

THE

Scroll.

MAGAZINE



Featured Artist: **Calvin Innes**

ISSUE 2



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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**



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I FEEL WEIRD

BY J.L. CORBETT



I Feel Weird By J.L. Corbett

“I feel weird. Do you feel weird?” I asked my husband earlier today. He also feels weird. I’m not as worried about him as I was seven days ago. Seven days ago, he was sweating through his clothes and coughing violently. He groaned to himself and mumbled that his existence was pain. I held off calling 111 until he threw up blood. It took half an hour for them to transfer me to a medical professional, and during that time I stood at our bedroom window, staring at the world from which we would soon be quarantined. I wanted to drive him to the hospital (even though I haven’t passed my test yet), but I knew they weren’t letting infected people in. I wanted to call somebody over for help, but anyone who crossed our threshold would be risking their health. I listened to the hold music and felt very alone.

I felt tears forming, which annoyed me. I told myself to get a fucking grip – *I am his wife now, and I need to act like it. I am the person who needs to steer the ship alone when he’s incapacitated.*

As each day passes, the virus loosens its grip on his body. There’s been no more vomited blood. Quarantine has been an odd mixture of anxiety and boredom. On day five, he was well enough for a short walk around the park. We were out for less than an hour, but I think it was the highlight of the day for both of us. He seemed elated at being outdoors and around people (at a distance, of course). He was still very weak, but able to have a conversation and a walk. This morning, I spent three hours in the garden whilst he slept. I cut down the enormous ugly bush that’s been an eyesore in our garden since we moved in two years ago. I blunted the multi-tool in the process, so I had to cut down the rest of it with a handsaw. It was tedious and now my arms hurt. It killed some time and some pent-up energy though, and also that hideous bush.

After lunch, I called my boss and told her that the quarantine period had been extended from seven to fourteen days since we last spoke. She hurriedly told me to take another week off. After I hung up, I felt dejected. Is it too dramatic to say that I feel separate from society? Maybe society isn’t even a thing anymore.

We live up north. I’m supposed to be in pub in London right now, drinking with friends I haven’t seen since last summer. Next month I’m meant to board a plane to Ireland to see some other friends. My family lives down south, much too far away. I feel weird.

It was dark and cold, my skin clammy. I felt like I needed a wee. The lights were flickering and getting brighter. The noises were loud and frightening, i'm sure it was hundreds of elephants stampeding, see that's my overactive mind, it's more likely just a few people waiting for this moment.

I felt this panic deep within my body is this it?

Is this the final moment.

Would my family cry?

Would they be relieved that it was going to be over or would they look up to me and think about changing their lives, they don't want to end up like me!

It felt like the lights were inching closer, as slow as a snail in sloth mode. As the time inched nearer, I felt a huge drop of sweat slowly fall to the polished ground.

The panic started to fall over my body. What if I had failed in life in every thing I had done?

Or what if this was just a dream and I had already died and was in hell and not heaven?

I could feel the pressure overcoming me in my brain with such intensity. They all must be able to hear my increasingly faster heartbeat, when would it stop beating so hard?

There are so many things I have not done in my life and also so many things I regret doing.

I'm getting weary now, but I know my time is coming. I need to find some energy, I want to fight these fears. I want to go feeling strong, proud and happy.

My mouth is as dry as the Sahara Desert, I need a drink, something fruity and a bit tarte to give me a sharp burst of energy. I wish someone would bring me one but I know that they won't.

My ears are straining, I struggle to hear clearly. Wait is it? is that my daughters voice, i'm sure its hers, what's she saying?, ooh I wish the others would be quiet I want to know. Then my son spoke his voice is so loud and deep I knew it was him straight away, "sit down dad, it could be a while get comfy".

Oh my husband is here, I hope they are helping him, he's not so steady on his feet now. I wonder if he's had food, I've been here ages, oh please let it be over with fast, I don't want to feel like this anymore.

The curtains were big and heavy I felt them moving around me, this is it, it's the moment I've been waiting for, the spotlight was on me the light was shining so bright in my eyes

and then the words came out.

I was doing it, it's never too late in life.

88 years old and finally performing to an audience I overcame my stage fright.

I look to my family I hadn't embarrassed them their smiling, so am I.

BY MISS P WILLOW

THE UNKNOWN

BY JOE SPIVEY

That what is unknown
has landed upon the lips of all.
It's in the minds rectal regions,
whether you're big or small.
The places are like a ghost town,
unknown has silenced streets.
The walls are turning brown
while houses clap under the night's sheet.

It has taken our grandparents,
and has awoken oblivious eyes.
Life has become a minefield
of paranoia and lies.
The seconds are a panic attack,
the weeks feel like years.
I don't think we can turn back,
after living in this sense of fear.

Unknown has halted the human race,
and the earth has thanked it sincerely.
It has left man a remnant of what it was,
how they miss life,
in their homes of anxiety.
It's a post apocalyptic wasteland,
we all have hope myopia.
From 1943 Germany or Orwell's 1984,
we're living in a Groundhog Day dystopia.
The stars have been uncovered,
but the observers have faded away.
Panicked is what they are,
inside is where they stay.

Unknown has isolated us,
introverts live in paradise.
Socialising has become a crime,
the extroverts pay the price.
The world has been stopped,
we all stay home together.
Families have become distant
and friends become strangers

Baron shops fall to administration,
quicker than 2020 lost its summer.
Strangers turn the other way
while walking past each other.
Such global pandemic,
how so it was unforeseen.
Now it feels like everyone's sick,
even the Prime Minister is in quarantine.

Advertisements stern as
an army recruitment speech.
This is the world we're living in,
there's nothing else to teach.
Days begin the same way they end,
dress like you're going somewhere
to spend the day trying to comprehend,
how the future will remember
this current global catastrophe,
when the millionaires struggled
as living necessities became a rarity.
The unknown dictates the days,
with its rules and demands.
The days have become the same,
punctuated by washing your hands.

Who am I?

I'm Laura, a self employed musician. I work in various special schools in and around Hull, working with children who have special educational needs and disabilities. I'm a singer songwriter, and have been writing and playing my own songs for as long as I can remember.

How has lockdown affected my work?

I am currently staying at home with my daughter Sophia, not working! Routine is very important to a lot of the children that I work with so I decided to do daily live music sessions via Facebook so that the children could still watch me and have a good sing. Along the way, we have had some new children join our sessions that I haven't worked with before and welcome anyone to come and sing along with us.

Music is really important to us all, especially children. It allows them a chance to sing, let off steam, have fun and even get creative themselves at home. Me and Sophia have been getting lots of positive feedback and parents have been sending me videos of their children joining in and singing along to the sessions! They are all doing an awesome job.

How is lockdown helping me to get creative?

Back when everything was 'normal', I was so busy all the time and didn't really have much time to write. I'm a self employed, single mum and my life is chaos. Now, I've got lots of time to write and lots of things to inspire me. I've been seeing a lot of other musicians doing the same and I've been loving hearing everyone's music and seeing everyone's art. It's a really great time for the creative arts in some ways.

So far, during lock down I have written a song aimed at children called "The Garden Bird Song". It's easy to get bored around the house, so I thought I would write a positive song to encourage children to look in their gardens and see what birds they can spot. I have also written a song called "Thunderstorms", which I wrote about life right now. No matter how dark things get, you can always count on the love from your family and friends to get you through. Hopefully people will be able to relate to the lyrics. This song was written with my daughter in mind.

I have a few other songs that I'm working on and my 8 year daughter has even been writing her own music too. Things are really strange and dark at the moment for everyone, but instead of looking at the negatives, I try to see it as an opportunity to do all the things that I couldn't do when I was busy. Write, draw, dance, sing, get creative and enjoy it.

THE GARDEN BIRD SONG

Look out the window, what do you see?
I see a little blackbird looking at me
With its black and brown feathers
And skinny legs
It sings a song so sweet

It goes...
Whistle, whistle, whistle, whistle, whistle
Tweet, tweet, tweet, tweet, tweet
Whistle, whistle, whistle, whistle, whistle
Tweet, tweet, tweet, tweet, tweet

Look out the window, what do you see?
I see a little robin looking at me
With his little red belly, he's looking for worms
Pecking around in the mud

It goes....
Peck, peck, peck, peck, pecky
Peck, peck, peck, peck, peck
Peck, peck, peck, peck, pecky
Peck, peck, peck, peck, peck

Look out the window, what do you see?
I see a wood pigeon looking at me
With his fluffy grey feathers
He's a big fat bird
Sitting in a tree

It goes...
Coo coo coo coo cooey
Coo coo coo coo coo
Coo coo coo coo cooey
Coo coo coo coo coo

Look out the window, what do you see?
I see a big crow and he's looking at me
With his big black feathers
And his pointy beak
This bird is mischief

It goes....
Squawk, Squawk, Squawk, Squawk!
Squawk, Squawk, Squawk, Squawk!
Squawk, Squawk, Squawk, Squawk!
Squawk, Squawk, Squawk, Squawk!

Look out your window, what do you see?
Can you count the birds?
One, two, three, four
Right outside your window
Right outside your door
Can you count some more?

They go...
Whistle, whistle, whistle, whistle, whistle
Tweet, tweet, tweet, tweet, tweet
Whistle, whistle, whistle, whistle, whistle
Tweet, tweet, tweet, tweet, tweet

BY LAURA DOUSE

THUNDERSTORMS

Through the darkness, through the woods
We where forced to be all we could
Thunderstorms won't hold me down
Fighting on I'm homeward bound

Even when the road is blocked
And the light I can not see
I am blessed to have your love
And have you here with me
Life is unpredictable
But one thing I know for sure
You've got my back
And you know I've got yours

All the chaos, all the noise
All the things that I've destroyed
I live a life filled with regret
But none of them have killed me yet

Even when the road is blocked
And the light I can not see
I am blessed to have your love
And have you here with me
Life is unpredictable
But one thing I know for sure
You've got my back
And you know I've got yours

Through the darkness, through the woods
We where forced to be all we could
Thunderstorms won't hold me down
Fighting on I'm homeward bound
Fighting on I'm homeward bound
Oh fighting on we're homeward bound

Even when the road is blocked
And the light I can not see
I am blessed to have your love
And have you here with me
Life is unpredictable
But one thing I know for sure
You've got my back
And you know I've got yours

You've got my back
And you know I've got yours

You've got my back
And you know I've got yours

BY LAURA DOUSE

PIRATE IZZY

Based on a game I play with my granddaughters.
Can be seen on YouTube
<https://www.youtube.com/watch?v=wAWrwaSyNeg&t=18s>



I am Richard Harries, a Yorkshire Performance Poet. I appear regularly all over Hull, Holderness, over East Yorkshire and also most of the North of England. I am 68 years of age and am signed to Stairwell Books of York to publish my first anthology of poems in 2021.

I have a YouTube channel that has had 126,000 views.
You can find it on this link : <https://www.youtube.com/user/RCPoems>

I write in all sorts of genres: serious, adult, comedy, historical, political and children's stories amongst them.

We were playing on the old brown settee
Izzy, her sister Lara and me
Suddenly the magic stirred
And we were all at sea
Everything went blurred
As the wind blew at me

There was water all around
And we listened to the sound
Of the waves hitting our ship
Which through the ocean did nip
'AVAST' shouted Izzy did she
'A pirate I will be'

Teddy was with us too
And even though the wind blew
He climbed the mast to be lookout
And with a great frightened shout
Plummeted into the briny

That was so dangerous and shiny

Izzy threw off her coat
Used it as a net to float
Did rescue that scared bear
Boy was he glad she was there
Once he was dried he did smile
And did rest in the sun awhile

We were now far away and afloat
With Pirate Izzy, sister Lara and me
She soon looked around and did gloat
'IT IS LAND THAT I CAN SEE'
We made for that nearby shore
Where nature did treasure store

There were oysters full of pearls
Fit for to festoon Queens or Earls
Pineapples grew on the tree
For Pirate Izzy, sister Lara and me!
We ate a great big fruity feast
Picked coconuts then sailed for the east

Then the sound of the wind and sea
Did fade away for Pirate Izzy, Lara and me
We looked round
Saw dried ground
The magic had gone away
And we home back in the lounge that day

Hooray! What great and lovely fun we had
For Izzy, Lara and me that can never be bad!

A song I enjoy listening
to is Red Light Spells
Danger by Billy Ocean,
the live concert version
from 2008. In 2008 I was
12, it was approaching
2009, I was getting ready
to turn 13 but I had to
turn the door handle
first. At 12 I was yet to
enter the world of mobile
banking but I did enter
the harsh reality of acne.

I tend to listen to Billy Ocean
when I'm sitting in my red
dressing gown with my electric
blanket on. Sadly last night I
was disturbed by the flickering
of my bedroom light. I assumed
it was in need of a brand
spanking new bulb and not any
Dr martens or fishnet tights. I
was right. Update my dad has
changed the bulb and all is
bright and beautiful unless it's
dark and ugly. I think I'll save
any opposites for another day.
I'm bored already.

Just now I can't help but
gaze at my remaining
Malteser Easter egg. I could
share it with my family
members but I'd rather not,
maybe just maybe I could
leave them some chocolate
in my will for them.

There's times I think I
should go to the gym with
one of my relations but I
just get distracted by the
vending machines and to be
honest I just want to watch

- Celebs Go Dating
- Love Island
- Doctor Who
- Gogglebox
- Inside no.9
- Footballers Wives
- Killing Eve

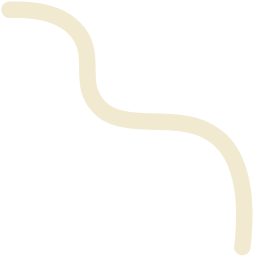
Sadly none of these are available
to buy in one of my favourite shops
home bargains. One of the things
I like about home bargains is that
I don't feel the need to book in for
a shampoo and set at hairdressers
but if I went to Waitrose I would. I
kinda feel that going to Waitrose
should be on my list of 475 things
to do when bored or when I've
finished putting the bins out.

BY SARAH ADAMS



ISELL NATIONS


BY TOM STRATTON



**I sell nations
mis-sold under old titles
rifling through their reaches
'til I leave their coral
bleached.**


**I sell high
and buy
lonely little inlets
where the wind lets me by,
waving me on
her arms tied.**

**I seldom turn
and I'm seldom sure
where I'll roll up next,
a mess
of enveloping arms
climbing calm through lines
of streets.
Soothed and incomplete.**



**My shares have bottomed out.
I tout tickets to my own demise
hoping on hope
that prices rise
before the lights
throw my eyes
to the shade.**

**I made a fortune
and lost who I was
washed up and sold at cost.
Upcycled.
Until the paint
is rained off.**



MIXTURE OF DECAY AND LIFE



BY ANDREW HARPER
A PHOTOGRAPHER FROM HULL.



I'm a documentary photographer working out of Hull and London. This single body of work 'Living in the End Times' is the culmination of four years work.

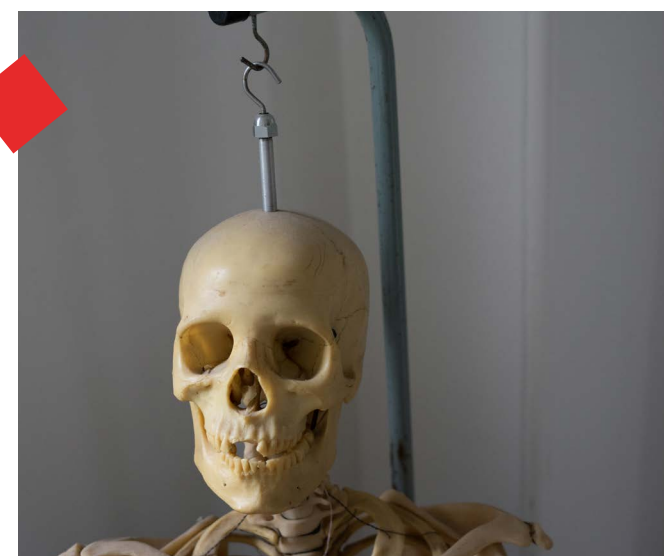
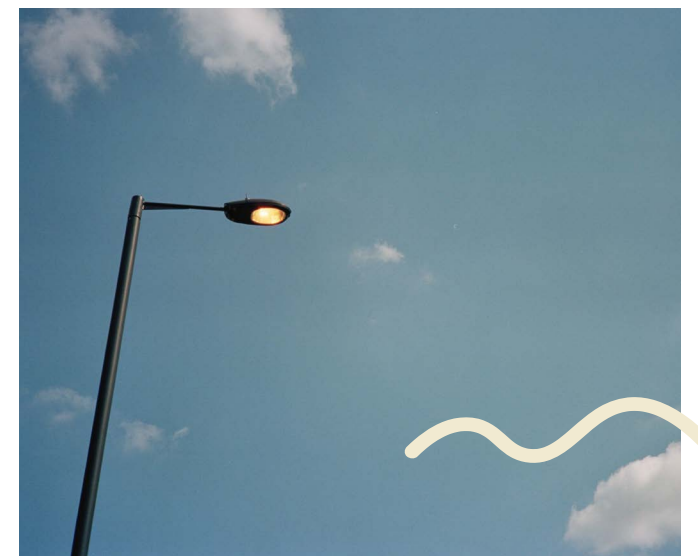
In this series I'm exploring the now. A pervasive feeling that whether it's ecological collapse, the rise of the far-right, Trump and Brexit or the Coronavirus, we are Living in the End Times. These photographs aim to describe an all encompassing dread for the future, complex systems, interconnectedness and a lack of control or capacity to change things.

A kind of anti-Instagram aesthetic of interrelated photographs across a long series more akin to a photobook. A conscious return to the photoessay including images that are ambiguous and (hopefully) challenging. A desire to tell a story that is happening off camera and over millennia, both past and future. The long view of the now, a break in the deluge of contextless images.

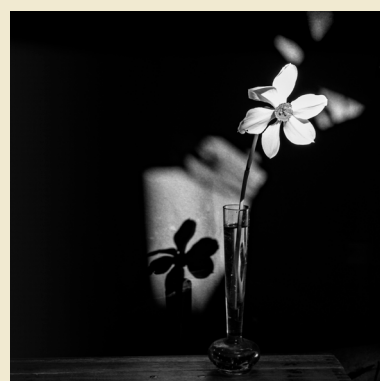
The series' title comes from the book of the same name by Slavoj Zizek, it poses the question: If it is easier to imagine the end of the world than the end of capitalism, how can western society come to terms with living in the end times?

The titles play a major part. I've been collecting poems, quotes and statements for months, sometimes having the words before making the photographs. The text and images flow into each other, amplifying the narrative and creating the project's feel. I want the photographs to be unsettling and ambiguous just like the zeitgeist.

PHOTOGRAPHY BY JAMES SYKES



PHOTOGRAPHY BY JAMES SYKES
INSTAGRAM: @JAMES_SYKES_PHOTO
WEB: JAMESYKESPHOTO.CO.UK



PHOTOGRAPHY BY MICK LICKISS, (AKA TROUPEMICK)



LOCKDOWN STILL-LIFE; HOW THEY CAME ABOUT

20th March 2020; The day the pub shut. I was due to be in London. I had booked a cheap hotel at Kings Cross, aiming to visit The Museum of London, (Pennie Smith's photographs were on show as part of The Clash's London Calling exhibition) and I was looking forward to doing some street photography. It never happened, Lockdown was declared.

In the previous week I had managed to visit the Hepworth Gallery in Wakefield to study Bill Brandt's photographs. I have always loved Brandt's use of light and contrast. Not being able to get out shooting I decided to use the camera to create some work at home, still life being an obvious choice. I had recently read Patti Smith's book Just Kids, her memoir of the time spent with Robert Mapplethorpe in New York in the Seventies. I remembered his still life flower photographs, I especially liked the simple composition. This sparked an idea, could I combine Mapplethorpe's composition, Brandt's contrast and Pennie Smith's atmospheric mood - as created in the photo of Paul Simonon smashing his base on stage in a still life? That was the challenge. I'm not sure that I fully achieved my aim but I did create so interesting images.

PHOTOGRAPHY BY MICK LICKISS, (AKA TROUPEMICK)

ABOUT ME

I hesitate to call myself a photographer. I have no formal training in photography and have only recently started using a digital camera. I bought my first interchangeable lens camera in 2017. I soon discovered that with an adapter, I could use my old manual focus lenses, I had a good collection of Pentax and Canon lenses from the sixties and seventies. Using these lenses a more considered approach is required, you can't simply point and shoot.

The process is slowed down, many of the lenses are difficult to focus, which, for me, is a bonus. Slower focusing allows more time to consider composition, how the light is working and the way the given forms sit in their space. I studied Fine Art in Sheffield in the mid-eighties so I have always have a love and fascination of images. That learning opportunity gave me a good understanding of the formal elements of image making, tone, texture, composition form and contrast. All transferable photography skills, all very important to me in my personal practice. My main area of focus is the landscape. I have also shot portraits, gigs, weddings and other large events. I always return to the landscape. Examples of my work can be found on:

Instagram; @troupekick

CALVIN INNES FEATURED ARTIST INTERVIEW

1) Who or what inspired you to become an illustrator?

I've never really wanted to do anything else to be honest. As a child I loved to draw and knew that I needed to do something creative. It's hard to explain but if I'm not creating something, whether that's sketching or painting or even writing I get anxious. I love drawing, but I genuinely feel like it's something I need to do. I'm fortunate to have really supportive parents who encouraged me to do anything I wanted, so as a comic book obsessed child, being told that one day I could actually illustrate my own comics, that was an important thing at the time.



2) How did you develop your skill set?

I didn't go to art school or art college. I suppose I'm pretty much self taught, but I have picked up a lot of things from other artists and those I admire and follow. Growing up I drew everything, in as many styles as possible. I'd go from cartoons to realistic paintings and back to comic book art. I was like a sponge for all kinds of art. When it came to working freelance as an illustrator years later it was this, combined with necessity that helped me develop a range of styles. When you start out and someone offers you cash for producing a painting, or a caricature, you say yes and then learn how to do it. The food on the table literally depends on it. For a number of years I worked on a huge range of different projects, in so many different styles, and I think my work today is stronger because I never really focussed on just one approach.

3) What is the main piece of advice you would offer aspiring artists?

There are three things I would say to any young artists. Be willing to learn from others. Be like a sponge and soak up the work of other artists you admire. Immerse yourself in their work and their approach and over time all of those different ingredients will make you a better artist. Be brave. Push yourself to try new approaches, new materials, explore new styles and ideas. It's through experimenting and making mistakes that you will grow as an artist. Don't play it safe and just draw the things you're already good at or you won't go anywhere. Finally, have fun. The moment you stop enjoying your art is the moment you stop producing good work. If you're lucky enough for your art to become a source of income, don't let it stop being fun.

4) Which media platform do you think has been the most helpful in your career?

As far as social media goes Instagram has been a lot of fun over the last few years. I post pretty regularly and show a lot of work in progress there, and as a result I've built up a pretty decent following of around 20k. As far as connecting with people who follow my work and chatting with other artists that has been the best platform by far, followed by Youtube where I get a fair number of views on my tutorial videos. For schools that has been great as it's a little more accessible for young students and schools have engaged with the channel pretty regularly.

5) What has been your favourite project you have worked on either for a client or yourself?

I really enjoyed working on the Wasgij jigsaw puzzles. It was always an ambition of mine to work on them but not something I ever thought I'd achieve as there are so few artists who get to work on them (I'm one of just seven). When they asked me to create a new series of children's Wasgij puzzles I jumped at the chance and ended up illustrating three puzzles. As well as working on the children's puzzles I was lucky enough to feature on the solution of the special anniversary puzzle alongside my then infant son. That's got to rank up there amongst my favourite projects.



6) Which project you found the most challenging and why?

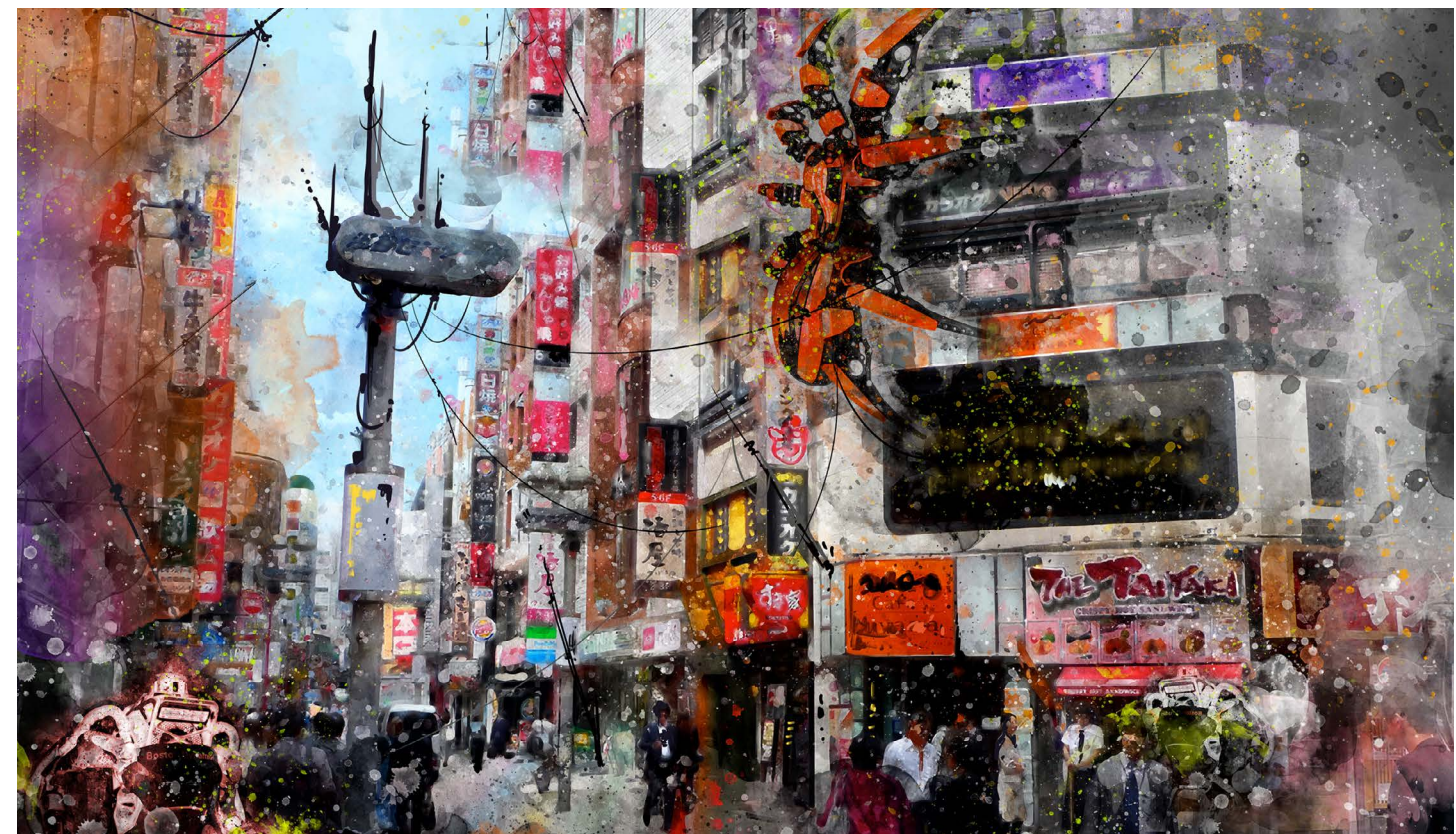
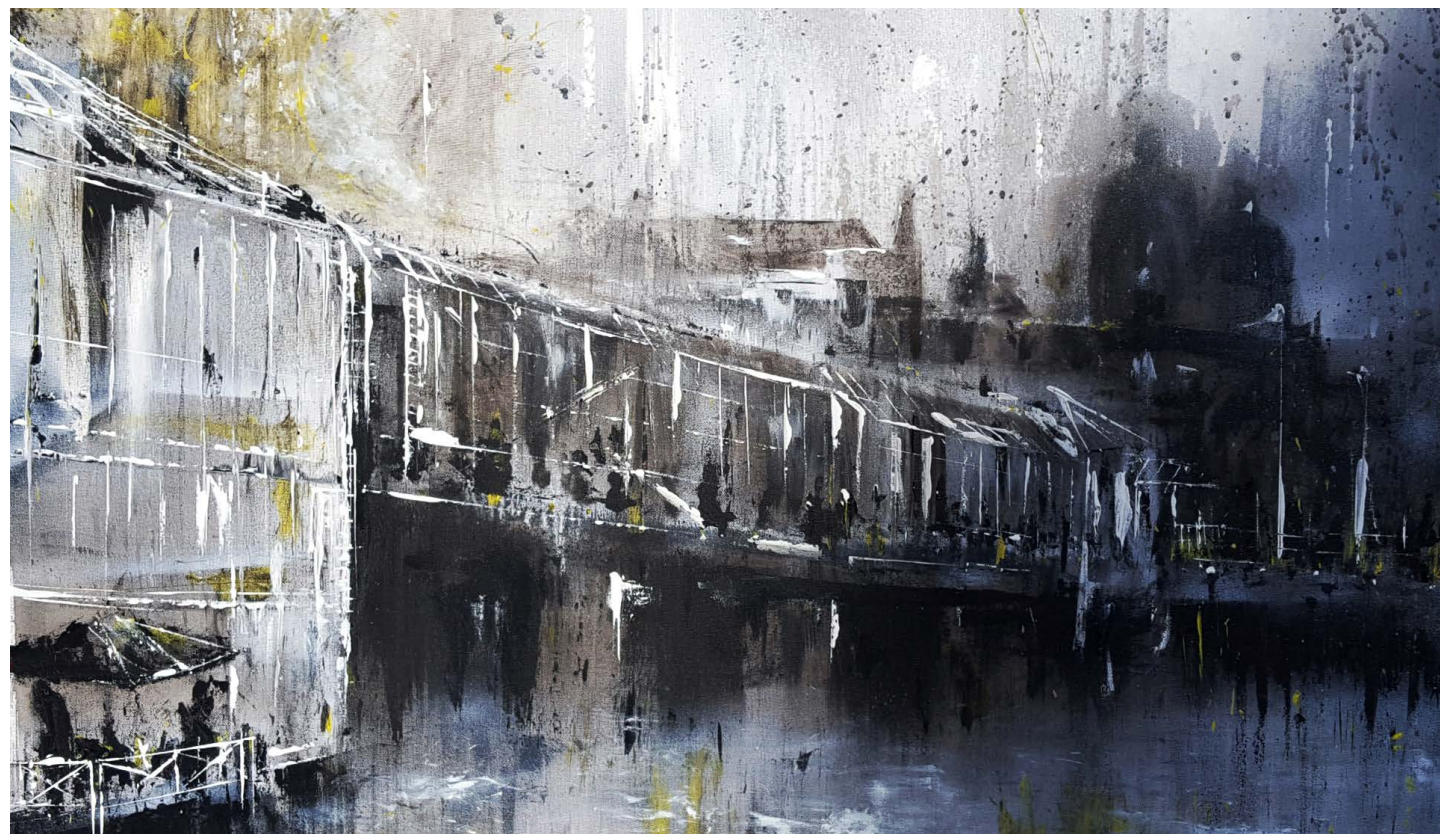
It probably wouldn't be the best thing for me to name individual projects but there were plenty, especially at the start of my career that were difficult. When you're starting out you tend to undervalue yourself and your work, so there is a tendency to take on projects that take up an awful lot of time, yet you undercharge for them. Because of this the project can get difficult and feel like hard work, because you're essentially working for next to nothing. Over the years as you gain confidence and experience you start to value your time a little more, which helps. Anyone who works in the creative industries though will tell you that there are always those clients who are difficult to work with. It kind of comes with the territory.

7) Can you tell us about your public murals project? Which was your favourite to paint?

I've been lucky enough to work on tons of murals all over the place. Hull is a small place and most artists tend to know each other, or at least are only separated by one person, so I've been asked to work on some really cool stuff. It was nice being asked to work on the Hessle Road murals, and painting one of the early permission only walls on Bankside was cool. My favourite mural was probably the black and white cityscape I painted in the fruit market for WeLoveHU. That was a huge space to work on, and despite the weather it ended up looking pretty good. At the moment I'm working on a huge project for Drunk Animal, alongside Rights Community Action, Hull City Council and the Environment Agency to create a series of murals across the city. It's a huge project running over the next 18 months and will see us create a number of murals of varying sizes across the city, with a core 'environmental' theme running through them all. The project has gained international support and it's probably the most excited I've been about a project over the last couple of years.

Website: <https://calvininnes.com/>
Facebook: <https://www.facebook.com/CalvinInnesArt/>
Youtube: <http://youtube.com/CalvinInnesArtist>
Instagram: <https://www.instagram.com/calvininnes/>





CALVIN INNES FEATURED ARTIST INTERVIEW

8) What was it like to work with Hull Daily Mail, in particular when covering the City of Culture?

It was a nice opportunity to meet, and speak to a lot of creative people in the city. Over the course of two years I wrote around 100 pieces for the paper and met tons of people who all had their eye on the upcoming City of Culture celebrations and activities. I made a lot of friends over the two years I wrote the column, quite a few of which I've worked with since. The main take away from my time writing about culture in the city is that it has always been there. The art scene and the music scenes in particular have always been strong in Hull. More than anything the City of Culture gave people the confidence to shout about their projects and to not settle for just putting things out there. People started wanting more, and pushing for greater recognition, which is something every artist should do, and from that point of view it was a huge success.

9) What are your hopes for the future of Hull's creative sector?

The talent in Hull is up there with any city. Pre-City of Culture I think there was a lack of confidence and a little bit of a defeatist attitude from certain areas. 'We're from Hull so obviously we can't compete with the likes of Liverpool or Manchester'. That, for the most part at least, has gone. Support for the arts is getting better, and needs to keep growing. Creative projects need to keep pushing the bounds of what's possible and aiming big. People need to think beyond the city limits and look to create projects that are not just good locally, but are gaining national and international recognition. The talent is absolutely there to do it.

10) What compelled you to start Drunk Animal?

I spent years working freelance with other agencies across the country and became frustrated with the way things were done. Some of the agencies I've worked with are incredible and do some amazing work, but so many of them were just a little stale. It was all very formulaic in the way things were done. I wanted to create an agency that was founded on creativity and ideas. I also wanted to create an agency that was brave. Throughout my career I've never played it safe and I've always been keen to take risks, so essentially I wanted an agency that would work in the same way I worked. I think we've achieved that for the most part. We're a much larger team than when we started out and have grown a lot over the last two years, so with that certain processes and ways of working have to be put into place. I'm really pleased though that we have managed to retain that 'pure creativity' that set us apart from the start.

We do push ideas and we do tackle projects in a way that other agencies might not, which makes the work so much fun.

11) What would you say is the best way to handle a busy workload in your field of work?

Take some downtime. Anyone who knows me will confirm that I'm a complete workaholic. I tend to work through until about 3am most nights, and when we have a large project on I can get a little obsessed. When we created the Quayvaria experience in Princes Quay for Christmas last year I practically lived there for two weeks, working 20+ hour days and eating on the floor of the unit, because it had to be right. With that sort of intensity it's even more important to have time off whenever possible. Have a hobby. Do something that is just about relaxing and not work for a few hours a day or one day a week. Creative projects can take over and can be a huge drain on you mentally, so it's important to have some time to yourself or with your family. For me time with my kids is all I need to recharge, and before I had them I probably didn't realise the importance of taking that downtime but it really is important.

12) Can you describe to us your daily routine as an artist?

Now that's a tricky one. Artists don't really do routine like most people, or at least I don't. I'm always up early (three young kids, I have no choice) and when I do start work it's pretty full on. These days most of my time is taken up running the agency and attending meetings but I do tend to draw or paint something every day, either for a client or for a personal project. I tend to take a few hours off late in the day but as soon as the family are asleep I start working again, and usually go through until about 3am. I get way more work done on a night and tend to have my best ideas. I think most, if not all of my books have been written between the hours of midnight and 4am. I've always been able to function with very little sleep and usually get about 3 to 4 hours at the most.

13) How has social distancing impacted your work?

From an agency point of view it's been pretty dramatic. We work across public events and specialise in guerilla marketing, which involves public spaces and exhibitions, so that has been affected in a big way. We're seeing a big shift over to digital and social media promotion as well as remote events, which is pretty exciting. For me as an illustrator it's actually been really nice. I've had way more time to draw and have been running daily live streamed drawing sessions on my facebook page. It's been nice connecting with people who follow my work and getting the positive feedback from teachers and parents in particular.

14) How do you approach your work differently as a result of that?

Public events over the next 12 to 18 months are going to be a very different thing. Marketing in general is going to be approached in a different way. In fact, the whole landscape of advertising and marketing is going to be affected, so there are two ways of looking at it. You either hide and lick your wounds as things get difficult, or you adapt and move on. I'm not really one to sit around and mope for too long as we're working on some really exciting new projects. We have a huge mural project on the horizon as well as a number of digital events and have just launched a new lifestyle magazine, 88 Magazine. Opportunities are always there, you just have to spot them and move on them quickly.

15) What do you hope to achieve for your career in the next 5-10 years?

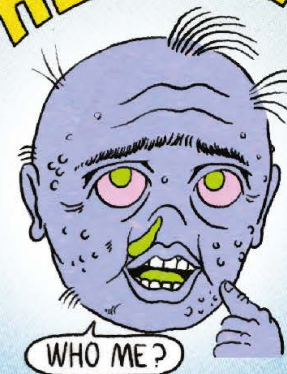
From an agency point of view we want to keep growing and pushing the boundaries. We have a few awards on our belt but I'd like to keep pushing to create truly memorable campaigns. The kind of thing people remember 30 years later. That's always the aim. As an artist, I have about 15 books written, illustrated and at various stages of completion. I'd like to get at least half of these done and published. One is my first children's novel which currently sits at about 30,000 words and needs pulling together. I was pretty prolific with children's books at one stage but since having children I've not really found the time, so I'd really like to focus on that more. I'd also like to continue to focus on promoting illustration as a creative outlet for children. I've spoken publicly about the subject loads, including at a TEDtalk event a couple of years back and it's something I'm really passionate about. As well as teaching kids to draw, I believe quite strongly that illustration, taught in the right way, can have real benefits for a child's mental health and can build confidence and boost creativity. If there is one thing I was going to focus on over the next 5 to 10 years it would be that.





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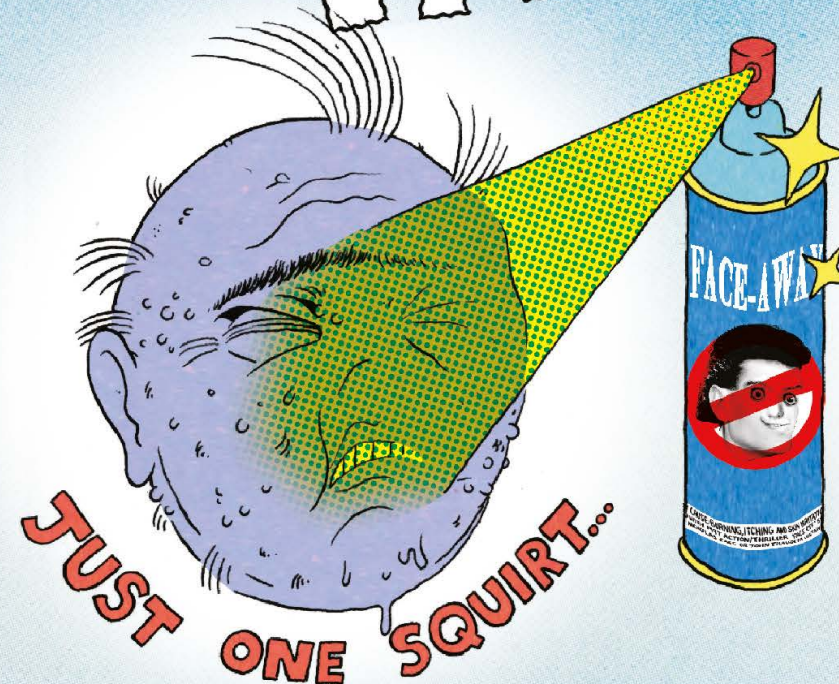


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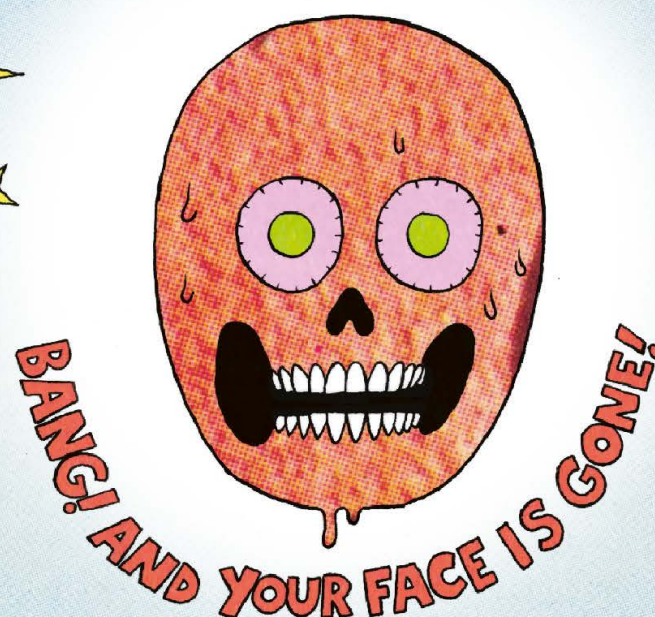


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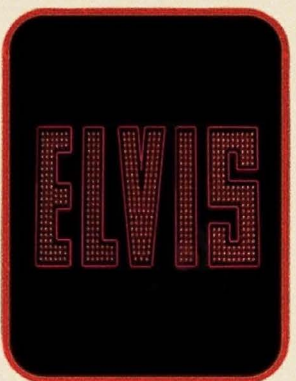
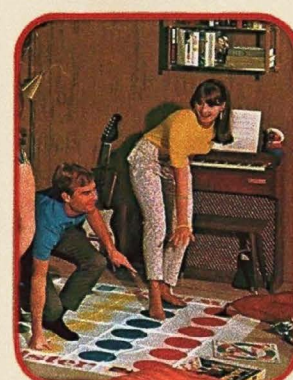
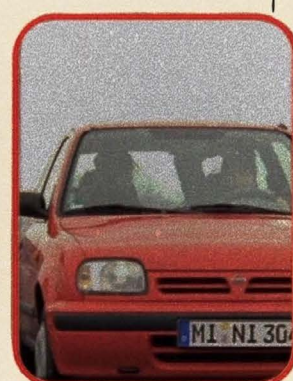
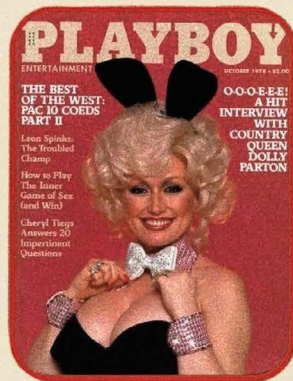
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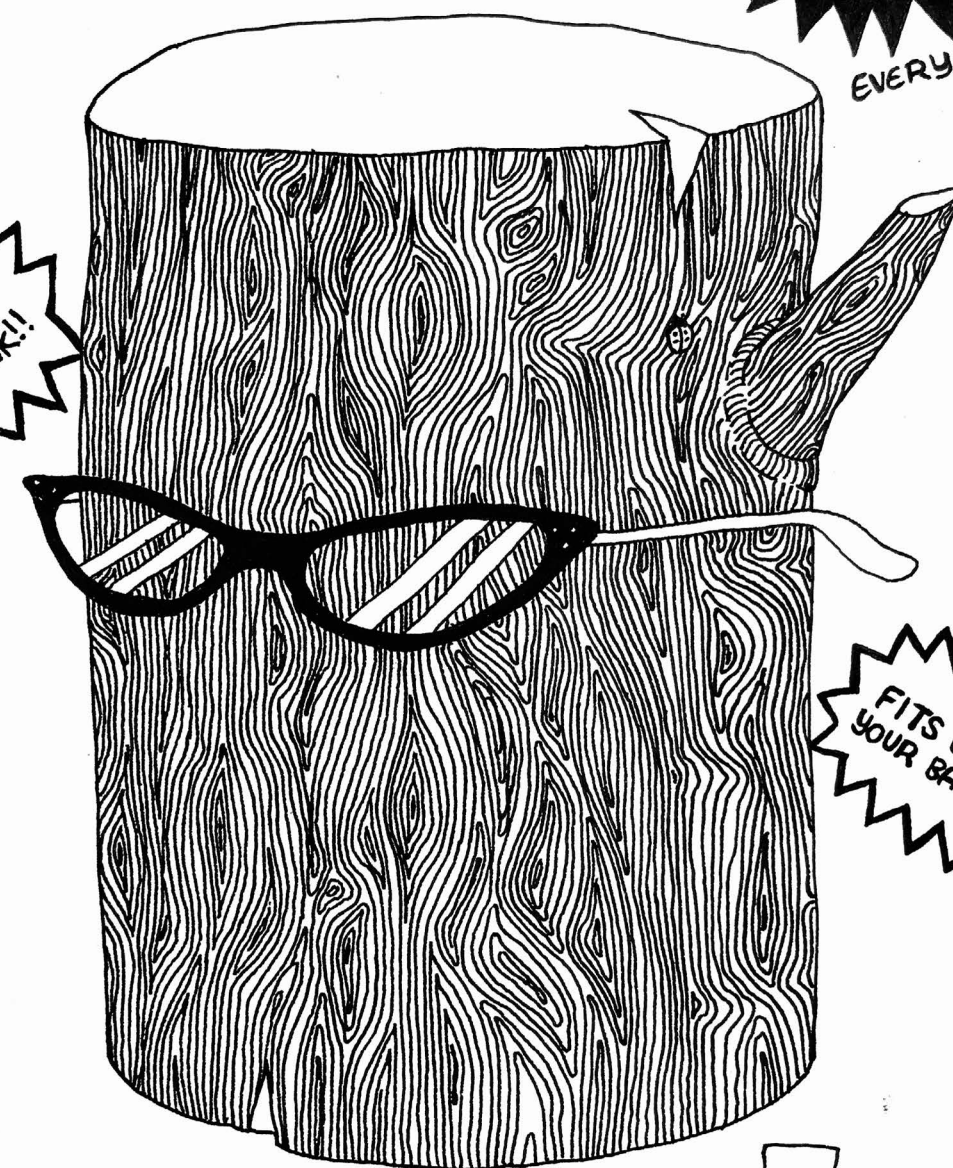
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creative collaboration

CREATE COLLABORATE CONNECT



This is a call out for creatives to participate in online collaborations across all expressive art forms. After the lockdown, the collaborations will be turned into an exhibition that documents these unprecedented times. Additionally, the work will become part of our arts magazine Scroll's special issue. To take part, please either submit a piece that you want interpreting by other artists or respond to a piece that has already been posted. All work submitted needs to be original, with full copy write.

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Above the Fold Creative

ABOUT US



Hi, **Tom** and **Mikey** here. We're **Above the Fold Creative**. We're two local guys from Hull who've spent our lives in the creative industry. Tom here is a specialist in **2D** design as a Repographic Artworker. And Mikey, he's got the **3D** design expertise covered, being a CGI Artist.

But all we really want you to know is that we've got you covered. With experience in **branding, marketing, web design** and even **menus**, you can be sure that we can create your concept just as you envisioned it.

And don't worry, we're not afraid of a good challenge. Trust us, **we're adventurers**. We reckon that if we can survive a week of wild camping, we can turn your idea into reality and still finish smiling - no matter what your idea might be. **We'll make it happen.**

But that's enough about us. This is about **you**. There's no idea too small and no project too big. If you've got the vision, we've got the know-how. **Let's make it a reality.**



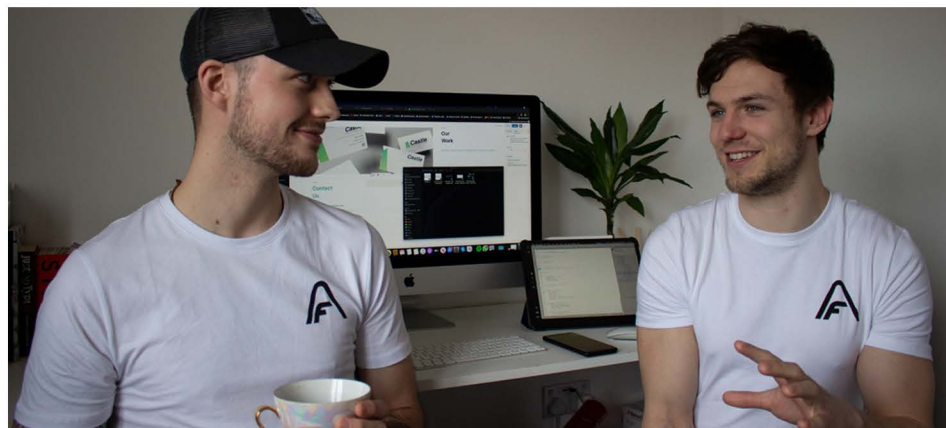
OUR WORK

Feel free to have a browse through some of our recent projects.

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CONTACT US

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FOSSIL





"Every record has been destroyed or falsified, every book rewritten, every picture has been repainted, every statue and street building has been renamed, every date has been altered. And the process is continuing day by day and minute by minute. History has stopped. Nothing exists except an endless present in which the Party is always right".

#001



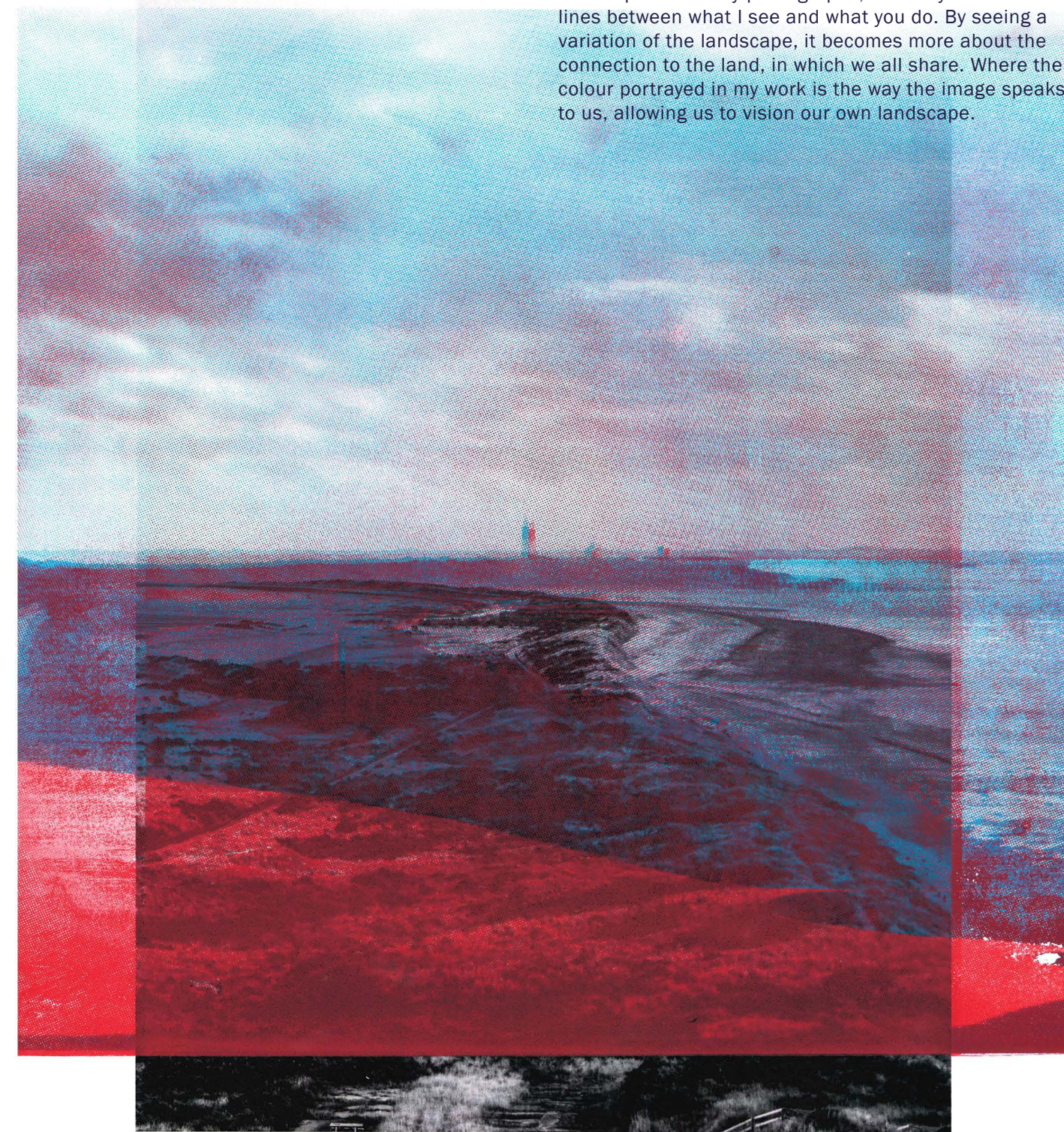
"The masses never revolt of their own accord, and they never revolt merely because they are oppressed. Indeed, so long as they are not permitted to have standards of comparison, they never even become aware that they are oppressed."

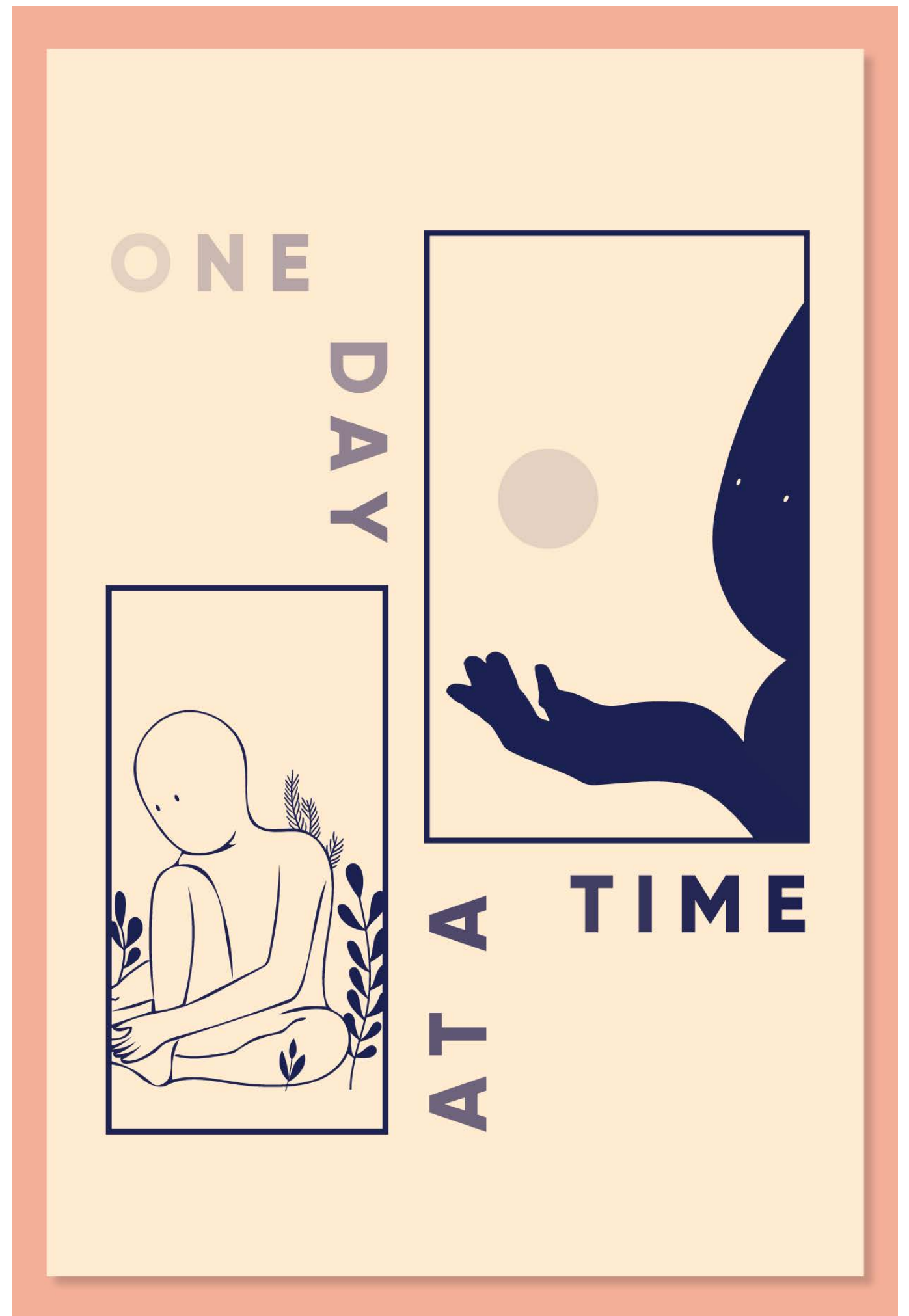
#002





My work explores the dialogue we have with a landscape, it's something that's important to us all, for me this work is about how Spurn point allows everyone to create their own vision of a particular place. This is why I chose to screen print over my photographs, as a way to blur the lines between what I see and what you do. By seeing a variation of the landscape, it becomes more about the connection to the land, in which we all share. Where the colour portrayed in my work is the way the image speaks to us, allowing us to vision our own landscape.





THE
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MAGAZINE

ISSUE #2



WHAT IS SCROLL

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 at:

scrollhull@gmail.com
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