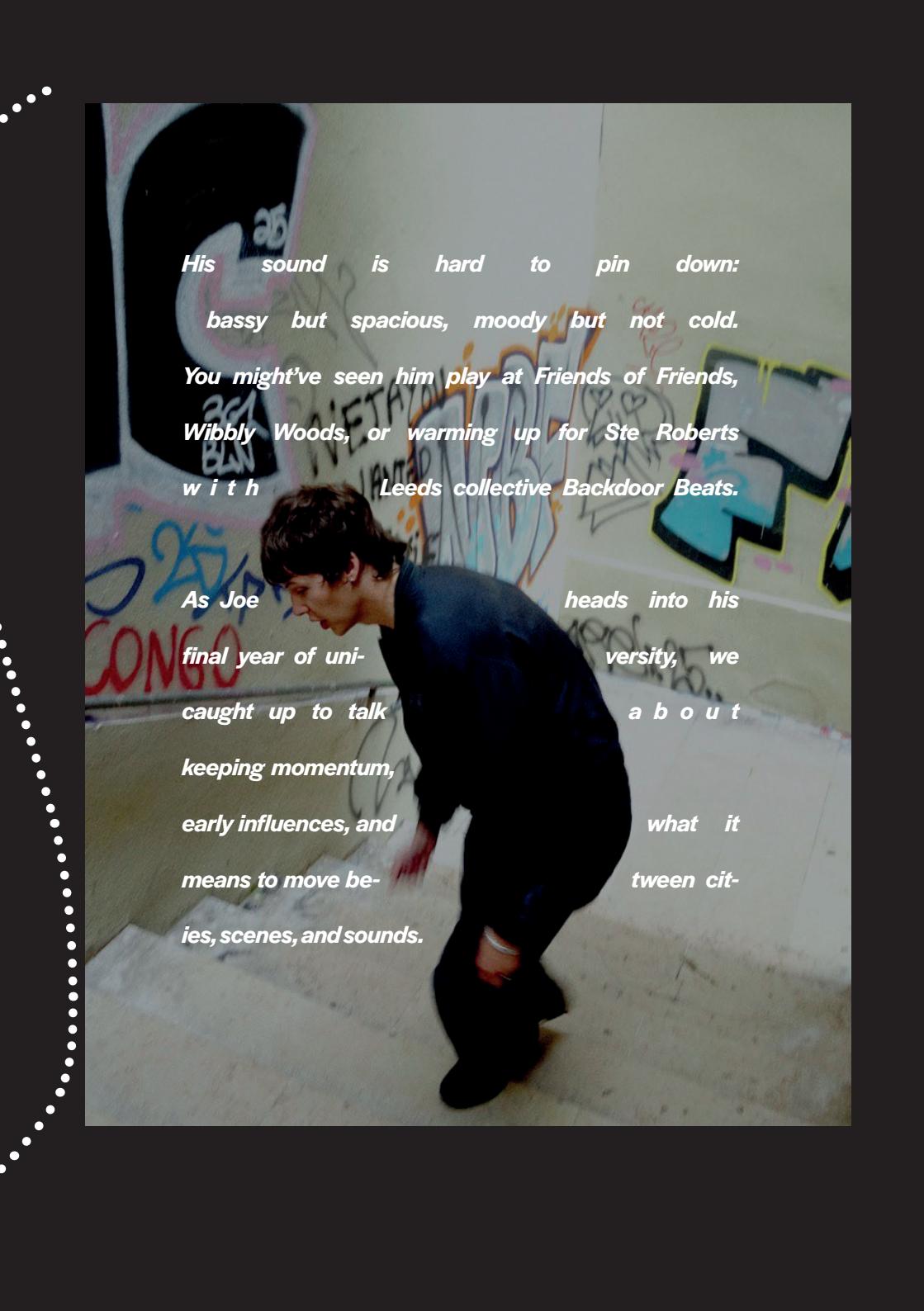
"We're always going to give love and attention to every detail that matters. We believe this is more than just a party - it's a statement. This new chapter means we've been able curate a series of what will be unforgettable nights. Leeds still has life in it, and together with Club Eiger, we're carving out a new space for the dancers."

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REDSHIFT



Joe Roff – aka Redshift – is part of a new wave of electronic music producers doing things quietly, intentionally. From the North East, he's been splitting time between Marseille and Leeds while finishing his degree: producing, playing out, and slowly building a catalogue of work that hits hard and speaks for itself.



His sound is hard to pin down:

bassy but spacious, moody but not cold.

You might've seen him play at Friends of Friends,

Wibbly Woods, or warming up for Ste Roberts

with Leeds collective Backdoor Beats.

As Joe heads into his

final year of university, we

caught up to talk about

keeping momentum, what it

early influences, and tween cit-

means to move between cities, scenes, and sounds.

K: Firstly, where did the name Redshift come from? It sounds sort of cinematic or sciencey. Why that?

RS: You're right with sciencey. It has no deep meaning behind it; I saw it in a physics textbook when I was in college and decided I liked it. Without getting too into the nitty gritty, it's a scientific phenomenon where the wavelength of light increases as it moves away from an observer. I think it forms a part of the Big Bang theory... you probably don't give a fuck though and I don't really blame you aha. Bottom line is: it sounds cool.

K: What first pulled you into making music? Was it a certain tune, a night out, boredom, curiosity?

RS: As is frequently the case, I started making music to allow my DJing to progress — only to fall in love with making music too. Electronic music always scratched my brain in a way other music didn't. DJing started out of pure

boredom, and as my interest developed and my taste matured, everything else fell into place quite naturally.

K: Who or what have been your biggest inspirations — musically or otherwise — in shaping your sound?

RS: I have no specific focal point for inspiration — it comes from all sorts of places. Musicians, DJs, labels: New Order, Depeche Mode, Andy Weatherall, Craig Richards, Cartulis, Pagan, Perlon... the usual big hitters. But honestly, it's the smaller acts and mates that push the music and the parties I care about that inspire me the most. Whether it's throwing local parties with care, starting labels, or putting out incredible music — knowing people around me are just as passionate is super reaffirming. I guess that's what everyone means by "community." Also, partying with my mates. Having a laugh with your pals in the dance makes me want to provide the soundtrack for it.

K: You've been between Marseille and Leeds — what's each place given you musically? What's been missing in both?

RS: Both cities are incredible even without the music. The people in Leeds and Marseille are passionate, friendly, and a bit nuts — especially Marseille.

The scene there gave me my first taste of European parties: great crews like Les Ratz, Atipik, Planète 51, Kumquat... amazing sound, cool set design, and unexpected venues. It was always welcoming, phone-free, and full of people going for it. Leeds speaks for itself — Tribe, Wire, Mint, Iration Steppas, 2020 Vision.

The scene might not be the healthiest right now, but there's too much histo-

ry and too many heads there for it to die. I'm determined that'll change.

K: You've had a busy few years — Friends of Friends, Wibbly Woods, warmups and releases. Has any moment stood out as a turning point?

RS: Any kind of progression is usually a slow grind — built on quiet consistency and love for the craft. My release on Limousine Dream definitely pushed my name to a wider audience and marked my first physical release, which is huge for me.

Big love to Gene for that. Every release or show gives me another platform to keep doing what I love.

I'm grateful for every gig — the fact that people rate what I do and trust me to play their parties is just a wicked feeling

K: There's a lot of weight in your sound. What kind of headspace are you in when you're making music? Windows open or shut? Lights on or off?

RS: It's not great for my sleep, but my best work always happens after 2am. I get glued to Ableton deep into the night and time just melts. There's no set formula though — inspiration can strike any time and then I'm just tinkering away. Right now, I'm really into music that's weighty, deep, wiggy, chuggy—all the headsy stuff—but with a touch of emotion and introspection. That's the vibe.

K: You've released with labels like Wash, SYNRG, Hardline and Limo Trax. What makes something feel right? What draws you to a label?

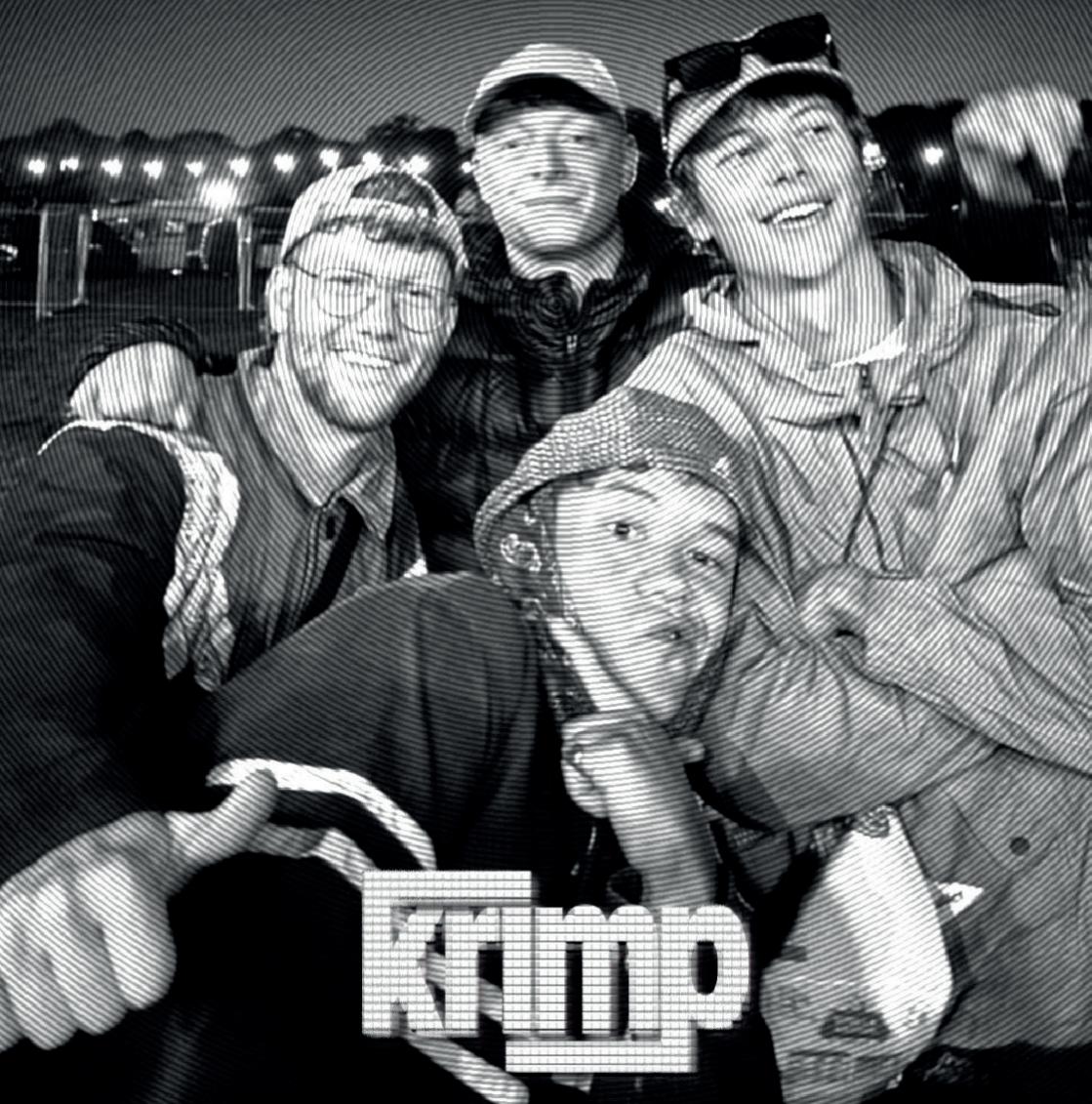
RS: Being sound gets you far. All those labels are run by down-to-earth people who genuinely love electronic music. There's a fine line between passion and pretentiousness, and I've got loads of time for people who stay on the right side of that. If you've got a strong ethos, top music, and you're a decent person — I'm in.

K: You're heading back to Leeds to finish uni. What are you taking from Marseille back with you — musically, mentally, emotionally?

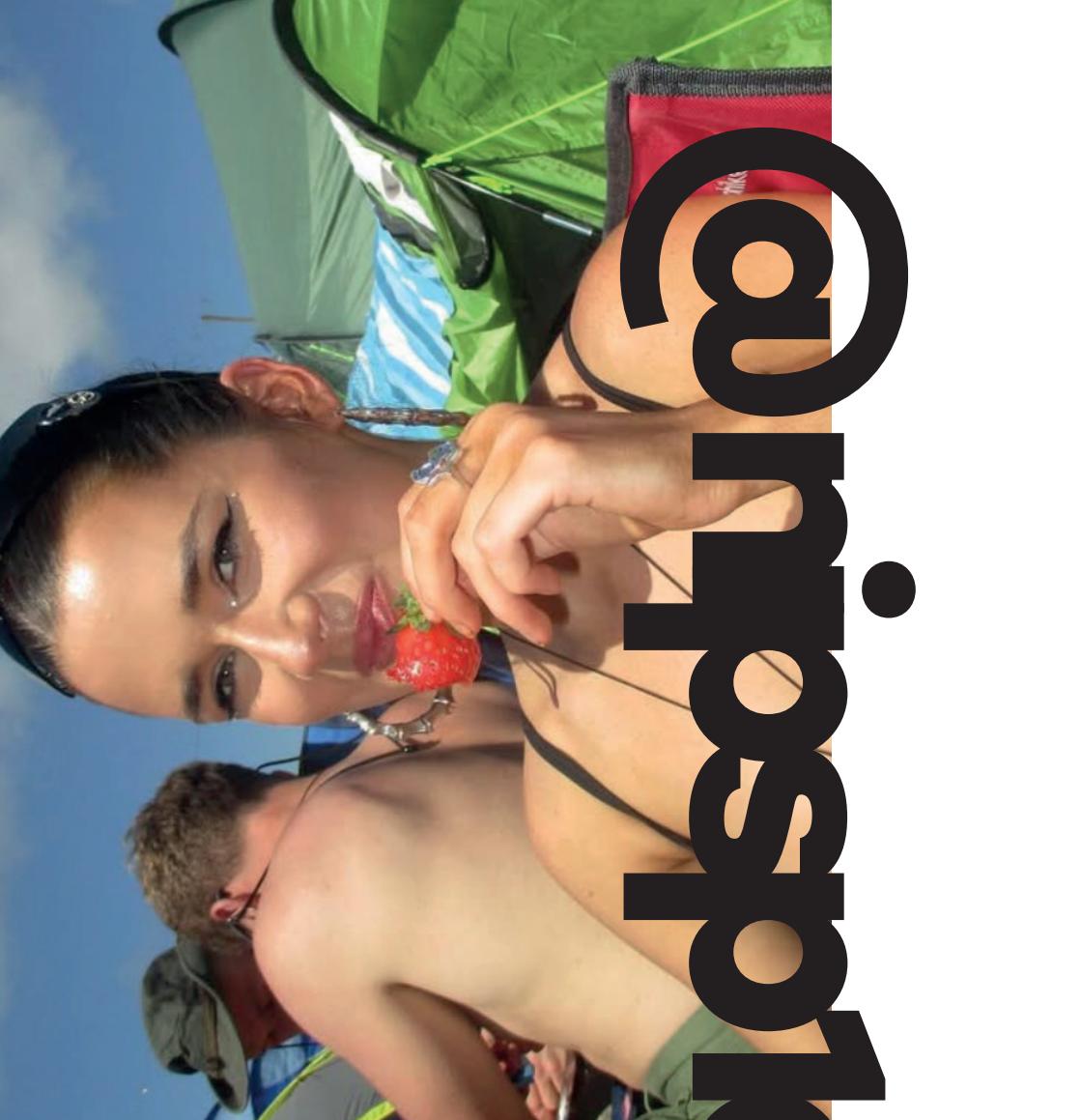
RS: Probably the outlook I've gained — and all the memories with the wicked people I met over there. I just want to keep pushing the boat out, meeting new people, making and playing new music. If it's not broken, don't fix it mate.



*"Having a laugh with
your pals in the dance
makes me want to provide
the soundtrack for it!"*



Brimp



g
n.
o
d
3



krimp



in conversation with

@nipspics



K: When did you first start bringing your camera out with you?

N: After my dad gave me our old family camera — I found baby photos of me on it and started messing around. It made its debut at Boomtown, which felt special because it was our first festival of uni with four of my best mates.

K: Has Nipspics changed much since you started it nearly three years ago?

N: Fundamentally, no. I've never seen it as a proper "photography" account. It's always just been a way to document me and my friends.

wherever we are, whatever we're doing — and keep those memories somewhere other than our phones.

What's changed is probably what I can post now LOL... and the appreciation we have for Newcastle's scene. What used to feel like just a fun night at Cobalt now feels like something that's full of intention. We understand the bookings, the effort, the energy — not just the buzz around them.



K: Festivals feature heavily on Nipspics, do you think that's where the best style lives right now?

N: Yes, definitely. There's something about the excitement before a festival — everyone sharing outfits, throwing ideas around — that lets people dress how they really want to. On a regular night out, that can be

harder because of whatever pressure you're feeling that day.

At Gottwood, me and my mates ended up in a few of those "what people are wearing" videos — and I feel like the mix of styles says it all. Everyone's moving away from one look or one trend. It's freer.

K: If you could get a picture of anyone at any party: who would it be, and where?

N: Shanti Celeste or Pangaea. Their sets have given us the best nights ever and they both seem super fun. Plus... seen her tits. And it is Nipspics, after all xxxx



15/06/2024 16:41



10/08/2023 16:06



@Brucedunn_







love international festival, Tisno, Croatia



T is for Touré

Lilly Touré moves with quiet power. Whether she's behind the decks at **Funk in the Forest**, on the airwaves with **Nottingham's Swing Dash**, or curating her own night under **Touré Presents**, you get the sense she's not just DJing—she's shaping space. Building community. Setting pace. Rooted in the un-

derground but reaching somewhere else entirely.

Her sets shift between minimal rhythms and acid-laced electro, always with intention, always in tune with the room. Based in Manchester, a regular in Nottingham, Touré is part of a new generation finding their voice through

sound systems, student radios, and muddy festivals.

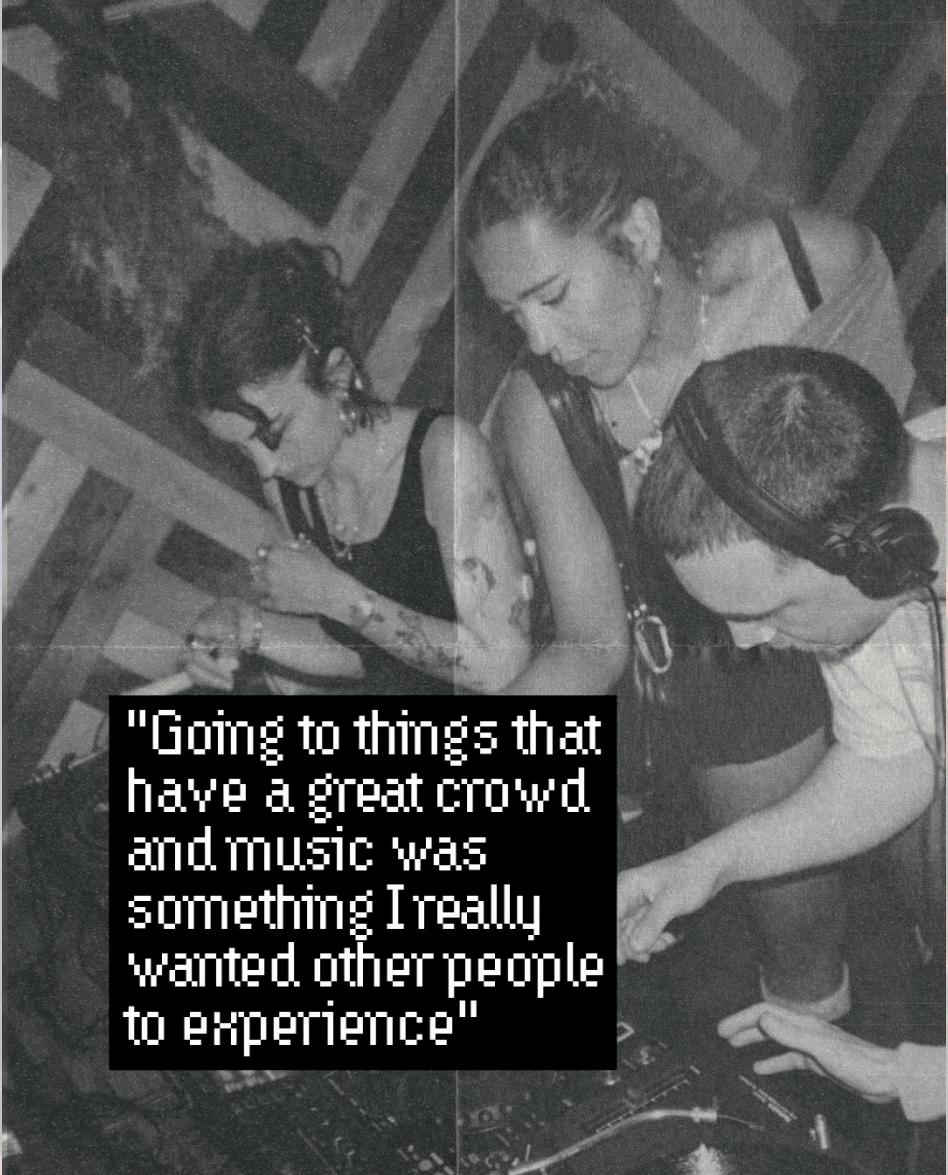
And now, with her own independent label and mixcast platform

DuskTone a booking agency and sonic archive rooted in the underground—she's carving out space for others too.

<https://soundcloud.com/dusktone>



SOUL



"Going to things that have a great crowd, and music was something I really wanted other people to experience"

K: Was there a moment music stopped being just something you loved and became something you had to do?

T: I've always had a strong passion for music—doing it for GCSE and A-Level. I nearly took it at uni, but I definitely wanted to branch out my creativity into other sectors as well. I did know that I always wanted to do it on the side though, which motivated me even more.

K: You've played radio, woodland raves, warehouse floors — do you approach each space differently, or is it always about mood and instinct?

T: Yea, i'd say i definitely approach spaces differently. Soundtracking a space is something that's important to me and i like to emphasise the mood.

K: Balancing uni and DJ life — be honest, how do you do it?

T: To be honest, I had to stop a bit in final year haha. Architecture and Djing on the weekend weren't a match. I'm looking forward to being able to expand opportunities and focus on another Presents!"

K: As a woman in underground music, what's felt supportive — and what still needs shifting?

T: The most supportive moments have been other women looking out for each other — sharing gigs, passing on contacts, or just hyping each other up.

What still needs to shift is being booked as the “only woman” on a lineup and the small ways you can get sidelined backstage.

I stay grounded and motivated by keeping my focus on the music

K: You launched Touré Presents yourself — what pushed you to start your own night, and how did it feel to see so many people attend?

T: Going to things that have a great crowd and music was something I really wanted other people to experience. Everything I look for in an event and a space were the focus's of my own and I want to carry on reciprocating that with a focus on female opportunity.



B r a z i l ,
B a r c e l o n a ,
Newcastle,
Croatia,
London,
Netherlands



VLS.Archives is the place to go for summer nostalgia.

Vic's account hosts a rolling archive of 35mm snapshots, camcorder footage, and digital stills that preserve the energy of Europe's most magnetic dancefloors.

This summer she's been on the road with her camera, stopping by micro-festivals like Friends of Friends and Wibbly Woods. Using analogue methods and shooting the likes of Fumiya Tanaka and Sedef Adasi, Vic has an impressive repertoire. Now based in Barcelona, we caught up with Vic to talk film, festivals and where she's heading next.

K: How have you transformed a hobby into a personal brand?

[Invited to shoot festivals like friends of friends and club nights across Newcastle]

V: I started out just bringing my digital camera on nights out; pictures of friends, our outfits. This led me to be more experimental, leading me to switch to film.

I think the beauty of film is that you don't know if a picture is good or bad until you develop it. Once I started doing photos for a few different parties I thought why not reach out to smaller festivals? They all have the same values and what's a festival without its people?

K: What is your favourite part of capturing a moment, your account is a personal favourite to stalk after festival season.

V: I love living in the moment but I prefer to capture it. The most fun times are often the ones that you forget to record, but they're the ones you always wish you could reminisce on. I love capturing people's personality, taking my camera everywhere with me even if I get called CCTV by my boyfriend.

K: Who is your biggest inspiration when taking photos, what do you look out for?

V: Honestly, my friends. The people you see out. I might be biased, but I think they're the coolest – the way fashion, music and creativity all collide in those spaces is what inspires me most. There's something so fun about capturing that mix .

K: You've just made the move to Barcelona for your year abroad, where do you see VLS. Archives taking you in the future?

V: Since moving to Barcelona, I've been getting more involved in the underground scene – recently shooting for Mad Radio. I'd love to experiment with fashion photography, blending my two favourite things together.

I'm aiming to rebuild my portfolio to the same level and pace as it was in Newcastle, doing what I love.

I can't wait to see what next festival season will bring, meeting so many new people, exploring new places. I've just done some press shots for Stefano Andriuzzi after meeting him at a Tini & the Gang event here in Barcelona. I'd love to do more press shots!







@uptownphotography1



Fin began taking photos of sports nights and clubbers in Newcastle, sticky floors and strobe lights his training ground.

From there came Fabric, and with it the chance to carry his camera beyond the North East.

K: When did photography shift from a hobby to something more serious?

F: I think I always knew I wanted to be a photographer — I realised around 14 or 15 that I never wanted to work an office job or do something I didn't enjoy. But it started feeling serious when I began doing weekly club photography. Long nights, low pay — but I was living the dream, and I wasn't even old enough to get into the club yet.

K: What's your favourite thing to shoot? Any specific people or moments you try to capture?

F: I love events — gigs, DJ sets, that kind of thing. Vinyl DJs are always my favourite to shoot. They move more, there's something tactile about it, and records just look great in photos. But it's not just about the DJ. I always try to catch the crowd too — no phones, no posing, just people properly in the moment. That's when the energy comes through

K: How do you choose what to shoot, or who to work with? Is it instinct, planning, or both?

F: A bit of both. Sometimes I plan a shot or bring an idea, but most of my favourite photos come from instinct. From being in the right place and feeling the moment. I think if you're too rigid about it, you miss what's actually happening.

K: Where would you most love to bring your camera next?

F: Berlin. The people, the nightlife, the city — it's one big tick I want on the list. I had my first visit to Fabric recently to shoot for an event, and that was one of my proudest moments. I got very, very lucky. More gigs at Fabric would be incredible, but I'd also love to branch into more creative stuff — fashion, experimental shoots, more conceptual ideas. I've got so many ideas but not always the opportunities to do them... yet.





K: If you could photograph anyone in the world — where, and why?

F: If it could be anyone, dead or alive, it'd be Muhammad Ali. The best photos ever taken, in my opinion, are of him. If we're talking living? Willem Dafoe. He's got a crazy-looking face.



Enemph



fin Henderson
fabric room three

In the last five years, over 400 clubs across the UK have shut their doors. The losses hit hardest in the North, in cities built on community and sound. Sheffield said goodbye to Hope Works after twelve years, closing under tighter restrictions and dwindling crowds.

Clubs are more than dancefloors. They're where we meet our people, find our sound, and grow together. With almost 40% of Gen Z staying sober, and increasingly at home, the spaces that shaped us are being left behind.

Independent venues are struggling in a landscape dominated by corporate powerhouses and soulless promoters monetising what DIY culture built. That's

why Krimp shines a light on the smaller venues, nights and collectives keeping things moving.

As club season fades, festival season takes over. But the story's similar there too. Since 2019, over 200 UK festivals have been cancelled, with smaller festivals such as Cosmic Roots, unable to survive the rising costs and uncertainty.

The message is simple. Support local. Go to the smaller festivals. Keep the scene alive.

Movements like SOS (Save Our Scene) and SGM (Supporting Grassroots Music) are fighting for the same thing. Stay connected, stay out.



soundtrack

Heaven Scent – Soulwax
Think Back – Edmondson
Fables & Fairytales (Deniz Kurtel Remix) – N/A
Junge Dame Mit Freundliche Telefonstimme –
Bangkok Impact
The Playmaker (Dyed Soundorom Remix) – Anthea & Celler
The Answer – Aaron Carl
Fever – Madonna
Do It Like Hip Hop (Spiltmilk Remix) – Rennie Foster
Beat Girl Beat Boy – Mr. Liquid
No Way Out – Make A Dance
Bounce – Inland Knights
Till 6 AM – Jake Childs
How Y'all Funk – Induceve
Disco Sex Machine – Aline Umber
Fascination – Crazy P
Memorize Your Face – Paul Cut
Metroride – SWAG
Messin' With My Mind (The Electric Press Re: Press) –
Wolf 'n' Flow
Sunday's at The Friendly – John Manhard
B3 (Summer Tape III) – Binary Digit
Stop the Presses – Retromigration
Working On Myself (ft. 2 Step Bec) – Alec Falconer
Self Control – Bobby.
Shifter (feat. MC Chickaboo) – Timo Maas
Accessories – Baby's Berserk
My Funny Valentine – Big Muff
LoveHate (Induceve Remix) – Freaks
Cat Walk – MarcAshken
Scratched (Radio Edit) – Étienne de Crécy
W – Cobblestone Jazz
Coco Killa – Laboub
Luv Dancin' (feat. Jasmine) (Radio Edit) – Underground
Solution
Flealife – Funk D'void
Good Times – Gabriel Belabbas
In the Spirit (In the Spirit Mix) – Krimp
What Can I Do – Jake Childs
Walk Away (20:20 Vision Vocal Mix) – Håkan Lidbo
Tweede Cans – Yansima
Ballad of Pearl and John – Torch Song
Jackie Junior (Junior Boys Remix) – Sally Shapiro



pascal_philm





In conversation with @Pascal_philm

Pascal has built a vibrant catalogue of friends, festivals and 'Fuck-ass bobs' all through the lens of his film camera.

K: When did you first start taking your camera out with you?

P: I bought a point and shoot last year just before I left for travelling in south-east Asia and Australia. I was living down in Brighton for a while, I'd met a friend who showed me some wicked shots they took on their Olympus Mju and I was like, right, I'm getting my own.

K: *A simple one: Why film over digital?*

P: Aside from the fact that film gives you results you often can't get on a digi cam, you need to be way more intentional given you've only got a set amount of exposures - I always come back from a trip away knowing I've got some good pictures of everyone involved,

K: *Has photographing events changed the way you experience them?*

P: *I wouldn't say it changes my experience when I'm there, but it definitely helps to remember bits and pieces you wouldn't usually, especially if you're pickled at the time. Also, watching people stumble to get into the frame and almost dying in the process is always funny, deffo wouldn't happen if you're not trying to take a pic. I've made quite a few new mates this year and now have the memories saved to look back on.*

K: *Festival or night out/ who's got a better crowd?*

P: *I prefer taking pictures during the day/early evening so, festivals. I think it's a bit less invasive than being in a club space, given it's usually super dark inside a venue. Festival crowds are basically just people on holiday wearing some wafty fits and living their best lives. Everyone's being silly and having a serious wiggle.*



K: Do you see photography staying a hobby or could it grow into something more?

P: Haha, not sure, I think it's staying as a hobby for now until I decided what else I want to invest in camera-wise. My page is basically just friends and fam at the moment, but I've always liked taking pictures of people so who knows! If you're reading this you can #employ me if you want!



K: Who would you love to catch on film?

P: I want to shoot @conrad_whale because he's never in the pics himself. One day I'll get one of him when the camera's actually in focus xx

K: Favourite moment you've captured so far?

P: Field Maneuvers this August. That group with the fuck ass bobs. I loved capturing my mates: queer and straight getting stuck into queer culture together. It was the gayest weekend ever. It made me forget just for those few days that there's a disconnect between the two groups. You can see in the pictures just how much fun everyone's having. Also, getting to support and shoot our @cobaltstudios.ouseburn family at their first festival booking was such a wholesome moment.

field maneuvers

'That group with the fuck ass bobs.'





krimp

cobalt studios

COBALT

UNDER 25?

IF YOU ARE LUCKY ENOUGH
TO BE UNDER 25 YOU WILL BE
ASKED TO PROVE THAT YOU
ARE AGED 18 OR OVER WHEN
YOU BUY ALCOHOL

(If You Are Under 18 You Are Committing An
Offence If You Attempt To Buy Alcohol)

CHALLENGE 25 ONLY

325

Want to help
AND WIN
A FREE pass
any event
whole year

SCAN HERE

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And more

And more





Dream
Presents:

active
man

Lec

Games
led

SITUATIONS
THAT NEED
EXTERNAL
SUPPORT

QUINLAN

*In conversation
with Quinlan: From student living
room parties to fabric room 3.*

We crossed paths with Quinlan at Dimensions festival this summer, having already followed his sets and seeing his name on many a lineup online and throughout the underground scene in the UK.

From a standout slot at fabric earlier this summer to intimate rooms across Leeds, Manchester Newcastle and London he's been steadily building a sound and presence that's hard to ignore.

We caught up to dig into the process, the past year, and what's guiding his selections.



K: What pulled you into DJing in the first place? Was there a particular track, night, or moment that set you off?

Q: I feel as though my introduction into DJing was a more gradual process rather than a particular moment. Naturally me and my friends started going out more at school and

found ourselves selfishly always wanting to be in control of the music at parties. This progressed into me wanting to learn how to mix "properly" rather than replicating transitions on an iPhone by turning up and down the volume.

My close friend Felix's Dad had a pair of CDJs. When I used to go around to his, after a few drinks we used to listen to music off them and mess about with the filter knob for hours, which further built my interest in wanting my own pair.

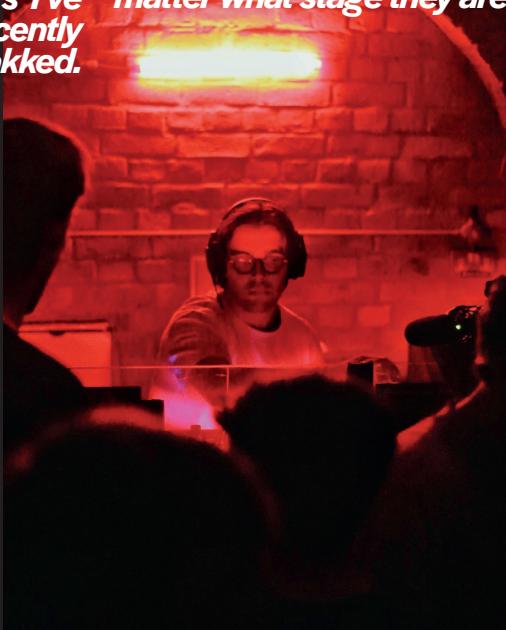
Eventually I got a pair of decks for Christmas. Inevitably I became obsessed with them, it quickly became a big passion of mine which has led me to where I am today. Whilst the process was more gradual for me, when I began to go out to raves and festivals is where my passion really evolved. A standout event was Houghton 2024. Being exposed to such a variety of high-quality music really opened my mind to a lot of new avenues for mixing and broadened my taste.

K: You've had a busy few months—fabric, Dimensions, slots across Leeds, Manchester, Newcastle and London. What's inspired you after a summer of festivals, parties and sets across the UK?

Q: It's been a very busy Summer, but one of the best yet for sure. I attended some amazing festivals this summer, which are always places where I take major inspiration from. I feel as they are areas where artists can express themselves most freely. Something I've noticed across festivals and events recently is the amount of new production being played by artists, with standout producers I've especially enjoyed recently being Pancratio and Bakked.

It's massively inspired me to start producing more and to expand my digging process. Something else which has also inspired this has been playing a variety of events across different cities for various parties and collectives.

Trying to incorporate my own taste across a wide range of genres has been very interesting and defining for me, it's led me to always play different sets and expand my collection. Another major inspiration for me is my very supportive circle of family and friends old and new. It's very inspiring to be a part of a great community and seeing other people excelling in their journeys no matter what stage they are at.



K: Manchester based, a growing underground scene. What's it like right now, balancing lectures and late-night sets? Any parties, collectives, or spaces that stand out?

Q: Moving from Kent to Manchester really highlighted the amount of opportunity and potential for growth in music and other creative spheres massively within the city.

There's always something going on no matter what day of the week which I find has helped me grow as a Dj, there's plenty of room to become involved within the scene. Even though it's such a busy environment, I do my best to stay balanced and keep up with my other commitments. I enjoy being in a place where effort and enjoyment go hand in hand. Some spaces I like to spend time are: The Loft, White Hotel, Eastern Bloc and Haunted Vinyl. Parties and collectives that I've been fortunate to play at, and that I regularly attend, include Soundscape

and Constellate. Try to check some of these spaces out if you're in Manchester!

K: You're known for weaving different generations of sound—Playing to high energy crowds and getting the floor moving. Where does your digging usually start? Are there places, labels, or rabbit holes you always come back to?

Q: When digging I aim to find music from a wide array of places to give me a good variety of selections. Some include Youtube, Discogs, Social Media, Radio Stations, Various streaming platforms and Record Stores. Some labels I particularly enjoy are Get Groovy, Growing Pleasures and EYA Records. In the lead up to playing events things I look out for are what time slot I'm playing, the venue and who else I'm playing alongside if it's a B2b, listening to mixes and going out to events prior to this helps me think about these considerations further.

K: Has your taste shifted since you started DJing more publicly? Do you find yourself drawn to different sounds when you're playing out vs listening at home?

Q: I wouldn't say my taste has shifted, but my approach to track selection since I've been playing to crowds vs DJing at home has, such as taking into account the size of room I'm playing in. At home, I listen to a wide variety of music beyond just electronic music.

While I find it important to listen to a variety of music for both enjoyment and inspiration, the majority of what I listen to is electronic music, as it's what aligns closely with my current style of DJing. I'm yet to play a set where my collection of other styles would fit, but I'd definitely be open to incorporating some of my ambient tracks or funk music in the future! -

K: What's inspiring you right now—musically or otherwise? Could be a DJ, a label, a moment, a sound...

Q: I'm feeling inspired from a lot of different places at the moment. One series I find myself going back to is The Mudd Show. They select a great variety of artists for their shows and the quality of music they showcase from around the world is amazing, Alec Falconers mix from Fitzroy Club in Berlin is a standout for me.

A set that recently inspired me was Sibil and Mayell's boat party at Dimensions. We ended up getting last minute tickets and it was a great decision. They weaved together a unique mix of tracks and created a true party-like atmosphere, which is something I'd love to replicate more often in my own sets, it was very fun. Listening to music with other people is something I also massively enjoy and get inspiration from. It opens you up to many new artists, labels and styles.

K: House parties have always been a testing ground for new sounds.

Do you think smaller, informal spaces still have a place in shaping scenes?

Q: 100%, House parties and afterparties are crucial in shaping scenes. Without the distraction of phones, the social side of them allows people to connect over music and build new friendships, which I think is amazing. They are great spaces for DJs to test new sounds too, being able to play extended sets at all kinds of hours without any conformities is great.



K: Looking forward—what's next? Any sounds you're exploring, new places you'd love to play, what's the plan?

Q: For me now, focusing on my production and expanding my vinyl collection is a priority. In terms of sounds I'm exploring, I've recently been listening to a lot of melodic techno, after hearing some standout sets over Summer from artists such as DJ Masma and Unai Trott, it has led me to explore it more.

Approaching club season some venues I've been wanting to play at for a while are The Lion and Lamb and The Loft.

I'd also be interested in playing some more day-time slots at day raves. Another big priority for me in the new year is to play at some upcoming festivals such as Friends Of Friends or Wibbly Woods. I'd love to try and secure a set at Vortex too B2b with friends!



*the Playful Mystique
of Pépé Bradock:
Absurdity Meets Genius.*

Pépé Bradock, aka Julien Auger, is a French producer and DJ whose intricate taste has sustained a career of nearly three decades.

The product of an adolescence steeped in jazz appreciation, guitar playing, and hip-hop DJing, his early years were spent performing with Parisian jazz bands and producing for hip-hop collectives.

These influences remained with him as he discovered the rave scene in the early '90s — an experience that completed the melting pot from which his unique sound emerged.

Despite his long-standing presence in electronic music, little is known about Pépé himself. His enigmatic persona leaves only fragments of his life visible, forcing listeners to construct an image of him through his output.

He deliberately lets the music take centre stage. Yet before diving into his vast discography, it's important to acknowledge that no two tracks are alike. His catalogue is as unpredictable as it is expansive, and at its core lies a philosophy that recalls Ornette Coleman's Harmolodics

.Coined by Coleman, Harmolodics was a radical musical philosophy rooted in improvisation. Unlike conventional improvisation — anchored to chord progressions, keys, rhythms, or soloists — it democratised every instrument, giving each an equal role. Whereas traditional improvisation often follows a hidden guide, creating a hierarchy that draws focus to one element, Coleman envisioned music as a conversation between instruments.

In Bradock's case, the drum machine and synthesiser take part in this dialogue, producing a democratic process where all elements synchronise into a whimsical journey.

"Music is not a style. Music is ideas."

To Pépé, genre conventions risk stifling originality, reducing expression to trends and repetition. Playing in a style, he suggests, can pull an artist away from true creativity. Yet examining his stylistic influences remains key to understanding how he reconfigures them into something entirely new.

His productions are kaleidoscopic collages — fusions of sound that shift and mutate from track to track. Few musicians in popular culture embody such a philosophy, and in doing so, Pépé affirms his place as one of electronic music's rare innovators. What makes this even more remarkable is that he has gained popularity while working against the zeitgeist. In an era that often prizes formula and predictability,

Bradock's refusal to conform has not distanced him from listeners but instead captivated them — proving that originality can thrive even within the mainstream.

His debut album *Synthèse* (1998) foregrounds this eclecticism. Hip-hop and jazz remain dominant, with boom-bap basslines and lush chords on tracks like "5500" and "Hips," wrapped in a trip-hop haze. House music was already finding its way into his sound, with tracks following a four-to-the-floor groove. Just a year later, Bradock produced what is still regarded as one of the great-

est deep house records of all time: *Deep Burnt* (1999). Eleven minutes of hypnotic bass and percussion, its soaring orchestral sample from Freddie Hubbard's *Little Sunflower* transforms the track into a euphoric ascension. Universally celebrated, its enduring reputation is confirmed everywhere from club floors to YouTube comments.



That same year, he founded his label Atavisme. The name reflects his artistic vision: in biology, "atavism" refers to the re-emergence of an ancestral trait after generations of absence. In Bradock's work, forgotten or discarded genres are revived, reimagined, and given new life — much like the harmolodic philosophy that underpins his thinking.

His sonic evolution continued with the *Imbroglio* series, four EPs of experimental tracks that abandoned the safety of the 4/4 beat. Erratic drum patterns collide with scattered synthesisers and a menagerie of animal samples, creating oxymoronic grooves — structured yet uncanny, chaotic yet precise.

The Imbroglio series also bore the elaborate subtitle: *Opération Veaux Carnivores: Original Motion Picture Soundtrack — Pépé Bradock's Remixes*.

Though no such film has ever surfaced, Bradock teased its possible existence in a 2015 Red Bull Music Academy interview:

“Well, he who seeks finds, isn’t that right? Guess I’ll just have to (re)make the film (...) In fact, I wonder if I would like to see a movie with such a terrible title, all things considered!”

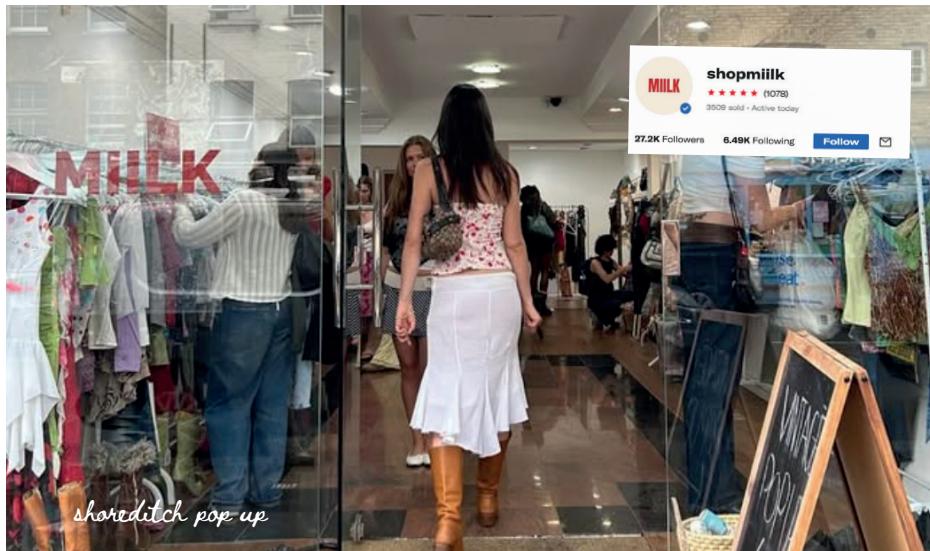
As always, he blurred the line between sincerity and mischief — adding another layer of myth to an already elusive persona.

Quirky titling is a recurring motif. From culinary oddities like “Attaque de Boulangerie” and “Escalope de Dingue” to surreal gems such as “Homo Sandwichus” and “Mandragore,” Bradock relishes disorienting his audience. This playful

absurdity is inseparable from the serious musical craft beneath it — an eccentricity that makes him utterly singular.

His more recent Dactylonomy series (2020–2022) reins in the chaos, steering toward a darker house and techno sound. These tracks echo with the cavernous energy of Berlin clubs — the beat driving forward while ghostly melodies drift around it. Each release differs wildly in mood, continuing his tradition of defying predictability, where rhythm and melody intertwine without hierarchy, keeping listeners hooked on what might come next.

As for the future, Bradock offers no clues. With no social media presence, sparse interviews, and long gaps between releases, he maintains an aura of mystery. What comes next remains unknown — shrouded in the same ambiguity that has always defined his art.



From Depop drops to queues down the high street. We caught up with Victoria, creator of ShopMiilk Vintage.

K: Let's talk beginnings; what gave you the confidence to launch your online store?

V: Growing up I always had a love for vintage clothing — I was constantly in awe of my dad's wardrobe from the 80s and his Adidas trainer collection. But it wasn't until the first COVID lockdown that I finally grew the confidence to post my outfits and creations on Depop and Instagram. As I have Cystic Fibrosis, I had to shield intensely and suddenly had a lot of time.

I started selling handmade accessories and listing old clothes to earn a bit of money. I quickly realised it could become something more if I worked hard.

I began researching vintage wholesalers, creating content, and building momentum — and by the time lockdown ended, I knew I could do this full time. Since then, both the business and my confidence have grown — and it's even led to brand deals with Depop and Adobe.

scrapping
value
style

scrapping
value
style

scrapping
value
style

scrapping
value
style

K: You share tips with other sellers online. Is there more space for transparency in the reselling world?

V: Yes — that was a conscious decision. When I started, the space felt completely gate-kept. No one was sharing tips. But it's changed. It's hard starting your own business, and I've learnt so much from friends in the reselling world that

I never would have found by googling. Platforms like Fleek — which show the behind-the-scenes of wholesale and second-hand fashion — are helping make the industry more transparent, which I think is important for both buyers and sellers.



MIILK

MIILK

MIILK

K: Depop's a saturated space — but your page stands out. What helped you build trust and attention in the early days?

V: Creating a strong brand image for Miilk has been key. I wanted people to recognise one of our images without even needing to see the name. That visual consistency — along with being reliable across photography, stock, responses, and delivery — really helped build trust early on, and it's something we're still focused on.



K: How important is being personable in reselling? Do people buy into the clothes or the seller — or both?

V: Both. The market's saturated, so customers want to feel connected to the brand. We share the behind-the-scenes of running Miilk — the highs, the lows, and the everyday bits — and people relate to it. Some customers just like the clothes, sure, but a lot of our return community comes from people feeling like they know us.



MIILK

MIILK

MIILK



K: We saw your Peckham pop-up — major move. How did it feel bringing Miilk into a physical space?

V: It's one of the highlights of running the brand. Our very first pop-up was in collaboration with YouTuber Kate Elisabeth — I'll never forget seeing a queue form an hour before opening, both days. Watching customers fall in love with their new sustainable pieces made all the long nights worth it.

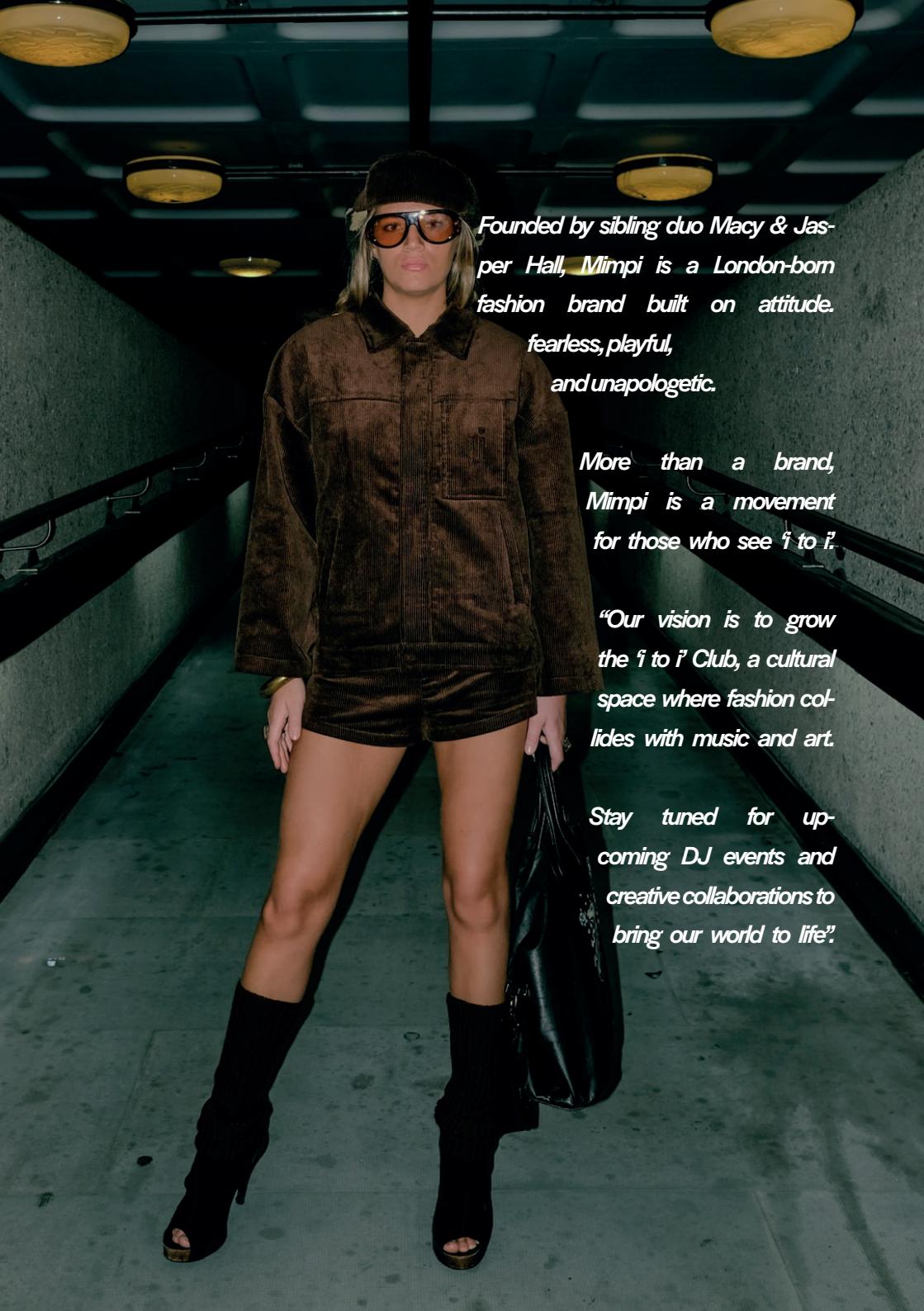
K: What's next for Miilk? Another pop-up? Bigger plans?

V: Definitely more! Our recent Shoreditch pop-up was our third and most successful yet. It's surreal seeing people shop Miilk in real life. While we're planning the next, we're also on the hunt for the right space to open a showroom — a place where people can come to shop, but also just hang out for a chat and a coffee. That sense of community is what it's all about.

Krīmp

introducing
mīmipi



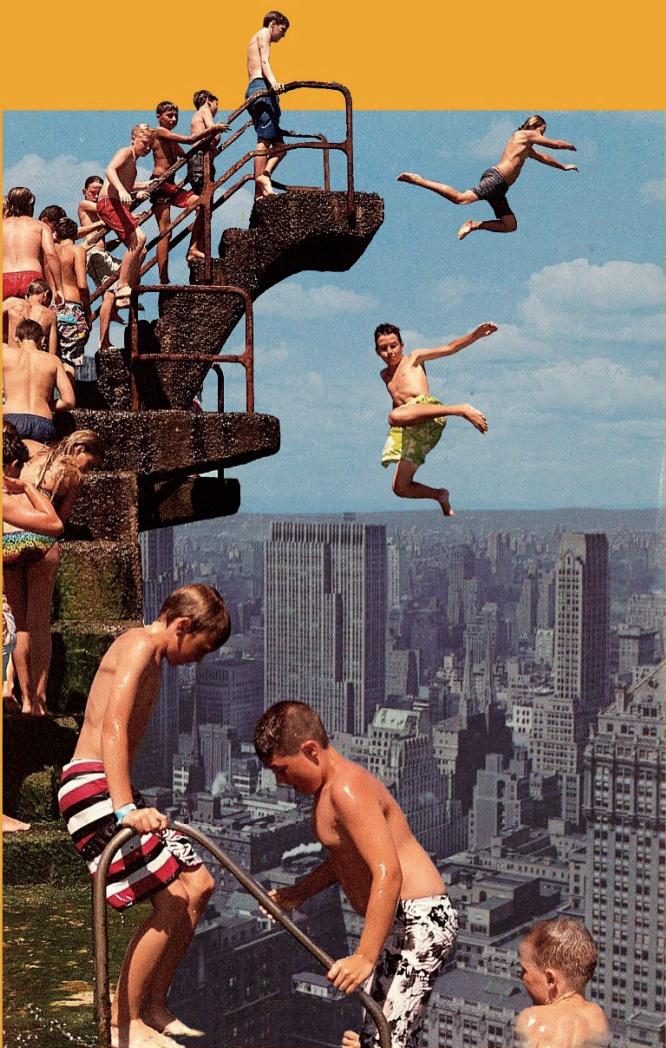
A full-body photograph of a woman standing in a dark, modern hallway. She is wearing a brown corduroy jacket and matching shorts. She is also wearing black socks and black open-toed peep-toe pumps. She is wearing large, dark sunglasses and a black beanie. She is leaning against a black railing. The hallway has a dark, minimalist design with recessed lighting in the ceiling.

Founded by sibling duo Macy & Jasper Hall, Mimpi is a London-born fashion brand built on attitude, fearless, playful, and unapologetic.

More than a brand, Mimpi is a movement for those who see 'i to i'.

"Our vision is to grow the 'i to i' Club, a cultural space where fashion collides with music and art.

Stay tuned for upcoming DJ events and creative collaborations to bring our world to life".



@Harmofiles
mixed media collages



The End (for now)

We close Volume One as we close a summer of festivals, friends, collectives, and styles. Krimp began as a passion project between shifts, sets, and seminars, and has grown into something far bigger than the sum of its pages.

What started in Newcastle has turned into a snapshot of everyone who kept the scene alive this year.

DJs, photographers, resellers, designers, readers, and friends, thank you!

To those who shared their words, their work, or simply their time: you've shaped this first edition. To those who picked up a copy, stuck a sticker, or reposted a page: you're part of it too.

This isn't a conclusion, just a pause, a moment to look back before we move forward.

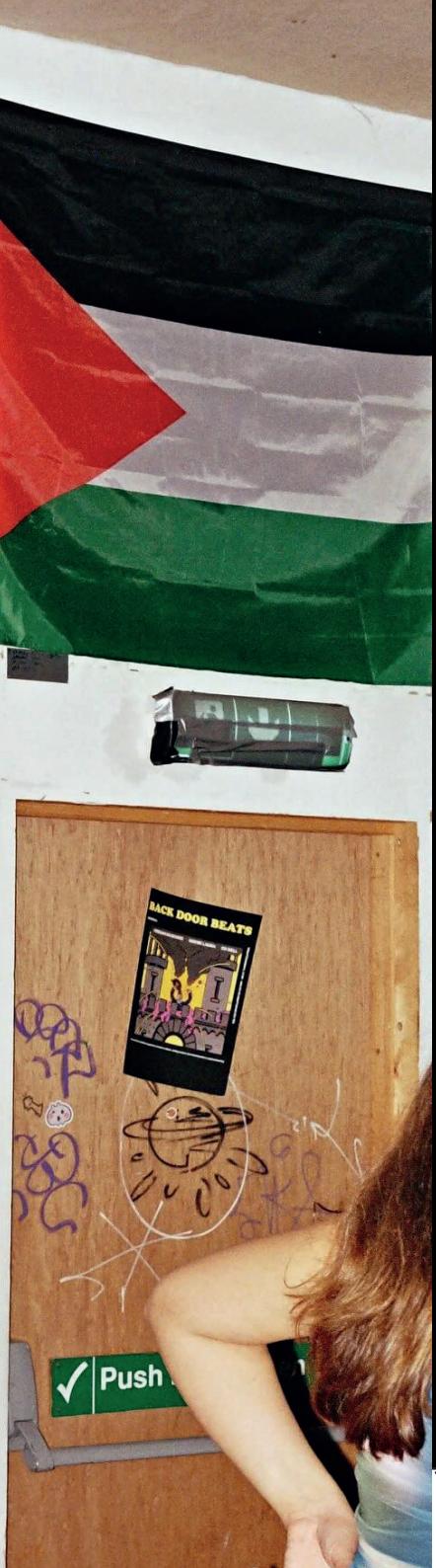
Stay tuned for where we take Krimp next.

Orla x



@Harmofiles





Whilst we cover the highs of summer, we stay aware of the realities faced by others and the need to give back where it matters.

Part of the KrimpMag ethos is about supporting the scenes and communities that need it most.

Grassroots culture has always been tied to care: for people, for spaces, for each other. Below are a few causes close to our hearts ones we're proud to highlight and hope to contribute towards:

- * providing relief and aid in Gaza
- * www.map.org.uk
- * tackling youth homelessness across the UK
- * www.centrepoint.org.uk
- * supporting LGBTQ+ youth facing homelessness
- * www.akt.org.uk
- * empowering disadvantaged and under-represented creatives
- * www.arts-emergency.org

