

THE

# Scroll.

MAGAZINE

# JODIE LANGFORD

*Featured Poet and writer*

ISSUE 5



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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**



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





# MAPS



BY TOM STRATTON, TIM SHARE, AND JESS BENNETT



I like my maps burnt 'round the borders,  
a goodness reserved at the heart,  
A little faith a little light can afford us  
before breaking and falling apart.  
I cast off the feelings that make me,  
I look askance of what may not be true,  
if there's a god then he's bound to forsake me  
or push a late fee for time lost with you.

I borrow my smiles when it suits me,  
I hand you my frowns by the pound,  
although furrowed, my brows resolutely  
are unshaken by sight, sense, and sound.  
I'm lazily lost in a landscape  
that lays in a costly old room,  
where sorrow and hardship and heartache  
make petals fall rather than bloom.

Though the ground is a graveyard for dead leaves  
and the mourners are leaving in droves  
there's a place where the lost and the rest grieve  
spun eternal as thread weaved in throes.  
Burnt out, battered, and broken,  
blaspheming and scheming to die.  
That rotten old roof let the smoke in  
so the least we could do was just lie.





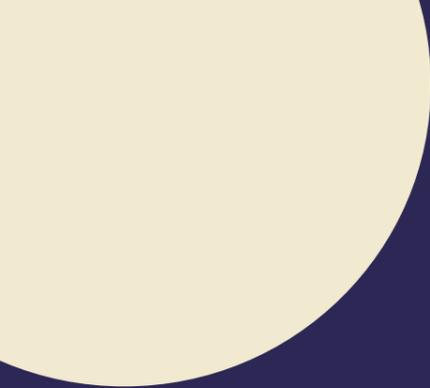
# UNTITLED



BY JESS ROBINSON

“we stand together together, hand in hand,  
to fight for what’s right walking the streets  
and standing our ground  
we are allowing people to know our  
emotions are profound  
in big groups of hundreds, we say what is  
right with huge signs, our voices take flight  
what we want is equality, but is that too  
much to ask for?  
all we need is your trust and our pain will be  
silenced no more”





# THIS PLACE

BY JESSICA FEAR



In this dark, I twist and toss in sheets  
where adventure bore a shame with two names.  
Cotton tumbles turned heavy. Weighed down  
by plump skin and Red Hot optimism.

Now I pile my head on our youthful follies,  
hide behind elastic eyelids stretched open tight.  
But fate sleeps on my side tonight  
uninvited – once more –  
stuffing its mouth  
with jagged feathers,  
spitting curses into half sleep:  
Look. Look for yourself here!

But these troubles, dormant till now  
ache in my core. I squint,  
remark at how they mould the pillow  
to fit your faces, ones I don't  
recognise, but still they ply my cheeks  
with damning lines I thought I'd smeared  
clear countless yesterdays ago.

I toss and I twist.

In this dark, your desk sits left, as always,  
my things spread atop, as surely  
they must do in this liminal place  
between shadows and half-truths.  
To you, perhaps I exist only in this hour  
where the face of young love  
reads as an unmade bed.  
Or perhaps, for you, it's easier  
if I remain dust.



# THE MIRROR

The bric-à-brac store was crammed full of items and possessed a musty smell that Peter associated with lofts and libraries. He and his wife looked around.

“Nothing,” Emma reported.

Peter moved some frames. “What about this?” he held up an almost circular object, blew away the dust and sneezed. “This must be 1930’s. I remember my grandparents had one like it in their hall.” He took out a handkerchief to polish the glass. “Looks ok, a few black spots but that shows its age.”

Emma looked at it then, with the corner of a handkerchief, polished part of the surround. “It might clean up. How much is it?” Emma asked and lifted the price tag. It had been reduced several times and now read forty quid. “That’s a bit steep, Peter. Offer the man twenty and see how it goes.”

Peter took the mirror to the desk and began haggling a decent price.

“I’m glad to get rid of it,” said the assistant counting the five pound notes. “Gives me the spooks. I keep thinking I see someone.”

“Someone?” Peter asked.

“It just catches me unawares sometimes.” The assistant placed the cash neatly in his till and pushed the drawer closed.

Later that evening Peter and Emma washed the mirror and got into dusty crevices with a soft toothbrush. The brass ornamentation shone after polishing and after some discussion, the mirror was hung in the hall opposite the coat hooks. Husband and wife stood back to admire it.

“I thought you’d polished the glass?”

“You saw me,” Peter said defensively.

“Well that stain looks like someone wearing lipstick has kissed the mirror.” Emma then polished the surface and the mark faded. “That’s how to clean,” she teased. “Come on, it looks a nice evening. Let’s walk across Roundhay Park and catch the sunset.” The couple thought no more about their purchase as they watched the sun setting in glowing colours with trees reflecting in the lake.



Emma hung up her jacket and admired her reflection in the mirror. “That’s odd,” she remarked, “the mark is back.”

Peter pushed his finger over the surface and smeared the image. “Maybe it’s behind the mirror?”

“Can you smell that perfume?” Emma asked.

Peter sniffed the air. He shrugged, took off his coat, shoes and put on his careworn slippers. “Eau de Cologne. I haven’t smelt that since great gran passed away in the 1970’s.”

“Well, it’s here now and I don’t like it. And look!” Emma pointed at the mirror. The unmistakable outline of pouting red lips could be seen where the red smudge had been. Emma shivered, closed the door on the hall and turned on her favourite TV programme. Peter studied the mirror and just for a moment thought he saw a shadow move across the silvered surface as if someone was the other side. Peter swallowed hard. He walked backwards, staring at the mirror, only turning away to collect the shed keys.

The scream stopped Peter in his tracks. He ran across the patio into the house. Emma was standing in front of the mirror. She pointed. “I saw her!” Emma was shaking. “I saw a woman staring back at me.”

“Surely a trick of the light?” Peter responded hoping to calm her. He lifted the mirror down and looked behind it. Nothing. He took it to the shed and dismantled it, cleaning the back of the mirror again and checking each piece. Everything looked normal so he reassembled the mirror and hung it from a wire above the rack of screwdrivers in the shed, perhaps it was a little precarious but it did filter light into a darkened corner.

He got on with another job but paused thinking he’d spilt something, then he remembered the perfume – Eau de Cologne. He stared into the mirror and saw the smear where lips might have touched. He moved closer.

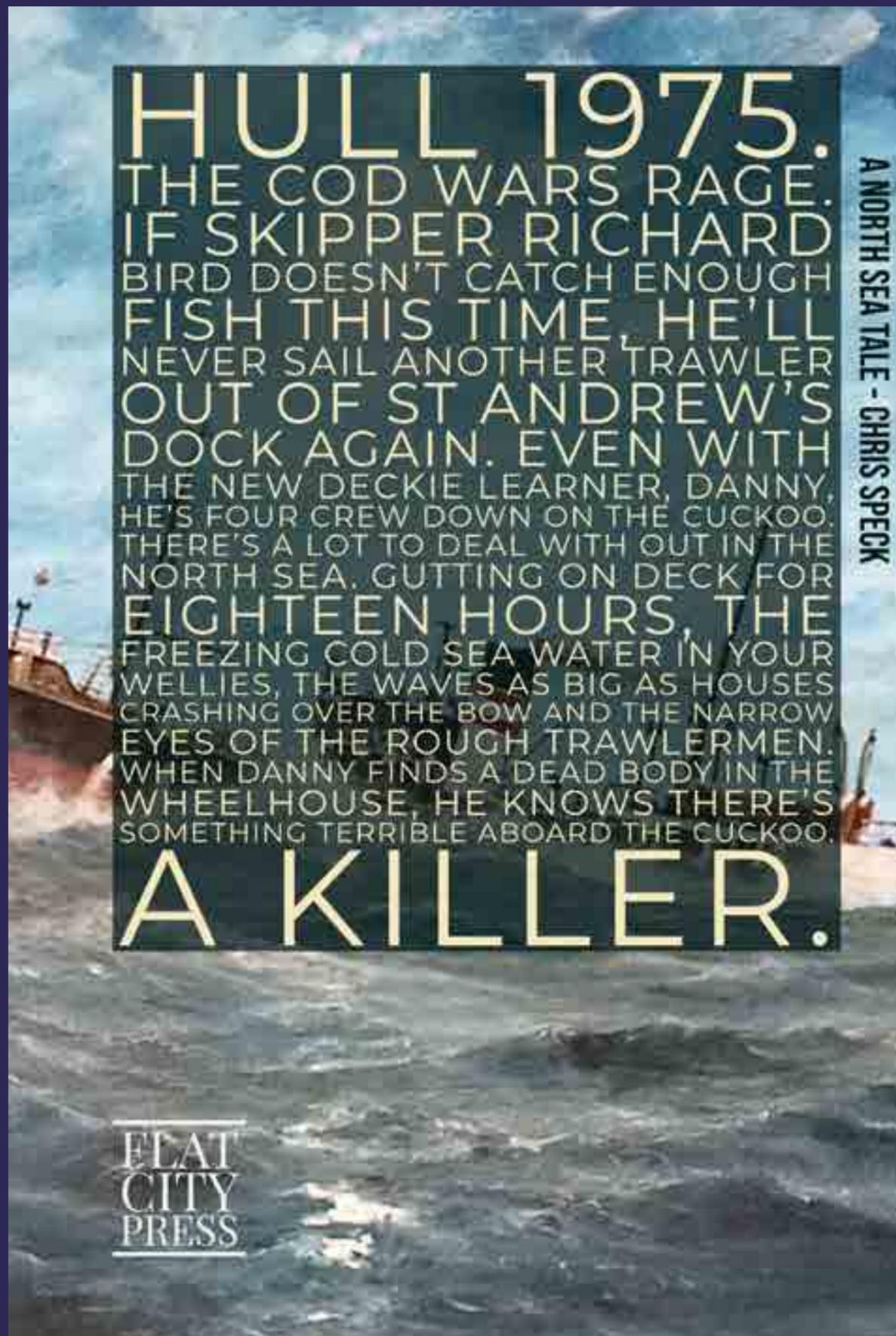
Emma reluctantly went out to the shed. The light was on and old fashioned tune was playing, as if a radio had been turned down. “Peter She asked and opened the door. There was no one, just the odd sensation of being watched. She looked around then above the rack of screw drivers she saw Peter staring back from inside the mirror. She fell backwards, bit her hand to gag a scream and slammed the door closed. There was a heavy crash and the sound of glass shattering before an unnerving and unnatural silence. Peter was gone.

BY CLINT WASTLING





MY NEW NOVEL  
A NORTH SEA  
TALE IS COMING  
OUT ON 7TH  
AUGUST 2020



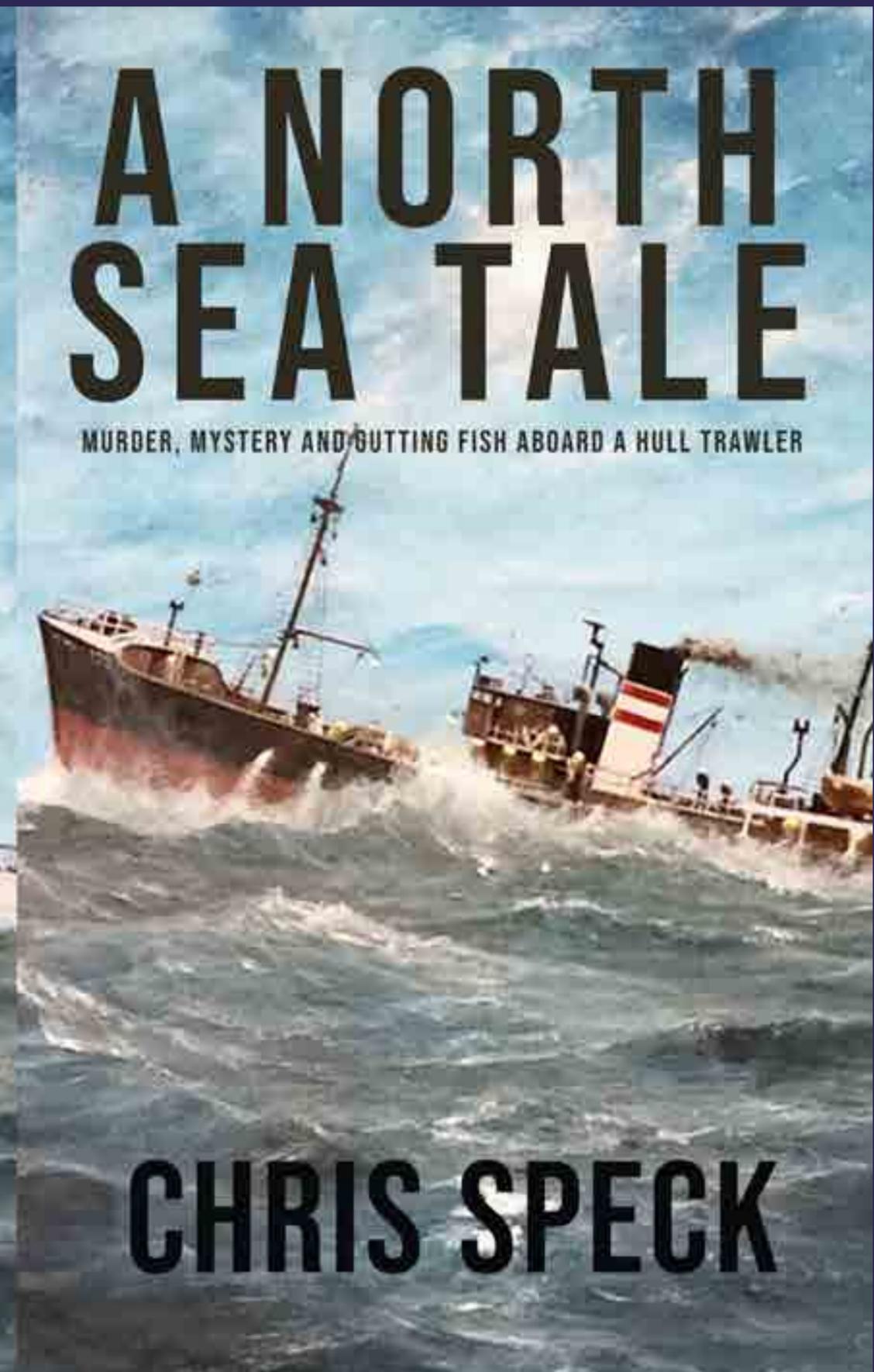
HULL 1975.

THE COD WARS RAGE. IF SKIPPER RICHARD BIRD DOESN'T CATCH ENOUGH FISH THIS TIME, HE'LL NEVER SAIL ANOTHER TRAWLER OUT OF ST ANDREW'S DOCK AGAIN. EVEN WITH THE NEW DECKIE LEARNER, DANNY, HE'S FOUR CREW DOWN ON THE CUCKOO. THERE'S A LOT TO DEAL WITH OUT IN THE NORTH SEA. GUTTING ON DECK FOR EIGHTEEN HOURS, THE FREEZING COLD SEA WATER IN YOUR WELLIES, THE WAVES AS BIG AS HOUSES CRASHING OVER THE BOW AND THE NARROW EYES OF THE ROUGH TRAWLERSMEN. WHEN DANNY FINDS A DEAD BODY IN THE WHEELHOUSE, HE KNOWS THERE'S SOMETHING TERRIBLE ABOARD THE CUCKOO.

A KILLER.

A NORTH SEA TALE - CHRIS SPECK

FLAT  
CITY  
PRESS



A NORTH  
SEA TALE

MURDER, MYSTERY AND GUTTING FISH ABOARD A HULL TRAWLER

CHRIS SPECK





PHOTOGRAPHY BY LILY FRANCIS







PHOTOGRAPHY BY EMMA AYLETT  
@aroguesgallery - Instagram





My name is Emma Aylett and I'm a self taught working class photographer based in the South Midlands. I have been working independently since 2016. My

passion for photographing musicians has taken me to festivals and venues all over the UK and Europe, where I have worked hard to establish myself. I have worked as a promotional photographer for such acclaimed artists as Professor Benjamin Zephaniah, Deap Vally, and Dr John Cooper Clarke. My work has been published in The Guardian, Time Out London magazine and The Brian Jonestown Massacre music biography published in 2019. I have most recently exhibited my work with The Open Eye Gallery in Liverpool.

I am interested in creating portraits of working class female artists. I want to empower them by capturing a lasting image which encapsulates their most commanding and magnificent selves. I like to capture poised portraits amidst the chaos of life, small moments of still against a backdrop of buzz and fuzz, against the clock of a washing machine in a laundrette, at the top of an escalator in a busy train station, a spontaneous snap of a last minute smoke before curtain call and in contrast, the momentary backstage lull as the show gets underway.

I take my camera to places that are hard to access. I enjoy capturing candid moments, recreating classic high contrast photographs in modern settings, curating shots under pressure in a bustling environment. My shots document flashing chances of calm and composure in a busy world.





The series came from me wanting to get more people talking about shooting film. The camera used is a Medium format camera and offers a unique view on the world due to the way it operates. You look straight down through a box and see what is directly in front of you like a periscope. It makes people engage with the content as they want to know what the Camera is more than anything.

I adopted a style that doesn't involve any speaking, or talking to the camera, as I like the picture and video to speak for itself.



VIDEO PHOTOGRAPHY BY MATTHEW MOLSON



**Handmade Rockets is a film company started as a partnership between myself and Jed Rhodes\* - we specialise in sci-fi and horror, and generally try our best with a (very!) limited budget to bring imaginative - and occasionally crazy - stories to life!**

We formed back in 2016 and spent the first year or so scavenging equipment whilst writing scripts. These initial scripts were shortlisted down to one which became our first film, *Midnight Oil*, that went into production in 2017 and was released in 2018. Later that year we released our second short film, *The Circle*, which actually started life as a visual effects test that grew and took on a life of its own.

Then 2019 was spent making our latest release: *Alice, in the Alderman's Study*. "Alice" took several months to shoot, despite the final cut coming in at a tight 4 minutes, due to the complexity of the shots. In all I believe these films demonstrate our ability to present cohesive visual storytelling and, hopefully, demonstrate our technical proficiency. This year's plans have been put on hold due to you-know-what but we have projects in pre-production that we're hoping to get completed to release later in the year.

Our future plans involve more short films and a webseries, followed with a feature length film which *Midnight Oil* actually serves as a prequel to.





PHOTOGRAPHY BY ANTHONY TREASURE



# FEATURED POET AND WRITER JODIE LANGFORD

## 1. What inspired you to become a poet?

I actually started writing songs (that were pretty terrible) when I was a teenager because I had always wanted to be in a band. However, I'm pretty tone deaf and have no musical talent so that never worked out. I was later participating in some writing workshops with The Warren Youth Project which kept me occupied when I dropped out of college, and since then they've given me opportunities to perform at events both locally and in other cities.

## 2. How important do you consider the expression of your own feelings when writing poetry?

I look for expression in everything (e.g clothes, makeup, art etc) and I love things that really show personality. Poetry for me has not only expanded my use of expressing myself, but also helped me come to terms with a lot of struggles I've been through- it's quite therapeutic.

## 3. Are there any topics you find yourself naturally gravitating towards or avoiding?

Naturally, I find myself gravitating towards spoken word pieces about the social and economic pressures that affect young people. I also find that I often both read/listen to and write about being working class, and I love 'common' sounding poems because it brings a sense of home to me. There isn't a specific type of poetry that I avoid, as I love the movement of poetry through the ages. However, I find myself enjoying more contemporary poems.

## 4. On a related note, are there any topics you've never tackled that you're eager to?

I've always written poems relating to humanity or the human mind. I'd really like to take on the challenge of writing about something inanimate. Separately, I'd like to venture into horror-style poetry as for some reason something inside of me is drawn to it.



## 5. How has Lockdown affected your poetry, in terms of output and content?

Lockdown has put a strain on everyone within the creative industries. Currently, I find it hard to write new poems as what I'm attempting to write is becoming very repetitive due to the fact that I'm experiencing the same worries, thoughts, and feelings every day. I am definitely not creating enough, and I miss being around my family of poets. But what will be, will be.

## 6. What's your preferred process for writing poetry?

The best way for me to write is via the stream of consciousness method. I find it very freeing to just jot down any word, line, or letter that pops into my head and go from there. Sometimes I'll put a playlist on that's full of nature sounds, or piano, or something that isn't too distracting and just scribble along to the movement of the song.

## 7. How does it feel to have your poetry filmed?

I love having filming sessions for my poetry. It adds more expression to the piece, and I find that the facial expressions, location, and lighting all add more depth. It's also really fun, I'm often filmed by Jody Moore from Bolder Visual, he's incredible at what he does and my go-to guy.

## 8. How has working with the Warren helped you with your career in poetry?

The Warren are the reason why I'm a poet. It sounds cheesy and cliché, but they opened up the creative mind within me and believed in me when I didn't even believe in myself. They've taught me that no matter your background, age, gender etc, you can go far if you put in time, passion, and hard work. The staff are what bring that building to life, and make it more than just a building. They've supported me since I started going there

at sixteen years old, and they are continuing to do the same. I can never thank them enough for the guidance they've given me, and for the time and efforts they have used making me the woman I am today.

## 9. Where do you see yourself and your work in the future?

In the future I hope to venture more into the music side of things. I'm a big fan of artists like Kate Tempest, George The Poet, and Scroobius Pip. Their work has inspired me so much over the years and as I don't have the musical talent within me, I find it exciting to experiment and collaborate with people that do have that talent. I also hope to run poetry/spoken word workshops in the future so that others can experience this different kind of creative scene, and so that they can also realise that there is so much opportunity with it.





# FEATURED POET AND WRITER JODIE LANGFORD

Instagram: @langfordlegs  
Twitter: @langfordlegs



## NATIONAL POETRY DAY



# FEATURED POET AND WRITER JODIE LANGFORD

Instagram: @langfordlegs  
Twitter: @langfordlegs



## COVID-19 POEM '24 HOURS'





## TV OR NOT TV

Instagram: @langfordlegs  
Twitter: @langfordlegs

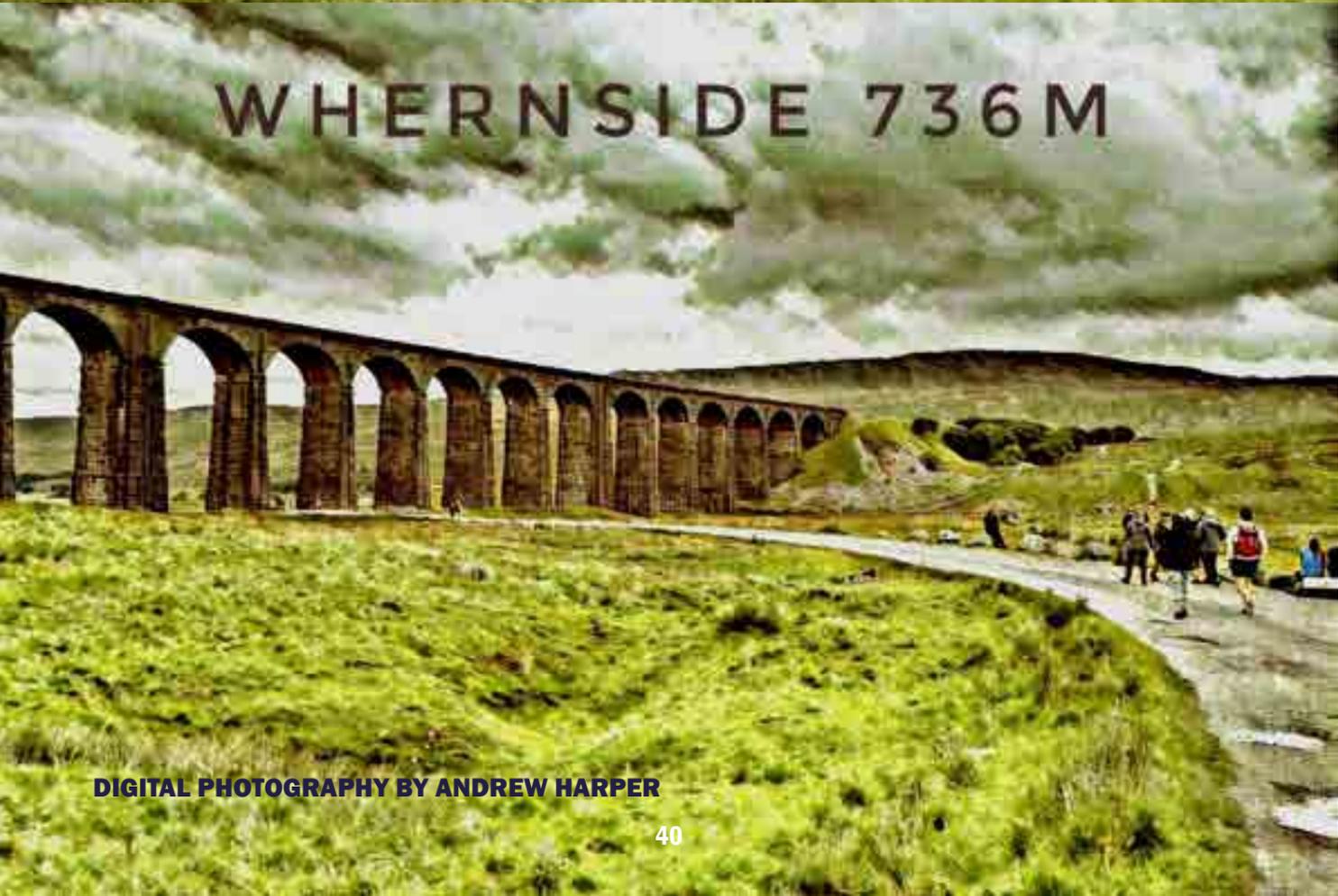


## DAYRDREAMING

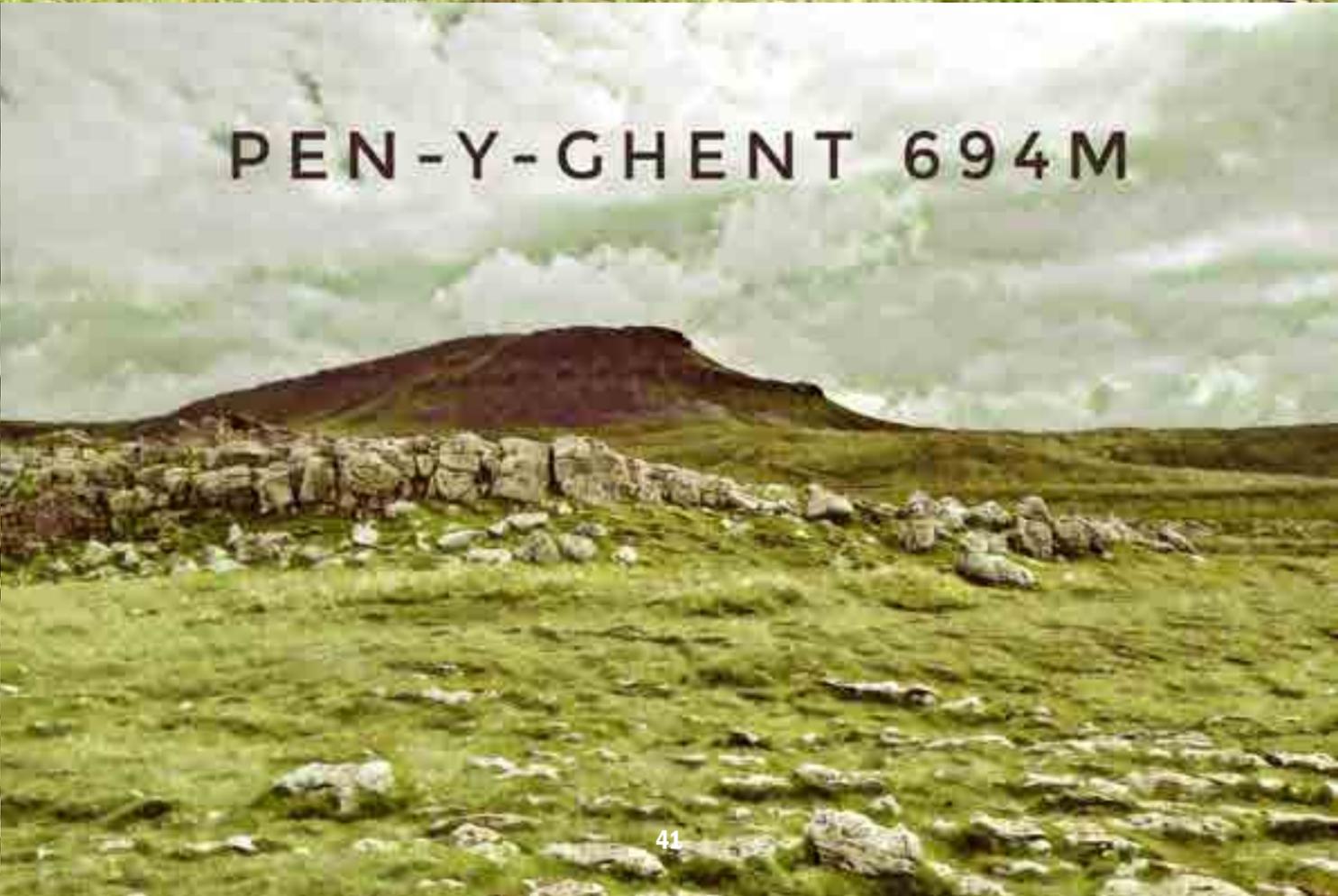




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PEN-Y-GHENT 694M







## PERSONAL

My name is Chris Hopkin and I'm releasing music under the name

**"chopkin."**

I'm 27 years old and based in Hull, East Yorkshire. After creating music for a little over a decade and releasing a steady stream of tracks on Soundcloud and Bandcamp, I released my debut album, "Tended Gardens" in May of 2019. This was followed up with three music videos.

GOOD GRIEF has been in the works since November 2019 and is a much more serious and focused project compared to Tended Gardens. Work has already begun on the follow up project, with a hopeful release date of late 2020 / early 2021



## THE ALBUM

GOOD GRIEF is a narratively driven album documenting the different stages of grief following the sudden breakdown of a relationship.

Moving from disbelief, to acidic anger to change and growth, this album tackles themes of self esteem, depression and, ultimately, self love.

Each track's tone heavily reflects the stage

it's depicting.

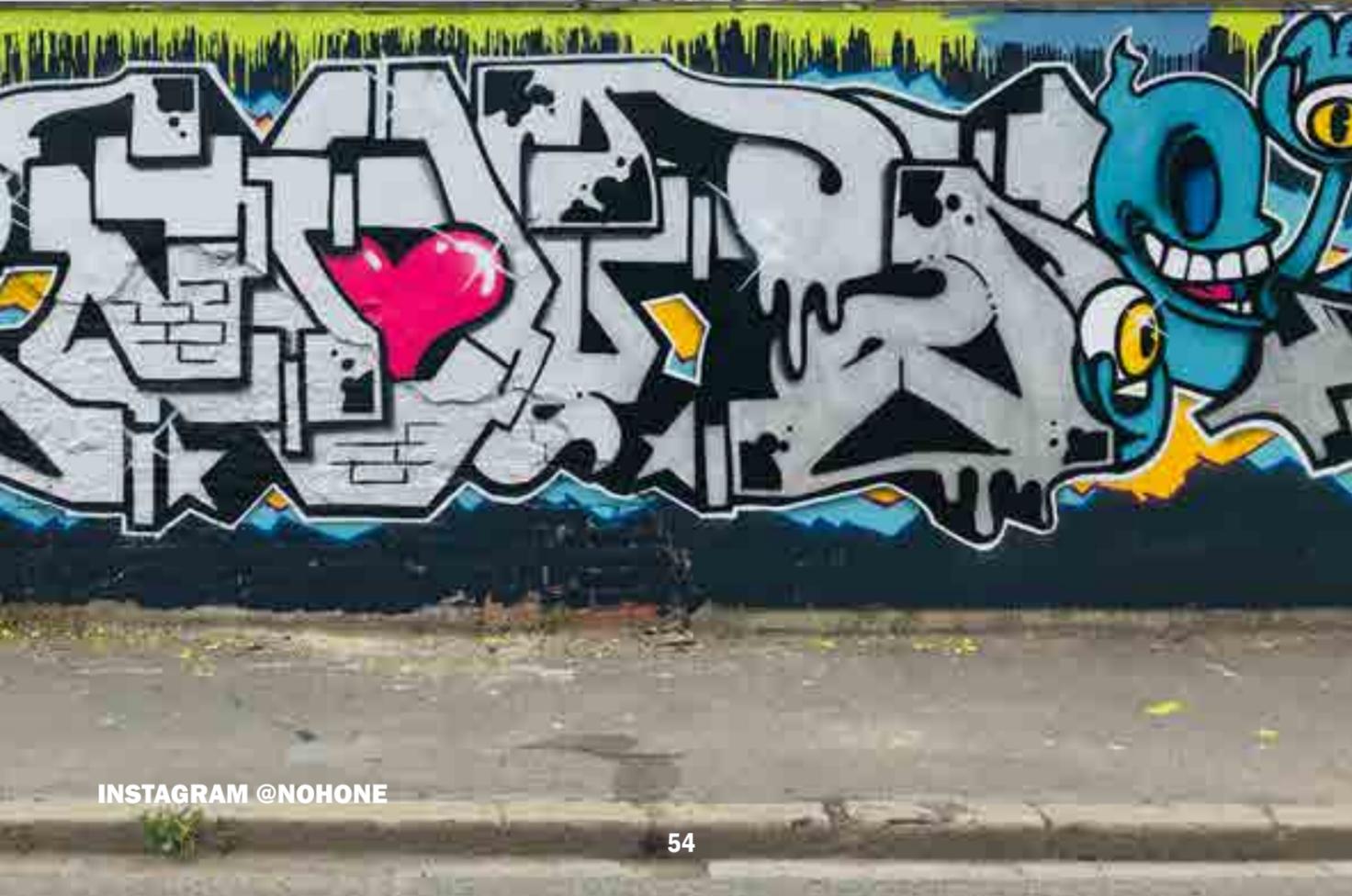
The minimal, croony and synthetic textures of '1. Bargaining' starkly contrasts with the chaotic, passionate mess that is '3. Anger', and the low-fi, hopeless environment of '5. Depression' is polarised by '9. Growth', which is calm, reflective and optimistic.

With a runtime of exactly 15 minutes, each track is incredibly concise, which creates a very digestible, but intense, listening experience.

**GOOD GRIEF OUT NOW**



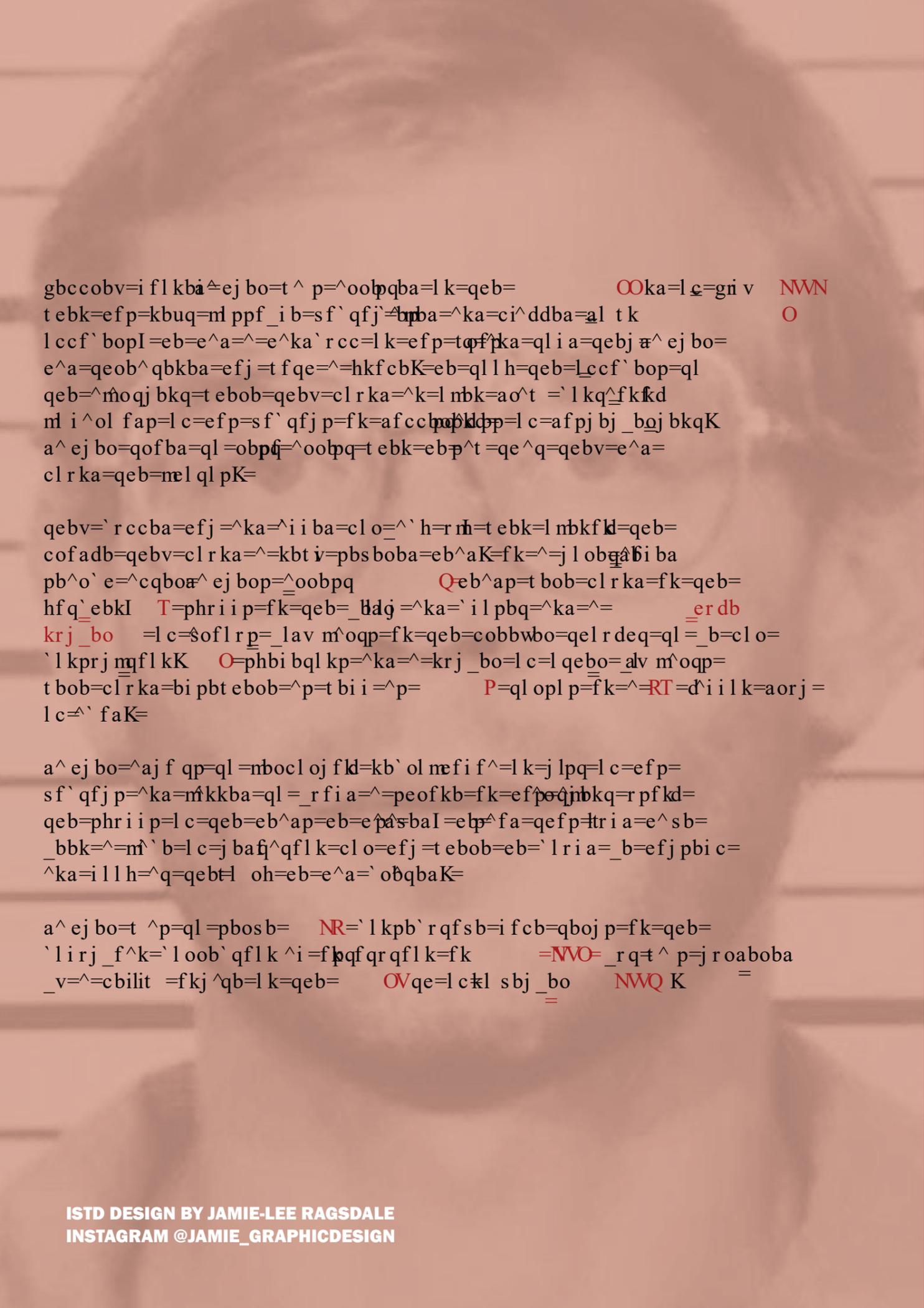






ILLUSTRATIONS BY ELIZA MO  
INSTAGRAM @AVE\_NOIR\_





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# Milwaukee police say suspect may have slain at least 17 people

By MICHAEL G. BUELOW  
Associated Press

MILWAUKEE — The convicted child molester whose apartment was strewn with body parts is believed to have killed at least 17 people — some possibly a decade ago, police said Thursday.

Police had said they found parts of 11 bodies in his apartment.

Investigators learned about six additional victims from suspect Jeffrey Dahmer and "concurring, corroborative information provided by other people," Police Chief Philip Armola said.

The Milwaukee Journal, meanwhile, reported that police in Germany want to question Dahmer about five mutilation murders near an Army base where Dahmer served in the early 1980s.

Dahmer, on probation for the 1983 sexual assault of a teenage boy, was charged Thursday in Milwaukee County Circuit Court with first-degree intentional homi-

cide, authorities said. He was being held on \$1 million bail.

Dahmer, 31, confessed to drugging, strangling and dismembering the victims, boiling some of their skulls to preserve them and photographing the victims during dismemberment, authorities said.

Police were led to the apartment Monday by a handcuffed man who escaped and "lagged down" officers. The man, Tracy Edwards, 32, said he escaped by gaining Dahmer's trust during a four-hour conversation and by using martial arts training to flee the apartment. He did not elaborate.

"He underestimated me," Edwards said. "God sent me there to take care of the situation."

Edwards said he met Dahmer at a mall and went back to the apartment for a beer.

Relatives of Dahmer, who is from Medina, Ohio, said they discovered a vat filled with bones and slime three years ago when he lived with his grandmother but

couldn't tell if the remains were human or animal. Armola said police are investigating.

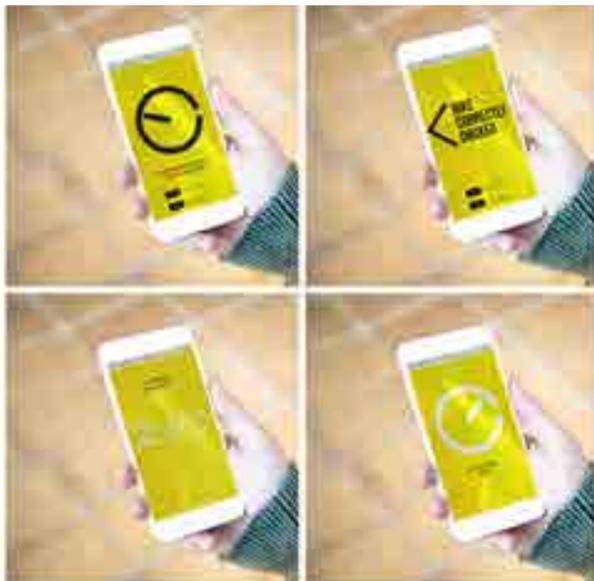
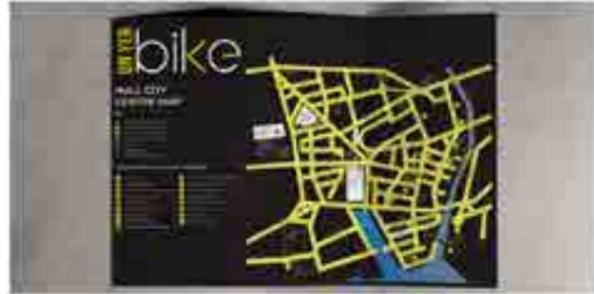
"Jeffrey said it was an animal he found," said his stepmother, Shari Dahmer. "When he was young, he liked to use acid to scrape the meat off dead animals. He told (his father) Lionel that's what he was doing."

Five victims whose remains were found in Dahmer's apartment have been identified: Oliver Lacy, 23, of Chicago; Jeremiah Weinberger, 23, of Chicago; Matt Turner, 20, of Chicago; and Joseph Bradehoff, 25, of Greenville, Ill., and a Milwaukee victim whose name was not immediately released, Armola said.

Police also said they found in Dahmer's apartment a photograph of a 14-year-old boy who is the missing brother of a youth Dahmer molested.

The 14-year-old, missing since May, is seen in the photo in his underwear, his handcuffed hands raised, another brother said.





GRAPHIC DESIGN BRANDING  
BY MICHELLE YOUNG

THE  
**Scroll.**  
MAGAZINE

**ISSUE #5**



**WHAT IS SCROLL**

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

**[scrollhull@gmail.com](mailto:scrollhull@gmail.com)**  
**[www.thescrollmag.co.uk](http://www.thescrollmag.co.uk)**

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