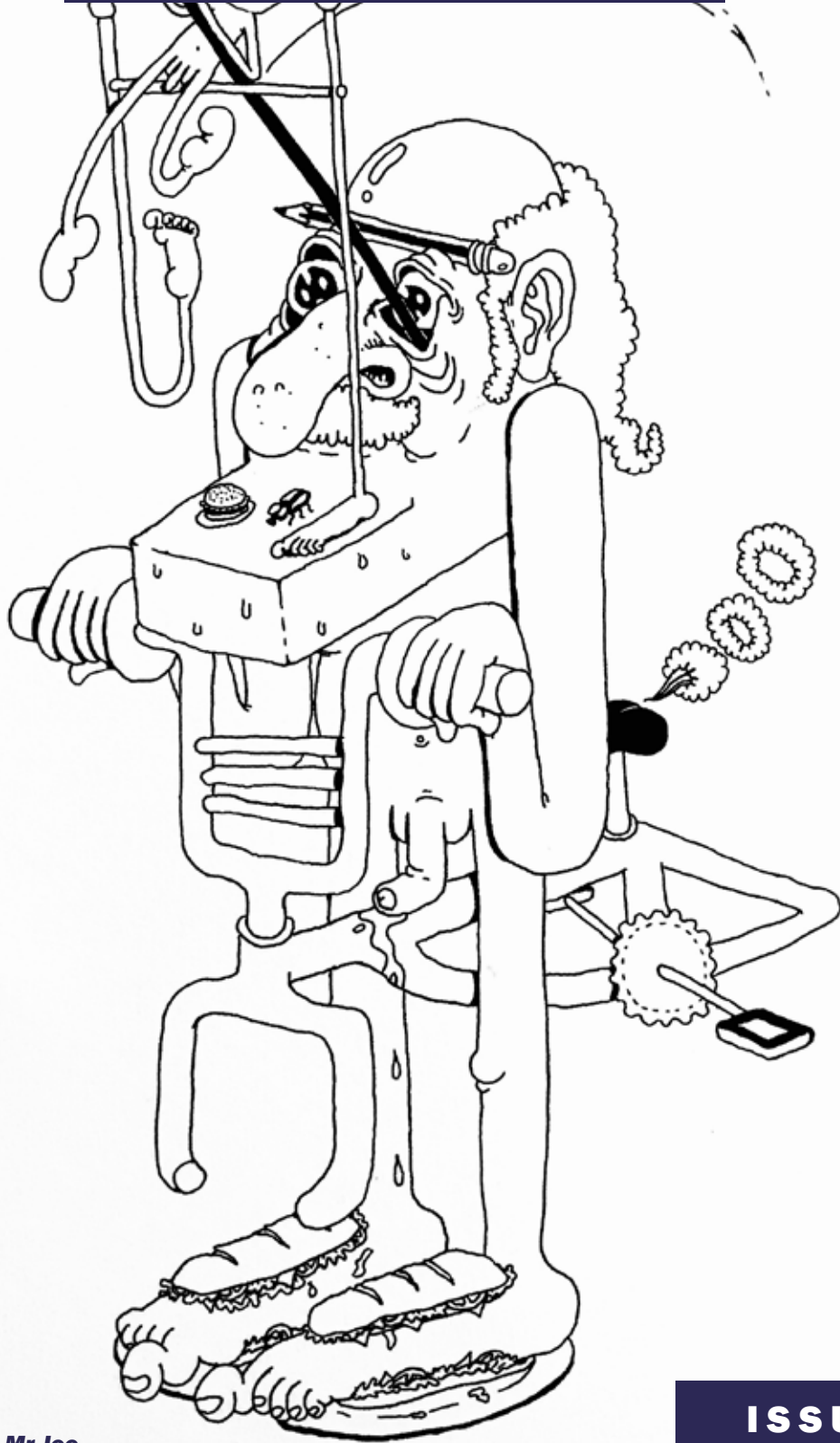


THE

# Scroll.

MAGAZINE



Featured Artist: **Mr Joe**

ISSUE 3



# CONTENTS

INTRODUCTION	1
POETRY AND WRITING	2 - 13
PHOTOGRAPHY	14 - 21
ARTIST MR JOE	22 - 29
CREATIVE PIECES	30 - 33
ART & GRAPHIC PIECES	34 - 53

# INTRODUCTION

## WHAT IS SCROLL

Scroll Magazine is an online and print magazine. The magazine aims to repetitive a variety of small local artists in the Hull area. Scroll is a platform that intends on helping smaller artists gain exposure and promote their own artwork. From writers, to photographers, to artists, the magazine is a collection of works from a large group of influences and backgrounds.

## WHO?

Procured by a small group of 16-29 year olds with a passion for art, the magazine was founded on an ideal to incentivise creativity in Hull as well as showcasing what it has to offer. The city has a bubbling, artistic and cultural scene, and The Scroll is potential that lies beneath. With every issue included will be a feature artist who will have their work showcased on the cover of the magazine, as well as a short interview. We hope this will give artists further exposure.

## WHY?

Scroll Magazine hopes to act as a platform for smaller artists to get their work published and to potentially form collaborations. As well as showcasing local artists, we also aim to support small, local businesses in Hull, by offering various advertising spaces in the print publication.

## HOW OFTEN?

The Scroll Magazine will be published every two months for the moment, with possibilities in the future to become a monthly curated magazine of art.

To apply for future issues, email us your work at:

**scrollhull@gmail.com**

**www.thescrollmag.co.uk**

  @TheScrollMagazineHull

## WHAT IS YOUTH ARTS TAKEOVER

As one of the Youth Arts Takeover series of arts events in Hull, the Scroll is co-designed with a group of young creatives between the ages of 16-29, who influence the contents featured and overall look of the magazine. The Youth Arts Takeover is part of Goodwin's Development Trust family of projects and is funded by the Arts Council England. The project encourages young people to take initiative and contribute while gaining full control of their learning experience.

If you're wanting to get involved in Youth Arts Takeover please contact Andrew Harper

**AHarper@goodwintrust.org**

**www.arttakeover.co.uk**

 @YouthArtsTakeover

**YOUTH  
ARTS  
TAKEOVER**



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**





# PLATFORM ELSEWHERE








BY JOE SPIVEY

Blooming bystanders say it's falling apart,  
wandering travellers say nothing at all.  
Under ceilings tall with dirt and alcohol,  
journeymen would rather go back to the start.  
The star crossed lovers,  
how fashionable they walk through  
despite the view of number cards in blue  
and how nothing looks new.

Those faces familiar have become foreign,  
forcing eyes to strain upon the inhumane.  
Amongst the cocaine zombies who have disdain for life,  
amongst the mundane drowners and lager addicted old-town goers,  
home is hard to explain.

There stands the lonesome standing.  
There stares the lonesome staring.  
Here, there and everywhere,  
pierced ears and lost souls,  
poisoned atmosphere and the  
smell of cheap underwear,  
I fantasise about a dreamy Platform Elsewhere.  
My neighbouring soul has found companionship,  
new entrees half way through their trip,  
stumble through ending relationships,  
humble in their new architectural dictatorship.

I guess this place suffers plainly  
from it's commercial abandonment.  
After gaining funding, it looks rougher.  
It exists painfully, in its own cement,  
surviving on aesthetic discontent.  
It looks even worse in darkness,  
it makes the wasps turn away.  
Standing out in the universe,  
for its lack of success, nonetheless,  
people walk through every day,  
wearing their day as a drag,  
dreaming to turn away,  
holding their sanity in their shopping bags.



# LANTERN HEART

You've come to rest  
and nestled in the hollows  
of my mind  
where I only have to climb  
to find you  
waiting.  
With those perfect  
scarred eyes  
you grab at shards  
of dark  
and pull them  
to your lantern heart -  
it waves and welcomes  
each piece  
of charred cold night.  
And there  
at the centre of it all  
your glowing core  
that throws me,  
bursts and blinds to show me:

There's a fire  
I've been searching for  
and I'll burn before  
I'm taken  
from the warmth

BY TOM STRATTON





## A Chance Meeting

**IT HAPPENED WITHOUT** warning. One minute I was about to get into my car, and the next I'd been pulled into a dark alley, and they were stood either side of me.

'Wallet, phone, car keys', said the taller of the two - as he pushed me up against the wall.

I don't know why I hesitated. My wallet was almost empty, they would have laughed at my old phone, and the car was on its last legs. Nevertheless, *I hesitated* - and that was all it took for him to produce the knife.

'Well Baz', he chuckled, 'it looks like we've got us a...'

The tall one never got to finish his sentence, because at that moment a pair of ghostly arms came from nowhere and pulled him backwards through the brick wall.

Time stood still. Neither of us spoke. Neither of us so much as *moved* as the screams slowly faded away.

'Tel?' Baz's voice was barely a whisper as he gaped at the scorched brickwork. And then the arms came back and dragged *him* through the wall as well.

I was now alone - wondering what the hell had just happened. Should I call the police? What would I tell them? Should I just go home and pretend this never happened? What *had* happened?

At that moment, a young man in a sailor's uniform appeared in the lamplight.

'Hey up, son', he said brightly - lighting a fag and grinning like a Cheshire cat.

And then I recognised him.

'Dad', I ventured, 'is it *you*?'

'Aye', he replied, 'it's me son. I got wind that you were in trouble and so I decided to help out'.

'But...', I stammered, 'you're... *dead*'.

'Oh I know *that* son', he nodded, 'I died about six o'clock this morning'.

'I'm afraid not, Dad', I shook my head, 'you died about twenty five years ago'.

At this, he smiled and shrugged his shoulders.

'Bloody hell, time flies over on this side'.

And then he looked me up and down.

'Christ, you've got old'.

'I'm sixty three Dad', I replied, 'and how come you're a sailor?'

He took another drag of his cigarette.

'Apparently we go back to the moment we've never been more alive. For most of my generation it's the war years'.

I nodded at the still-smoking brickwork.

'And what about those two?'

He smiled.

'If I'm not mistaken, they're being chased around the catacombs as we speak'.

'Catacombs?'

'They go for bloody miles', he chuckled. 'There's nothing down there, but they're dark, they echo like buggery, and they're *really* scary. I'll let the poor bastards out before long. They won't be robbing anybody again, I shouldn't think'.

He then took a final drag of his cigarette and touched the brim of his cap.

'Best be off, then. They don't like us intervening over here, so I reckon I'll go back and face the music. Take care of yourself son, and I'll see you before long I suppose'.

And as he started to fade away I called out.

'Dad', I said, 'Mam passed a few years ago'.

He threw the cigarette to the floor

'I know son', he replied, 'who do you think's chasing those bastards round the catacombs?'

-- 0 --







# CLINT WASTLING

## SUNK ISLAND

When I first came here, it was the name which made me divert.  
Sunk Island, the long, the straight, the level of land  
my father sought in laying bricks or wood on solid ground.  
By some quirk of fate I found ancestors toiled these fields  
reclaimed from saltmarsh to feed and fend their families.

Great engines send vibrations across The Humber  
as I witness transport at its most gargantuan.  
At the horizon, estuary becomes sea  
and the world is flat beyond embankments,  
drawing the eye from Grimsby's tower to Humber Bridge.

Voices carry across the landscape: fishermen, skylarks, hounds.  
There is no silence, no stillness, no rest,  
the slow movement of ships, the slow movement of tides, clouds.  
All this reclaimed from estuary. Nature has her ways  
to edge us back, to bind us to the natural course of land.

## SWANS AT EAST PARK

Mute swans mate for life like you and I.  
They glide the summer waters  
As we walk by.  
Silent in their thoughts, they never sing  
until the call of death creates a hymn.  
They swim gracefully like an angel might,  
white feathers preened water tight.  
They navigate the sinuous curves of  
East Park's lake  
as children erupt from the academy's gate  
to swear and smoke.  
We look at each other and walk on in silence  
secure in our alliance like the swans  
content to tread the sinuous curves of  
East Park's lake.

# THE ART OF CHINA

BY JACK BENNETT

Art in China following the Communist revolution in 1949, has experienced substantial variations in subject matter and style which transcend the confines of political propaganda, despite state influence. As a result, art of conformity and political rebellion has emerged in the decades since. In particular, censorship produced artistic and creative compliance, with art drawing heavily upon Soviet-realism, intended as propagandistic. Swiftly, subject matter superseded authorship, a debate which resonates within contemporary discussions of the value of art in understanding a country's social and political landscape. An internal discourse amongst Chinese artists, walking the precipitous tightrope between government regulation and curtailment, alongside counter-hegemonic pursuits of creativity and expression.

Substantial numbers of artists responded to political censorship in 1949 through conformity to government policy. In particular, during the 1950s, the nianhua, or New Year picture, developed significance, due to its inherent association with domestic culture and

peasant populations. A pivotal example of such work is Li Keran's Model Workers and Peasants at Beihai Park, which portrays Chinese citizens inhabiting a ceremonial space on the invitation of Chairman Mao himself; the presence of whom is signified by his portrait which occupies the entrance gate. In turn, the majestic, yet inclusive location embodies an ideal characterisation of Mao as a leader. Such a politically inclined painting indicates that Keran endorsed government rhetoric in order to uphold his artistic career. Dong Xiwen's Grand Ceremony of the Founding of People's China, further illustrates the impact of censorship on Chinese art. In this painting, Chairman Mao and his associates are displayed before a multitude of red banners, underneath a saturated picturesque sky. The use of oil paint in a Soviet-realist style, as well as an assimilation of non-perspective and decorative colouring, exhibit a combination of foreign and traditional elements favoured by Mao.

Interestingly, both artists pursued individual artistic aims in later years of the period

of censorship, thus showing inconsistencies in the concept of conformity. Keran's work returned to expressionist figure painting, and Xiwen taught in the oil painting department at the Central Academy of Fine Arts in Beijing; pre-empting the expressionist movement in modern Chinese oil painting.

The Cultural Revolution is pivotal in comprehending the dynamic between individual and collective experience in art succeeding political censorship in 1949. This is illustrated in Follow Closely Chairman Mao's Great Strategic Plan, which portrays Mao Zedong in a pose resembling that of Vladimir Lenin, emerging from a multitude of 'fluttering red banners, waves of which extend over the land to the mist-filled horizon.' This piece functions as a visual representation of Mao's increasing autonomy, inherently above the 'inconsequential figures' below him, as opposed to his previous image as only one of a collective. The absence of a named artist emphasises the notion of co-operation in both art and society in the Cultural Revolution, thus mirroring the Communist ideals of the People's Republic.

Artists have responded to the political censorship of the Cultural Revolution through emphasising a solitary figure within a cumulative framework; whether this be Mao Zedong or those depicted below him. Rebellion revealed by contemporary pieces was also present in the early decades following censorship. A prominent figure of defiance is Lin Fengmian, who habitually exposed his students to the work of Picasso and Matisse, as well accentuating the significance of figures within a composition due to their association with 'expressive power.' Fengmian's style fundamentally conflicted with the government's emphasis on Soviet realism; focusing instead on the distinctiveness of the human figure through the exaggeration of proportions and colour. Fengmian published two articles in 1957 which underlined the pre-eminence of the combination of foreign stimuli and domestic influence in order to counteract the 'stereotyped, formulaic and generalised' tone of official artwork. An assertion of artistic influence and intent irrespective of political censorship.

Insubordination became increasingly common in Chinese painting from 1949. For example, Yuan Yunsheng's mural Dai Water Festival, which portrays nude, disproportionate figures cleansing in front of a backdrop of dancers and musicians,

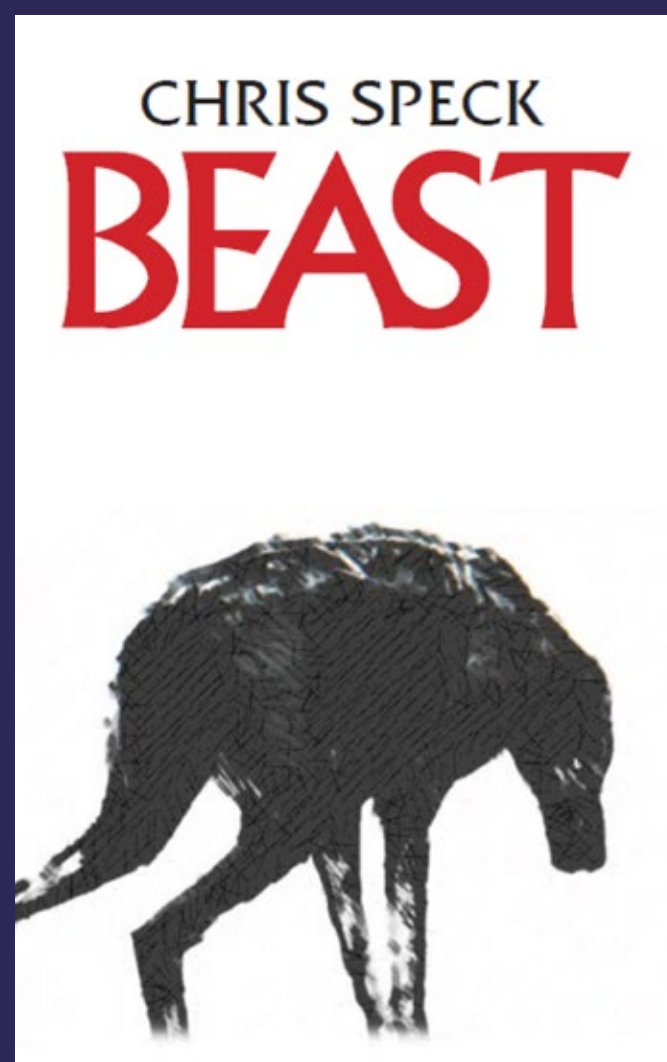
who are concealed amongst vegetation. The rendering of subjects in the foreground emulates Fengmian's rhetoric in proportion, and the nude figures underline the significance of the rudimentary human form; a key reason for its denouncement upon display in Beijing. This piece exposes an element of uniformity among the Chinese Avant-garde throughout the twentieth-century in order to express concepts which run counter to official criteria. However, the impact of such artists was severely inhibited due to the recurrent dismissal of their work. The destruction of so-called 'degenerate art' was undertaken by the Red Guards; predominantly through incursions on the properties of artists such as Lin Fengmian. Consequently, the work of Yunsheng provides a crucial insight into the ideals of the 1960s Avant-garde due to his inherent association with its artists; particularly in a circle referred to by the authorities as "Modern Art Club". The effect of Chinese Avant-garde art can be questioned due to the manner in which the work was suppressed amid political censorship. After 1949, artists consistently produced work which cut against the grain of government censorship policies.

Chinese artists responded to political censorship through conformity to government policy; though rebellion was not entirely repressed. The former can be discerned in

the work of Dong Xiwen, principally in his deviation from an expressionistic style at the expense of Soviet-realist pieces which fulfilled official requirements. Although such a divergence exposes an inconsistency in the degree of conformity throughout the period, it also reinforces the perception that divergence was repeatedly instigated by censorship. Nevertheless, artists such as Lin Fengmian confronted censorship by endorsing work which exhibited individualism; predominantly through a combination of Western-modernism and domestic influence. The prominence of artistic rebellion was stunted by explicit and systematic destruction. Contemporary pieces can also provide fundamental insight into the concept of individuality throughout the Cultural Revolution in particular. Zhang Xiogang's Bloodline: Big Family from 1998 emphasises the collective identity of Chinese society in the late 1960s; a component emulated in the anonymity in authorship of art in the period. Xiogang's work accentuates the individual within a framework of conformity; as if to reflect the prominence of Mao in official art of the Cultural Revolution, though with an accompanying critical quality. Art and rebellion in China are inseparable; both determining conformity and producing retaliatory actions



# NOVEL



Just like his father did, Tony fights out of the City of Hull Boxing Club. Now his old man is dead, everyone says they're here for him. Everyone. Emma from next door, Jacko at the boxing club, the Congolese woman from across the road, the Scouser who's taken over the gym, but it's all talk. Tony knows he's on his own. That's just how it is. There's something dark in the forest behind the North Hull Estate and along the banks of the city drain. Something big. It's drawn to him. He's drawn to it. Just like everything else, Tony will face it alone.

[https://www.amazon.co.uk/Beast-Chris-Speck/dp/1078072655/ref=tmm\\_pap\\_swatch\\_0?\\_encoding=UTF8&qid=&sr=](https://www.amazon.co.uk/Beast-Chris-Speck/dp/1078072655/ref=tmm_pap_swatch_0?_encoding=UTF8&qid=&sr=)

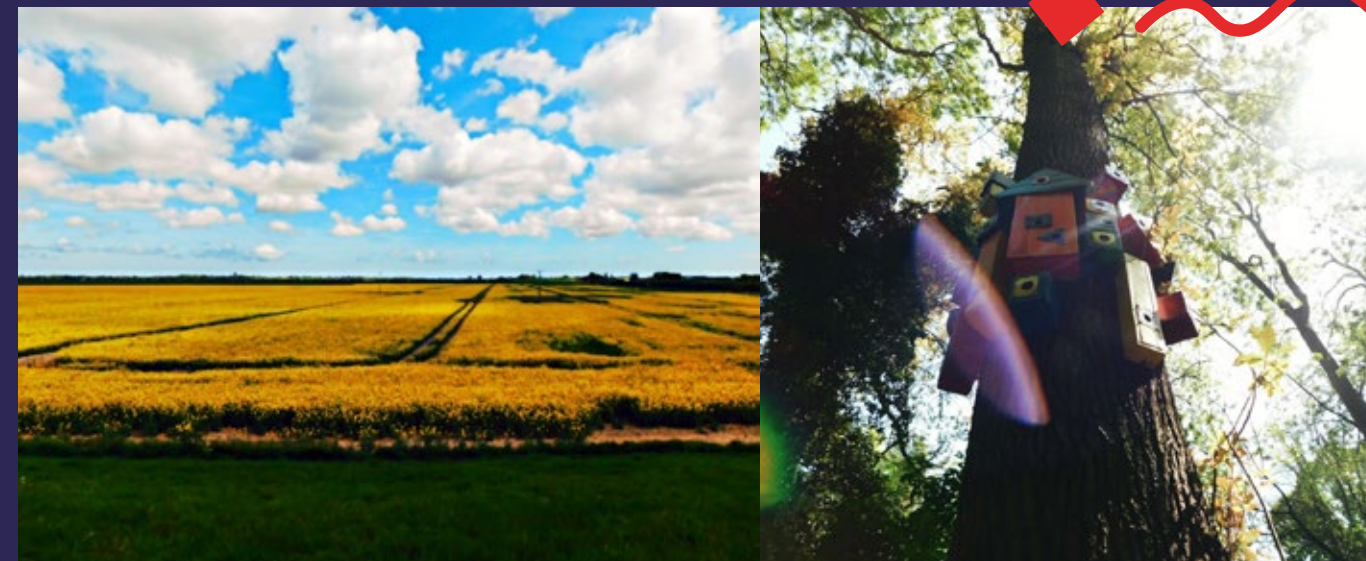
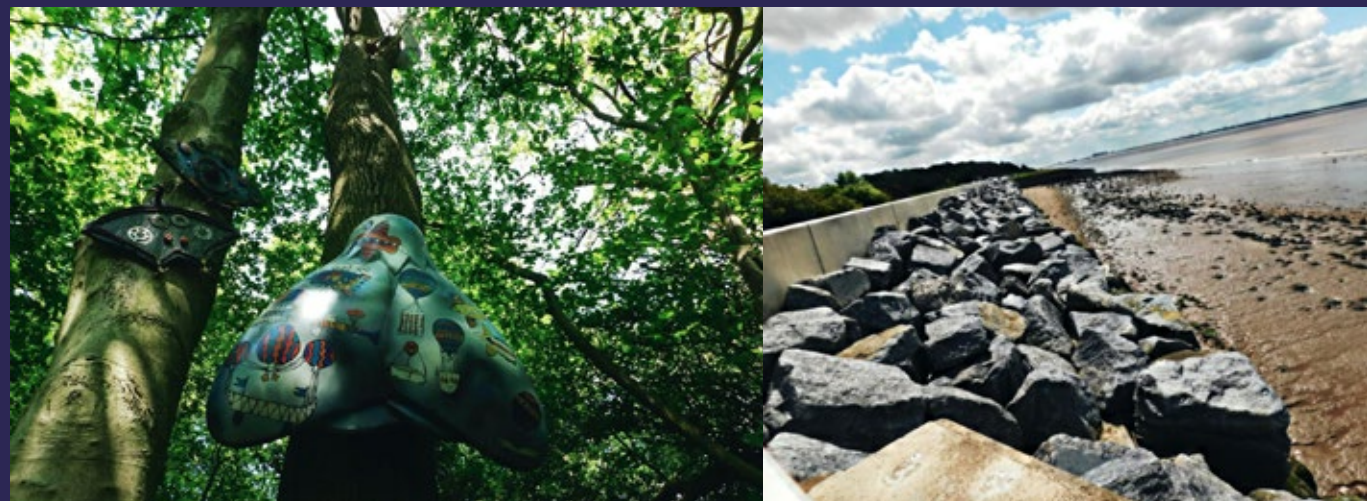
# POETRY COLLECTION



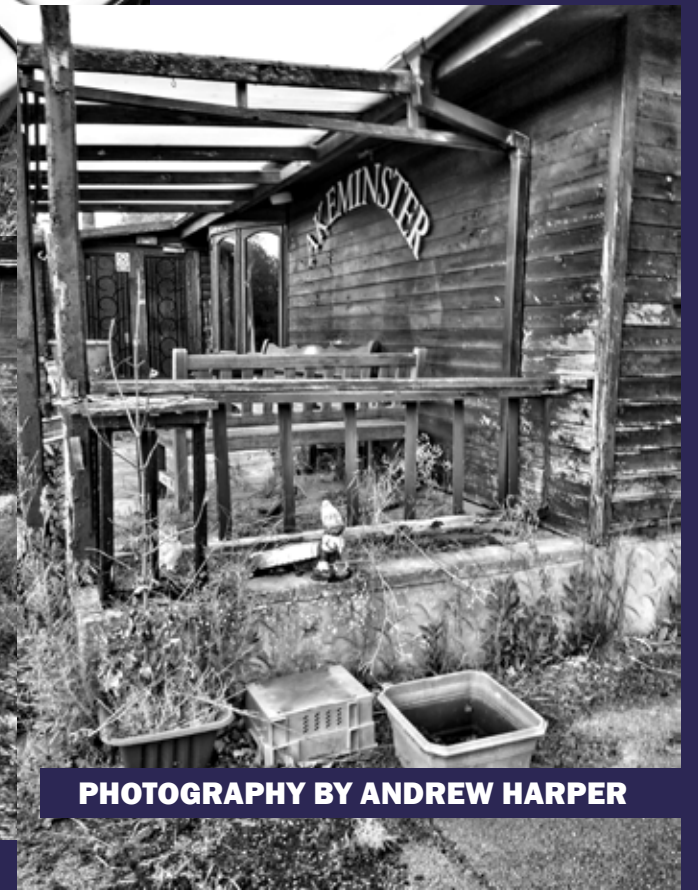
My poetry collection, Layers takes the reader on a journey from around East Yorkshire to Whitby, looking at the connections between landscape and family/history. For instance the first time I visited Sunk Island, I found the landscape man-made but beautiful, particularly looking out across the Humber from Stoney Creek. I was intrigued to find out later that my ancestors helped reclaim the land in the early 18th century – hence the subject matter of my poem Sunk Island. My editor at Maytree Press and myself wanted all the poems to reflect the theme layers in some way whether it's layers of sedimentary rock, time or cake!

<https://maytreepress.co.uk/shop-poetry-book/>









PHOTOGRAPHY BY ANDREW HARPER



# LOCKDOWN POLAROID PORTRAITS

This is some of the Polaroids from the project. It's a project about social distancing and it's been really difficult for me (as it has a lot of people) as I love been around people. That's why I am in a band I just love company. The photos are of all different people that I know. Some are of my band Black Kes, there is Andy Sneaks, Mez from Life, Paul Sarel from Bunkerpop, Bacary Bax from Bud Sugar as well as Lloyd Dobbs. The first one I took was of the artist Anna Bean and the film maker Mark Richardson. I like the one of Mike and Claire Scott with their young son Vinnie, it reminds me how much I miss my family.

The photos are not filtered and each one is a unique piece of art that is very tactile and immediate. There is no editing. What you see is the photograph. I have always wanted a Polaroid camera ever since I had my photograph taken on one when I visited the circus as a small child in the eighties and got to sit on an elephant. I sometimes use the polaroid camera to take photos on stage in Black Kes.







PHOTOGRAPHY PROJECT BY JAMES TRANMER



PHOTOGRAPHY PROJECT BY JAMES TRANMER



# FEATURED ARTIST MR JOE

## 1. What inspired you to become an artist?

I don't think there was ever one thing that made me decide to pick up a pen, I was always doing it since I was a little boy. I used to love the wet playtimes in school where you'd all have to sit in and draw. And it really really really helped pass the time at church. But I suppose drawing started to mean more to me when I was about 18 or so and I first got depressed. Sorry if that's a bit of a mood killer for a first answer but it's been really good to have an outlet for when that hits.

## 2. If there is something you want to convey through your artwork, what would that be?

I guess I just try to convey how I'm feeling at that time. It's really hard to not do that, forcing a smile is just as hard to do in real life as it is in a drawing. Sometimes I just think I'm having mindless fun doodling but when I look back after a few months I think it's really obvious that I'd been going through something at the time I drew it. Don't get me wrong though sometimes I am just genuinely mindlessly doodling and I don't try to look too far into everything.

## 3. We enjoyed your fake ads concept, what is the story behind it?

I think it was inspired by them Log adverts you'd see in the middle of Ren & Stimpy cartoons. They had their own jingle and all these supposed uses, kids playing with them and stuff, and it was just a fucking log. I loved it! I just thought it'd be a good idea to do it in a magazine like JML except all the items are made up. I'd like to do a full magazine one day like a shitty catalogue that comes through your door.

## 4. We heard you are doing international commissions, what was the most exciting project you worked on?

I designed a jumper for an Australian label called Wah-Wah, I loved that so much. They'd done jumpers with King Gizzard & The Lizard Wizard, Ben Monero, Robert Crumb..... Like some of my favourite musicians and artists, then flippin me!!? Joe from Hull. Haha. And then Noel Fielding bought one! Me and Kaylene who runs the label are still close friends, she's an amazing person. Sorry for name dropping just then, I'm going to be cringing about that for a long time.

## 5. How did you start the Form studio and shop?

Eh!?

## 6. How would you advise other artists to develop and gain exposure?

I don't know. I try not to think about that kinda stuff. Just try to draw from the heart. And sometimes from the willy. And sometimes pinch the pen betwixt your buttocks and really let the pen loose on the page.

## 7. What audience is your artwork targeting?

I don't know! I just looked at my Instagram and it says that most of the people that follow me are between age 25-34, from the UK and are 44% Female. Sounds a bit like me that.

## 8. Do you prefer to draw your art in colour or black and white?

I've been thinking about that a real lot recently. I don't usually use colour unless I'm painting a wall. And it's only the past few years that I've started to think more about colour schemes within my paintings. I used to cram as many colours as I could into a wall but now I like to pick a few similar colours that go together and maybe one or two that pop off them. I think you learn more when you put restrictions on yourself. Like if you were to set yourself a task of doing ten drawings in a day or something, they'd likely be a lot more interesting if you added a few rules.

## 9. What has been your favourite project you have worked on?

Probably the Wah-Wah jumper like I said earlier Ron.

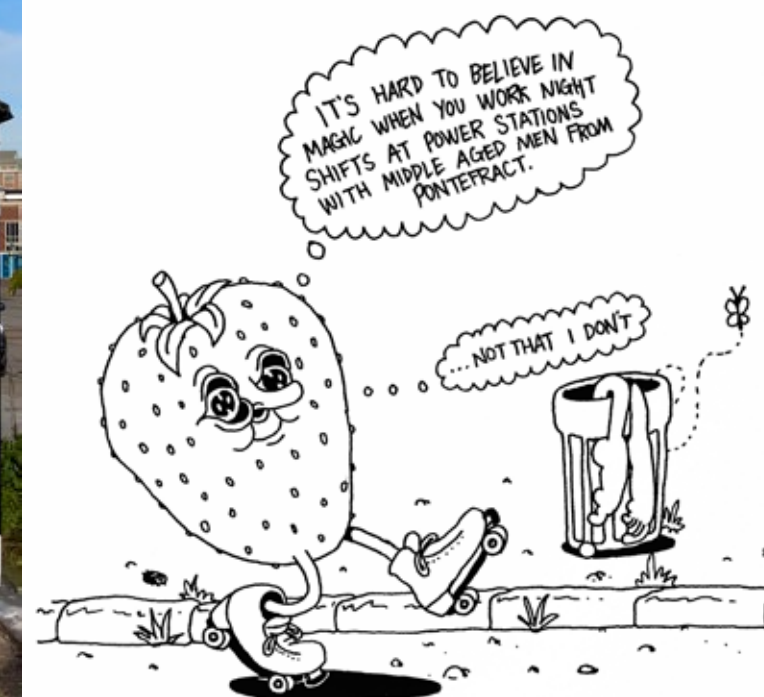
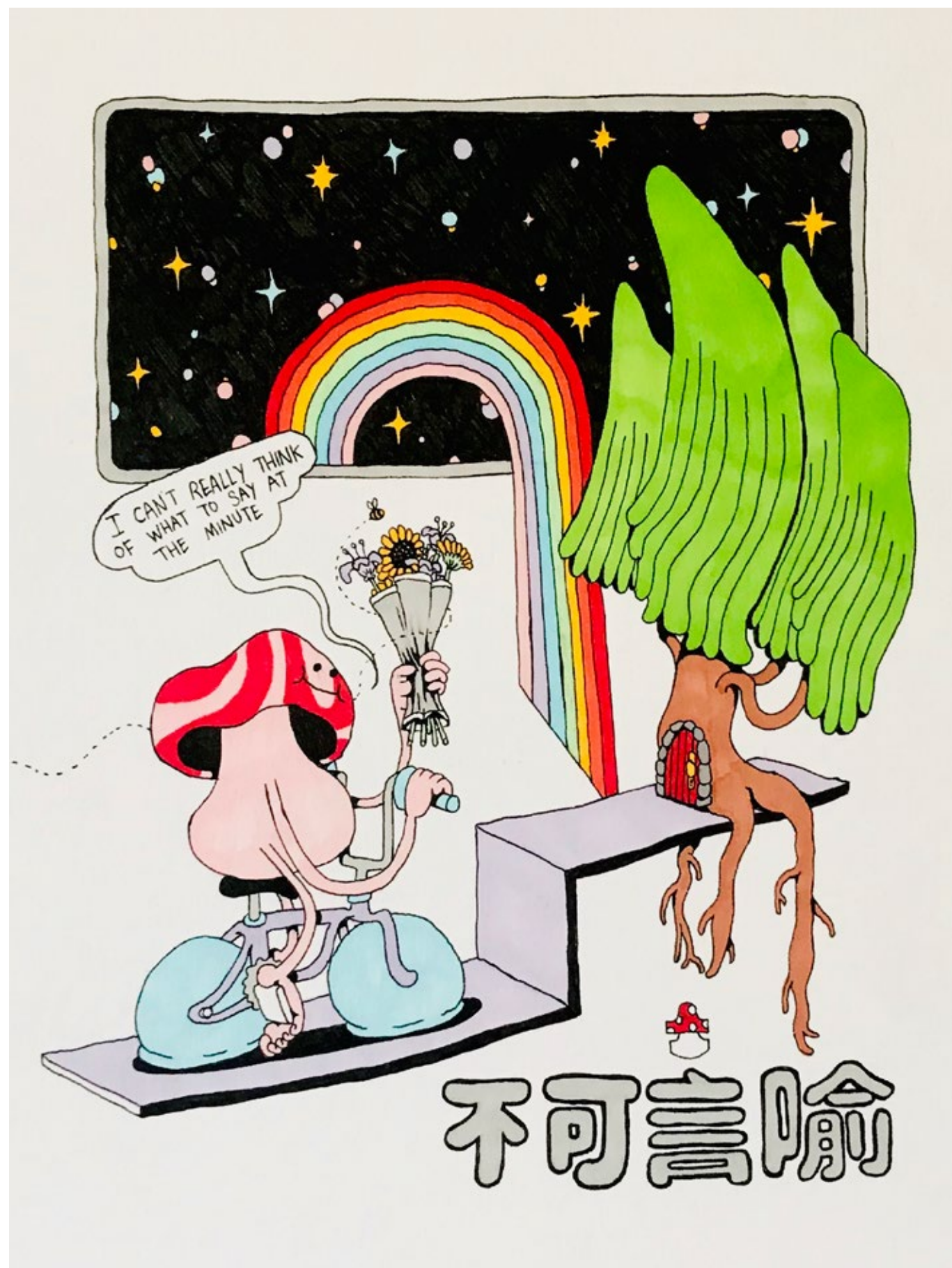
## 10. What future projects are you hoping to develop?

Errrrrrrrrrrm

I'm painting my mate's bar soon. I'm working on some designs for some mugs, that should be good! I just did some EP artwork for a friend called Sarge that should be out in a few weeks. And I've just got some new T-shirt's out through















MR JOE

FEATURED ARTIST BY MR JOE





We are a creative design studio set up by founder Jodie Smith that sells paper products including greeting cards, notebooks and gift wrap. We also like positive quotes and have recently been commissioned by Girl gang Sheffield to design a bag.

[www.dolypepperstudio.com](http://www.dolypepperstudio.com)  
Instagram: @dolypepperstudio



BY JODIE SMITH





# CUSTOM ACTION FIGURE

"So the idea behind this custom figure came from myself and Paul Kreese. We both have a love of collecting various action figure lines from the past. Paul already does a lot of custom WWE wrestling figures for charities and even some wrestlers who never had action figures produced. We both have a particular love for the old 1986 karate kid figure line by a company called Remco. So much so that we started a group on Facebook dedicated to this toy line. It's only a small group with 205 members but it's very active and seems a lot like this line.

We got talking about doing a custom figure due to Paul's background of customising this was all a new thing to me. What I could bring to the table was the packaging design element from my working background. So we thought let's do a figure based on the 1989 karate kid part 3 film. The character in particular was Terry Silver one of the main antagonists of the film.

The original figures were based on the karate kid and karate kid part 2 movies. I wanted to go one step further and actually package the figure. Identical to the originals but with a different colour scheme for the figure card. The original released figures came in 2 series. 1 was a purple card with 6 figures and the 2nd was a red card with 6 figures.

So we bought a loose remco figure from a different toy line called secrets of the ninja. Pretty much the same style of figure as the karate kid ones. Paul broke the figure down and re sculpted the face and then painted the figure. We had our first prototype. The next stage was making silicone moulds for each part of the figure in order to reproduce them by casting each part. Head, arms, legs, upper body and lower body. Once we had the moulds sorted we could then move on to making resin casts of each part. A 2 part mix poured into each silicone mould to recreate each part.

Next comes a bit of sanding and drilling to put the figures together ready for painting by Paul. The backing cards were made same size as the originals with rounded corners and even the euro slot for shelf hanging. Front of card and back of card was designed on photoshop. Keeping it in theme with the original figures. The plastic blister that holds the figure was recreated by moulding direct from an original 1986 piece of the packaging to keep it in line as much as possible with the original figures. There was lots of learning curves made during this process some that have made it so much easier for the next custom. We aim to do 5 more characters from the 3rd karate kid film.

We sold 15 of these in the end to people in the U.K. and the USA. Mainly people from our Facebook group "The Karate kid remco collectors dojo" and a couple on eBay.

Whilst pushing these on Instagram we got the attention of Sean Kanan who actually starred in the film as the main villain Mike Barnes from the 3rd film who Daniel fights at the end. He got in touch and asked about if we are going to do a custom based on his character. Pretty cool to have contact with the star of the film. Which brings us up to date. We have just started doing a custom based on his character and had input from Sean in the design side of things. We also got the attention of 2 of the 3 writers of the smash Utube series Cobra Kai which for those who don't know continues the karate kid story saga with old and new faces appearing. Both loved what we had done and got in touch with us. So we will be sending one of the customs directly to them once business is back to normal with the current covid outbreak

Pretty much kept us busy during lockdown but really enjoyed doing this. Very rewarding to see the finished product "

**BY CHRIS SHARP & PAUL KREESE**

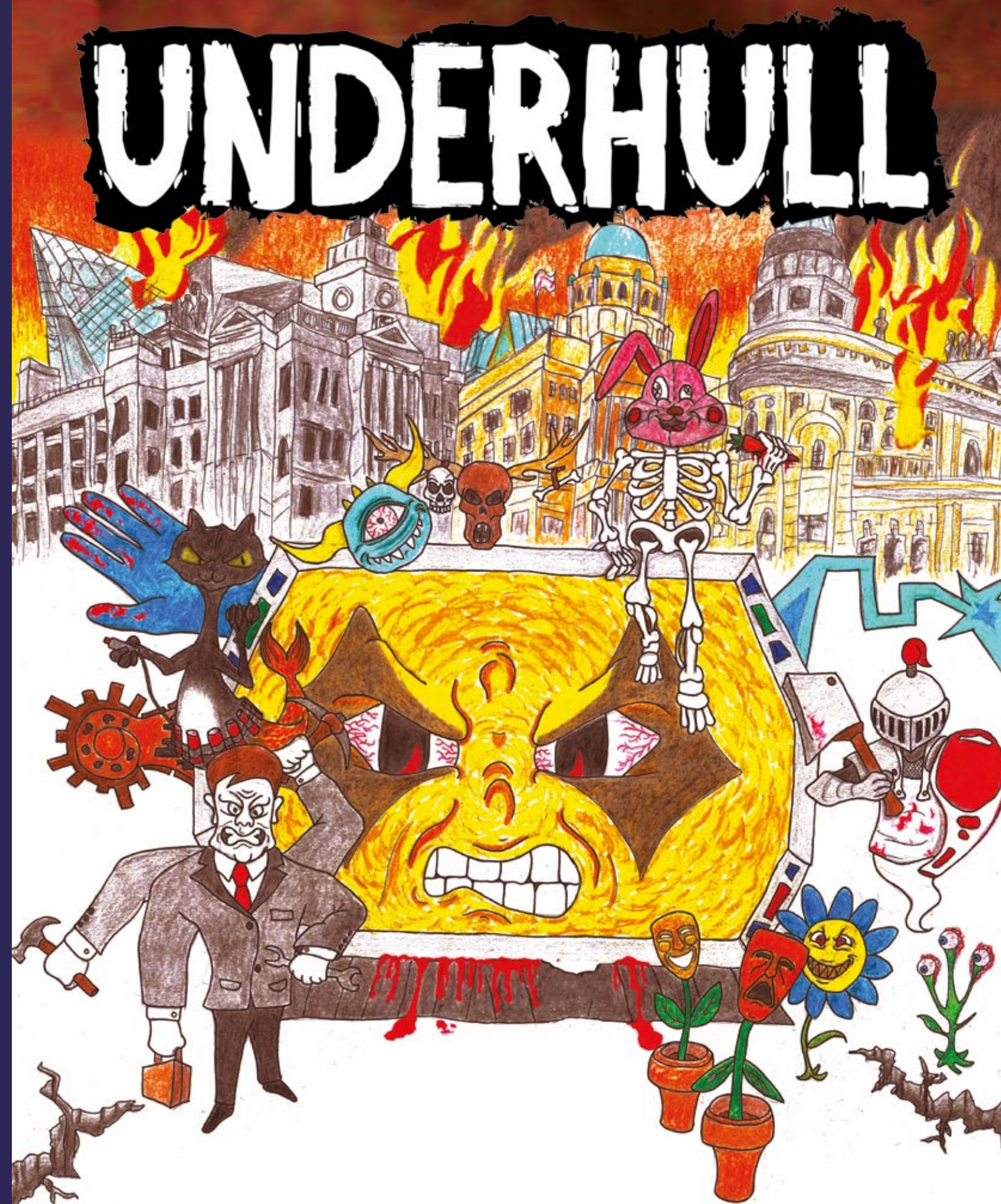




# YOU AREN'T IN HULL ANYMORE

Written, developed and designed by young people on the Youth Arts Takeover, UnderHull is an RPG with quirky and original characters mixed with a Pratchett-esque turn of dark comedy.

Step into a world unlike any you've ever seen. Step into a world of wacky monsters, eccentric shopkeepers, Omni-Mages, Power Nurses, and exploding cats. Step into the world of...





# CREATIVE PIECE BY EDWARD CLAXTON

I studied in Chester, but born in Hull and have been living in Hull since finishing Uni. I used to make a lot of photo, video and interactive stuff which I used to exhibit, but that kind of petered off... I have always drawn gross stuff in my spare time and started uploading it to social media a couple of years ago. These images were created by drawing the design with a fineliner and a marker, photographing them and then adding colour on photoshop!

Instagram accounts:

@edwardclaxton & @otl\_hull





# PIXEL ART ARTICLE

My love of Pixel Art started in an odd way. You see, when I was a kid, I absolutely sucked at the Lord of the Rings games on Game Boy Advance.

(Trust me, this will have a point.)

I remember playing The Two Towers, watching this little pixelated Legolas shoot his little pixelated arrows, and I was awful at it. Which is surprising until you remember that this would have been - what, 2001? 2002? I sucked at it because it was the dawn of the millennium and I was something like ten years old. The Fellowship of the Ring game was a bit better, or I was a bit better at it, but not much. I seem to recall - in a bit of brilliant eleven-year old logic - that for the longest time I could never get past the Moria levels on either game, so I played Fellowship of the Ring because... well, there was much more content before Moria. Indeed, that game was absolutely epic in scale (at least to a ten-year-old's mind), letting you travel vast swathes of Middle Earth landscape.

It was all a bit naff in retrospect: naff gameplay, truncates story. But never once when playing that game was I anything less than convinced that I wasn't just playing as the characters from that game, I was them. I didn't care that they were little pixelated sprites doing the same (honestly kinda crap) attack animations over and over again. What mattered to me was that I was Legolas, and I was fighting Uruk-Hai, and it was awesome.

Another favourite memory of mine was playing Final Fantasy: Dawn of Souls (the compilation of the first two FF games for the Game Boy Advance) as a teenager. I'd just come out of college one day and found the game in the case of one of my local shops. I didn't know much about Final Fantasy, and had never even played a JRPG (Japanese Role Playing Game) before, and my friends didn't tell me much because they had never played that particular one. But to me, there was something incredible about the epic scale of it. You could travel an entire world, interact with a whole host of characters. Like my efforts with the old Lord of the Rings games, I absolutely sucked at it (mainly because the first two Final Fantasy games are quite difficult if you've never played a real JRPG before), but that didn't matter, because it was just fun.

I guess the point of all that is: pixel art is how I got into gaming. It's how a lot of people got into gaming. You can see it in the resurgence of the old sprite-based gaming style - popular games like Undertale bring back an art style that hasn't been in vogue since 3D modelling became the trend. And the joy of sprite art is that in just a series of images, each made up of just a handful of colours, you can create characters, images that people can relate to. I wasn't moving a bunch of pixels around in those old Lord of the Rings games: I was Frodo, I was Aragorn, I was Legolas.

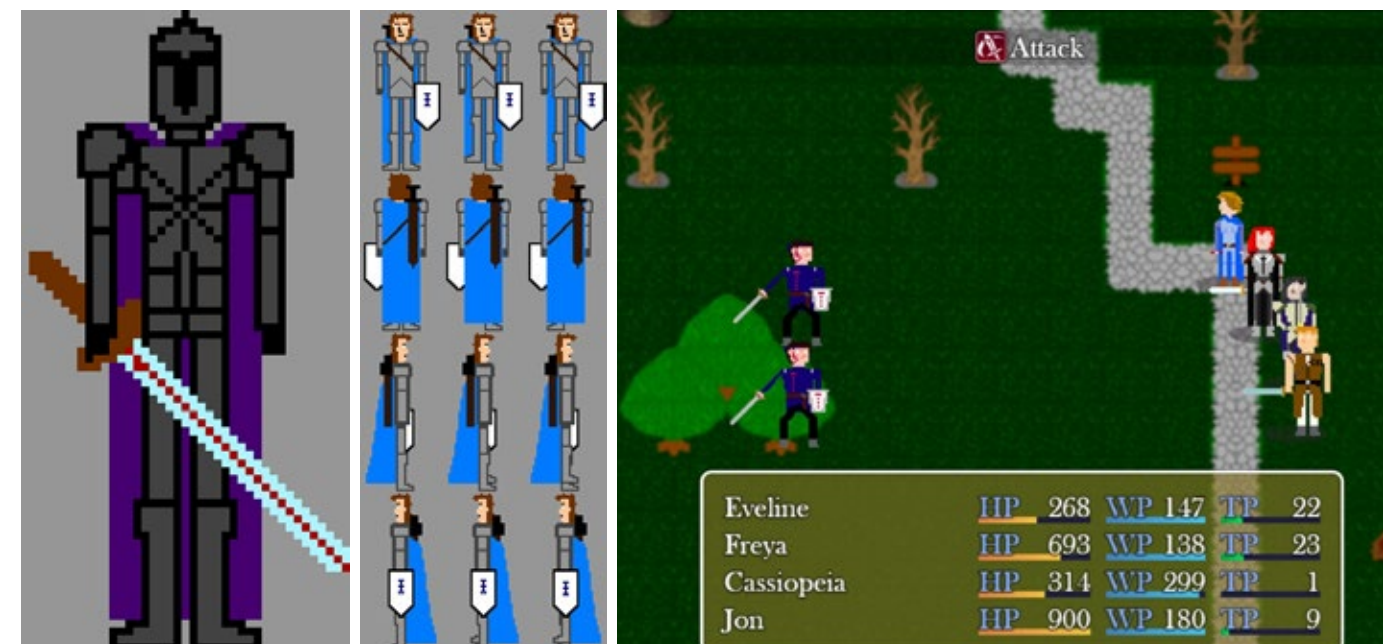
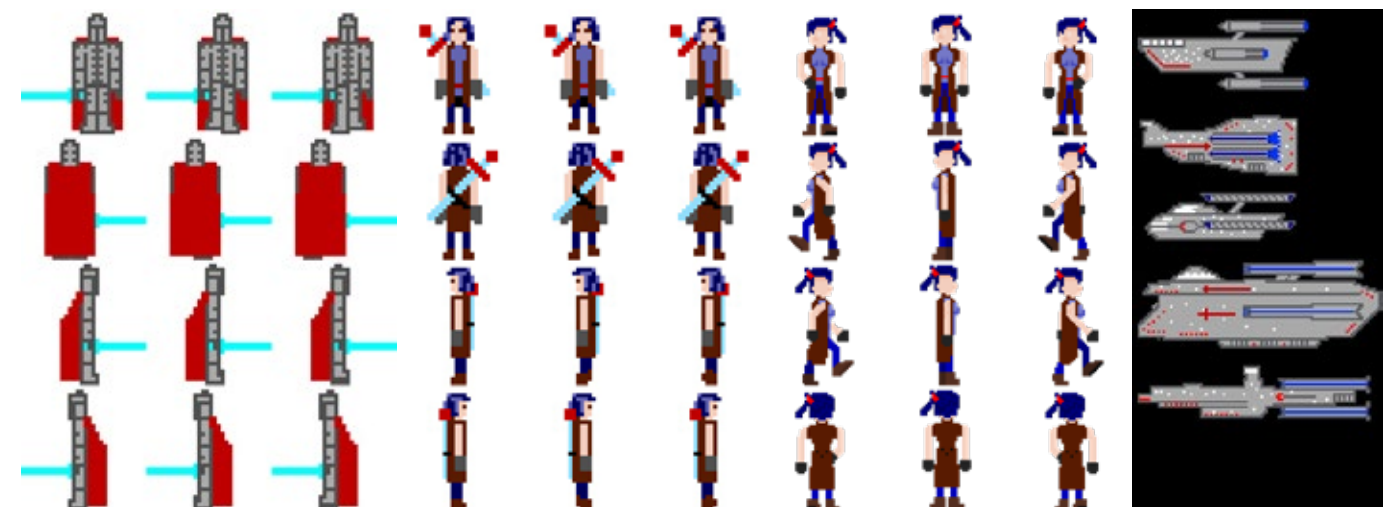
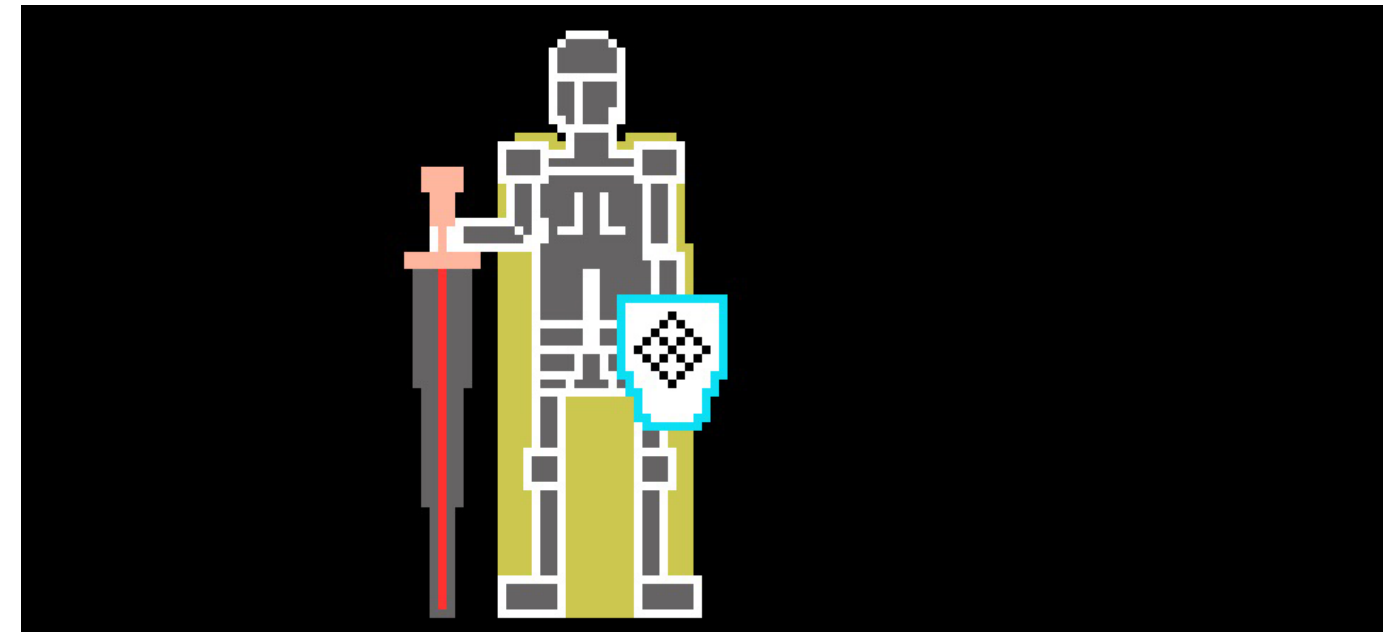
(Although lord knows I could never pull off that hair)

My own work with pixel art started about three years ago when I first started entertaining the idea of making my own classic-style JRPG. The early art I did already shows off the idea floating about my head - knights, dark knights, all that classic fantasy stuff. But with no access to the software to make games, it wasn't until the opportunity popped up at work to use the RPG Maker MV software that I was able to learn how to make the characters I had been designing come to life, the result of which being the creation of my game Exemplar (the demo for which is available on itch.io for free). In the art for that game, you can see how I've expanded and refined the artstyle since the earlier efforts, and yet the same scant few details - a handful of colours, a line of pixels here or there to imply buttons or a coat - can be seen, a through line from one character to the next. Of course, it's not just characters for that game I created - in games you have to design landscapes as well, so that can be seen when you actually play the game. And I've worked on other things as well - my favourite being the spaceships I've designed for the novel series I write.

There's something I find relaxing about making pixel art. Like all art, it's a gradual process, but the simplicity of pixelated, square-shaped art that is made up of only a limited number of pieces makes it perfect for those who know what they want to create but, like me, aren't all that up on convincing pen and paper to get it out there. And it's always fun to create something and then see it appear on the screen in front of you. And who knows? Maybe the people playing these games will feel the same way I did. Maybe they'll feel excited like I was excited. Maybe they'll care, the way I did.

So yeah. All my love of making Pixel Art started because I sucked at the Lord of the Rings games. And honestly, I wouldn't have it any other way.

ARTICLE BY JED RHODES



PIXEL ART BY JED RHODES





DIGITAL ART BY DAMIAN WHITTLE



DIGITAL ART BY DAMIAN WHITTLE



# HULL POSTCARDS

By Elisa Lazar

We have developed a series of postcards featuring top-rated tourist attractions in Hull. For this project, we had our learners vote for locations and low-rated reviews to quote. The Hull edition will be followed by a Yorkshire theme, and then a top UK places. Once the series is completed, the postcards will be open for sell. Stay tuned.

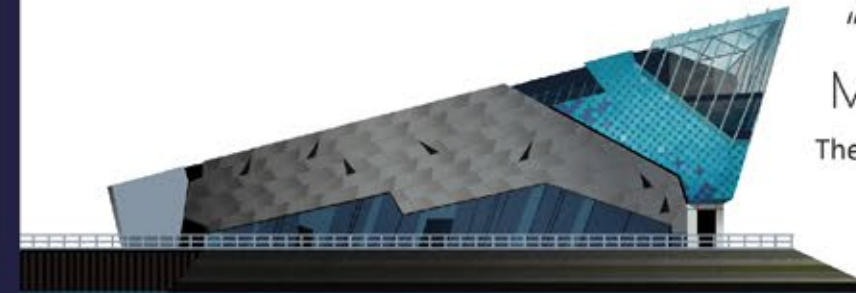
"DIRTY CUTLERY AND TEA STAINS IN CUPS"

The Ferens Arts Gallery, Hull



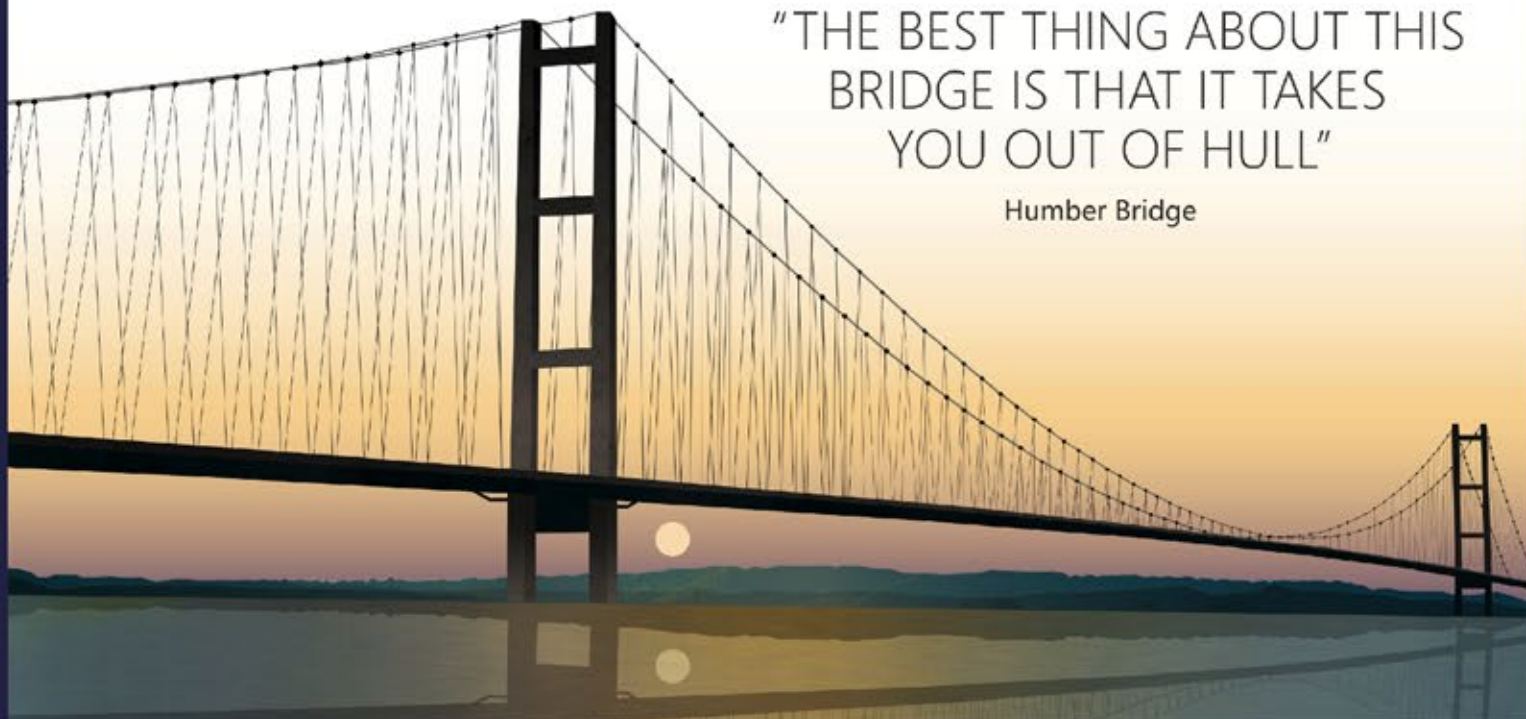
"QUEUES, QUEUES, AND MORE QUEUES"

The Deep, Hull



"THE BEST THING ABOUT THIS BRIDGE IS THAT IT TAKES YOU OUT OF HULL"

Humber Bridge



"THE OLD TUBE LOOKS LIKE IT'S ABOUT TO SINK AT ANY TIME"

Arcitic Corsair, Hull







GLASS ART BY HELLE McCOLLIN



FACEBOOK: @HELLEMCCOLLINGLASS



**YOU'RE  
OVERTHINKING  
IT**

DESIGNED BY JOSHUA WILLIAMS  
[www.aminostudio.com/](http://www.aminostudio.com/)  
[www.instagram.com/studioamino/](http://www.instagram.com/studioamino/)



feel the  
fear,  
do it  
anyway



nothin's  
perfect  
all of the  
time.











I would like to submit my work for your magazine, attached are several examples titled 'Bottom of the Ocean', 'Life & Death' and 'A Shot at Happiness'. You can also see my work over on Instagram at @vanityscareart or on my website [www.vanityscareart.com/](http://www.vanityscareart.com/).

I generally create pen and ink illustrations and acrylic paintings which I later make into street stickers and post in legal spots around the UK. I use the pseudonym 'Vanity Scare' for my street art. I am mostly inspired by decadence, anatomy, space, narcissism, drugs, excess, symmetry, technology, blood, aliens, addiction, contrast, future, androids, & dystopia.

**ART BY VANITY SCARE**





Scroll Magazine is an online and print magazine made by artists for artists. The magazine aims to highlight a variety of small local artists in the Hull area. Scroll is a platform that intends on helping smaller artists gain exposure and promote their own artwork. From writers, to photographers, to artists, the magazine is a collection of works from a large group of influences and backgrounds.

To apply for future issues, email us your work. If you want to download the digital magazine, visit our website:

**scrollhull@gmail.com**  
**www.thescrollmag.co.uk**



@TheScrollMagazineHull

**THANK YOU FOR ALL SUBMISSIONS  
AND TO THE PEOPLE WHO ARE INVOLVED**

**YOUTH  
ARTS  
TAKEOVER**



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

