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# INTRODUCTION



#### **WHAT IS SCROLL?**

Scroll Magazine is an online and print magazine.

The magazine aims to represent 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

#### 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



(O) f @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









### **EDITORIAL**

There's something genuinely wonderful about the growing accessibility of technology, isn't there? Thirty years ago, photography was the domain of those with fancy cameras and the layman was stuck with those little disposable cameras you used to get (and that's where your humble editor has aged themselves somewhat). Nowadays, it seems like everyone's carrying a little 4k camera in their pocket, and smartphones are practically a whole photography studio in themselves... sort of.

But no matter what's changed, photography is still an art, and people are still taking really incredible photos - as you'll be able to see in this month's Photography special!

It's a big deal for us, getting to work with all the incredible creatives in this city and show off what they can do. We're incredibly grateful for the amazing work that these photographers have shared with us - and we hope you love it too!

Cheers,

The Scroll Team

## Want to be a part of



### We're always looking for creative content, be it:

- Photography
- Writing
- Paintings or other art!
- Articles on any topic!
- Interviews!

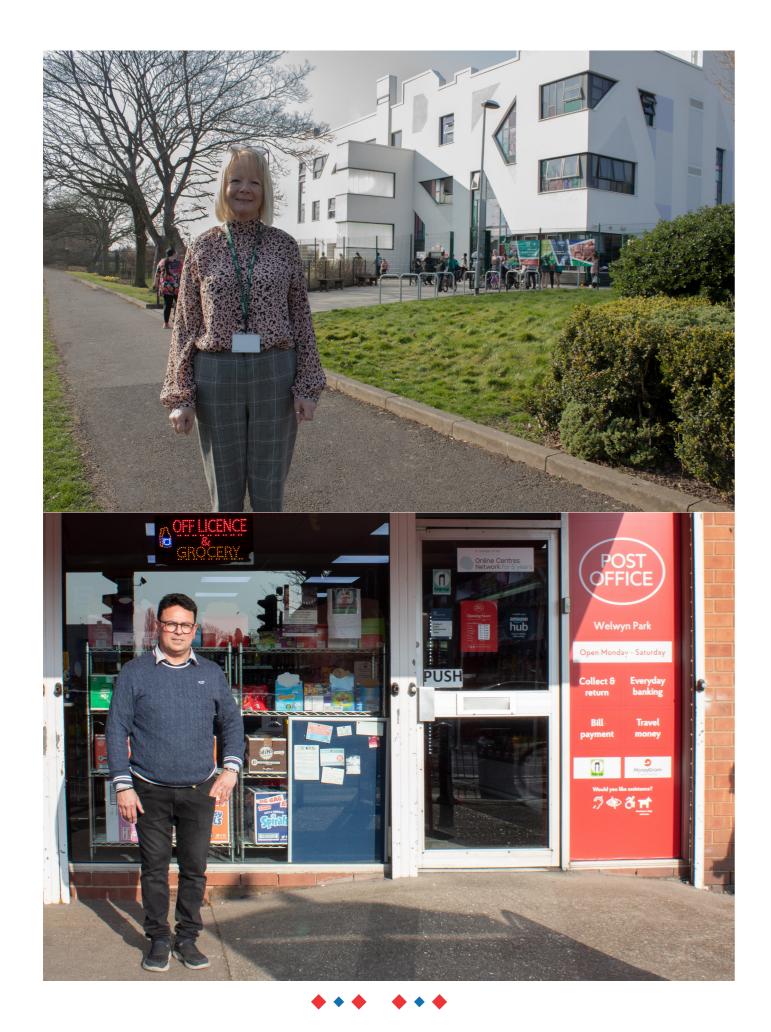
And even more besides!

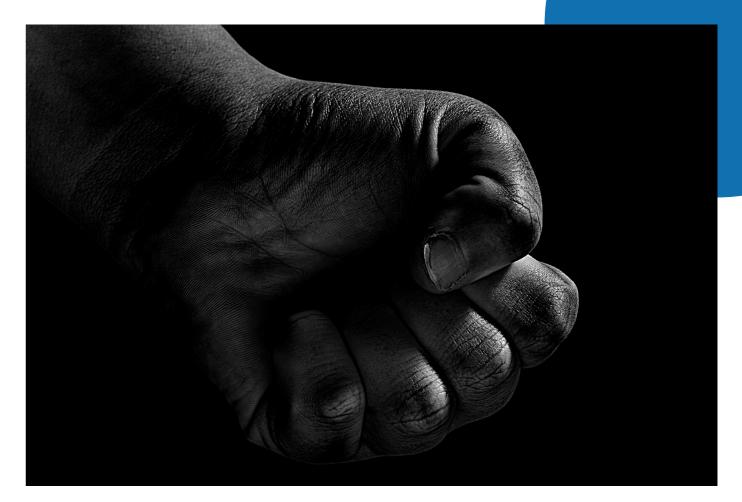
If you have something you want to share with us, get in contact, and it might end up in the next issue!!

scrollhull@gmail.com









### **PHOTOS BY HANNAH WARE**

Hannah Ware is a student at Hull College. Presented are photos from her Self-Initiated project and her Industry Standards project.

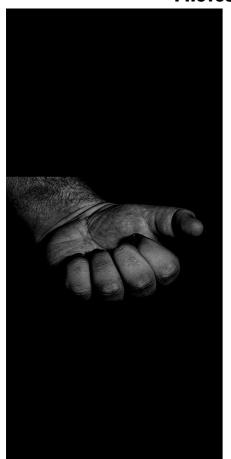
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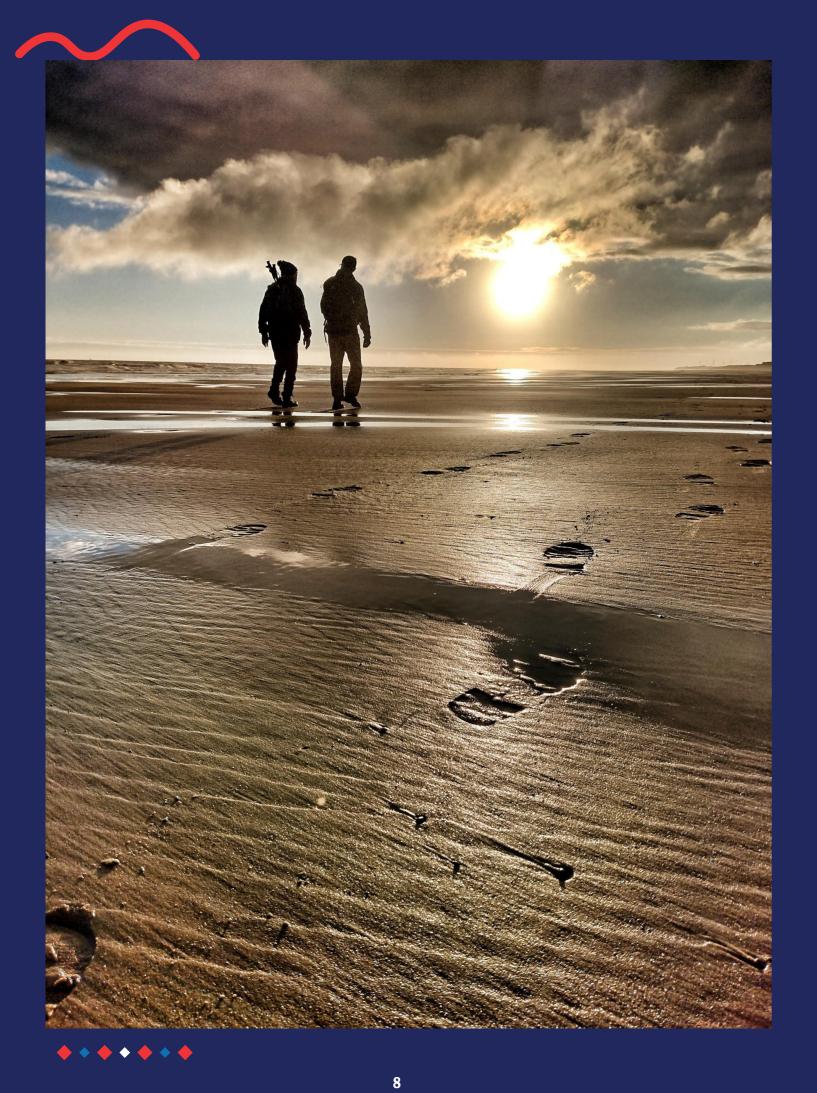


**PHOTOS BY HANNAH WARE** 













PHOTOS BY ANDREW HARPER

**\* \* \* \* \* \*** 







Photography has very much opened up since mobile phone cameras became accessible and the quality has increased year on year. Modern technology very much allows you to capture the moment but can also restirct the time we spend in the moment.

Do we take photos to impress our friends, to share and be liked, to show off where we have been?

Do we actually remember much about the place once we have left and taken the shot?

My attitude to photography is to think about the nature of my shot, to try and live in the moment and capture what I can from it, but not take away from the actual experience.

It is to try and give a sense of the place and journey. But also to instil the memory I have from the place not to create it for me.





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# INTERVIEW: STEWART BAXTER

"... One thing that's finite is that no one will ever be you."

Stewart Baxter is a photographer and musician in the city of Hull who focuses on music photography captured on film. He talked to us for this issue about - among other things - his work, his advice on how to get into photography, and how he approaches social media...

#### Tell us a bit about yourself.

My name's Stewart Baxter. Photographer is one of the things I do, but it is a main part of my life now. I've taken photographs all my life really and I've always been interested in capturing the world around me, but it's always really just been a hobby and a way of expressing stuff. I didn't really start taking it seriously until maybe seven or eight years ago. I guess I got really bored with digital photography, got a bit uninspired by it, so I stopped doing it for a while. Then I found I was getting more interested in film photography. I wanted something to kind of like inspire me more, and be able to get lost into it, without looking at a screen and without it being digital.

I spent a couple of years just taking photos all the time and I was touring a lot in my band – I play in a band called Life, I'm a drummer in a band – and we were touring all over the world, so I was just taking photographs everywhere and documenting my life really. As I was going on I was just getting better and better at it. It came to a point where people asked me to take photographs for them, like bands and artists. So really my journey through photography has been very much within the music industry – my whole life really is within the music industry. So even as a musician or – I also do graphic design and design album covers and things like that – so all of my creative outputs have come together and are all linked to music.

#### So you use film photography as opposed to digital?

Yeah, I do digital now as well. Over lockdown was really when I first became a professional photographer and getting paid and it became a big part of my job. So it was really over lockdown that I started doing photography a lot more because I was in Hull and even though it was lockdown a lot of artists still wanted to do photoshoots and things and invest in that side of their work while they couldn't go out and gig. So, I found that it just became... one of the main ways I earnt money, really. But for me, what I'm best at and what I enjoy more is film photography. So, ninety five percent of what I was doing over the last couple of years was all film photography, so generally when I'd do a shoot with a band, it would all be on film, I wouldn't do any digital.

However, at the beginning of 2022, I decided to invest in the digital side a bit more – just to open a few more doors – and I guess for me personally it was about trying to find a way that I would enjoy digital photography. I didn't just want to not enjoy it... I just needed to find a way that I could enjoy it. I needed to find a certain camera that I

enjoyed using, and a certain method that I enjoyed. And I'm still in that process of finding what's going to work for me, to be honest, but I'm in a much better position in terms of — now if I shoot digital I kind of got into it a bit more and I've got a camera I really love. But still, I would a hundred percent always prefer to shoot film if I could. It's just become quite expensive and if a client's paying me to do a shoot, if I do film, it costs around £30 per roll of film to buy and develop, so if I shoot ten rolls of film that's £300 extra on top of the costs. It depends on the job, but generally people come to me because they like what I do and what I do is film.

# Is it harder to buy film equipment, or is it just more expensive? What would you suggest is the best place to start?

I suppose in terms of equipment it's worth kind of thinking about the point of it and what you want to achieve. I think equipment definitely does not make you a good photographer. You can take photographs on anything, including your phone, and you can be a brilliant photographer. So, it's really not what gear you've got that makes you good. However obviously if you want to progress and there's certain things you want to do, you might need a better lens and you might need better stuff like that. For me, what I wanted to achieve when I started learning manual film photography was... I always looked at photographs from... the 60s to the 90s, I guess, music photography, and I absolutely loved the style, I loved the black and white, kind of like documentary stuff, and I loved the wide-angle colour stuff... and there's a photographer called Glen Friedman, who's an American photographer and I really love his work, and he captured a lot of stuff in the 80s and 90s which ranged from underground hardcore punk to hip-hop, he captured all the Beastie Boys photographs... so his work crosses such a breadth of subculture, and all of his photographs are just amazing and really full of excitement and life. And when I read an interview with him, he said he's use a Pentax K1000 pretty his whole life. And it's a £100 camera, you can pick one up for £80 or something, it was a camera made in the 80s for students, and it was a simple manual camera basically built to learn on, but it was built at low cost, there were loads of them made so it's not like a rare camera, and he said basically he's used one of them forever. And that's when, in my head, I was like: "if he can achieve those photographs on that camera, then I've got a chance". So it really inspired me, because I think up to that point you sort of trick yourself into thinking that if you haven't got a really expensive camera that you can't get that good. And its really not the case with anything, I think. It's all about what's in your mind and what you can see and what you can visualise.

So I learnt on that camera, inspired by Glen Friedman's work, and that became my go to camera. And I still use it now as my main film camera. I think I've got three of them

– because one of them broke and I needed two, like a spare one. But I picked them up for like £100, £150, so for me it's always been about finding solutions that overcome barriers – financial barriers, opportunity... I came from quite a poor background, so everything I've ever done creatively was started with using really basic stuff, using whatever I could get my hands on, not being able to afford to spend £1,000 on a camera. So I think anyone who's wanting to learn photography – there's certain cameras out there that I could recommend to start on maybe but it's really not about spending loads of money, I think it depends on what you want to do. People ask me all the time about what camera they should get, but the first thing I say to them is "what do you want to do? What inspires you?" So I worked backwards – I found what inspired me, the photographers that inspired me, and then I looked at what they used and how they started it. Because for some people an SLR Camera might not be necessary, they might not need to learn manual photography, they might not need to change their lenses and do different stuff. I've met a lot of people recently who just want to do a point and shoot kind of thing. They just want to capture stuff, they don't want to really learn about taking a photograph in terms of the manual side of it, they just want an automatic kind of thing, which is fine. I wouldn't recommend getting a totally manual SLR camera if that's what they want, because then you're going to have to buy lenses and work out what you want to do, and it's a lot more in-depth. But again, it just depends on what you want to achieve. But I definitely would say it's not about money, and you can do it on a budget. The thing about film photography is the cost of film, really, that's what's expensive, and it's kind of doubled in the last twelve months. It's annoying but if you really want to do it, you'll find a way.

#### What do you need most as a photographer?

I'd say in terms of what a photographer needs, it's the same as what any artist needs, which is you have to have complete and utter obsession and passion with what you want to do. If you really want to do something you just do it, and you don't wait for permission, you don't wait for someone to tell you you're good enough, you just get on with it. I've been fortunate enough to have that kind of drive within me that kind of fights against any barriers and doesn't let people get in the way, so if I want to do something I really work hard to try and do it, because I don't want anyone to stop me. I think as a photographer, if someone's interested in being a photographer you just need to become almost obsessed with taking photographs and just be doing it all the time and every day because that's how you get good.

It took me a lot of years to call myself a photographer. Like a lot of artists you have a thing called Imposter Syndrome where you feel like "I'm not a photographer, I'm not good enough" or "I'm not a musician... I play guitar but I'm not a musician", because you feel like you're not good enough, you feel like you're an imposter. It wasn't until recently that I got confident enough to say, "no, I'm a photographer — I take photographs, I'm actually getting paid to do it now, and it's a big part of my life". But you do feel like you're constantly a fraud, a bit like "oh well, someone else is better", or you're going to get found out or something, even though you're doing a really good job.

So I'd say, yeah, you need to be passionate and put the time into it, and put the effort into it. And through that process, I wouldn't really overthink about who you are and what your identity and your style is at that early stage of photography, I would say try everything and through that process you'll work out what you love and what you don't like. Like for me, I found a camera that I enjoyed, I found a style that I liked, I found I loved taking film photographs, and I kind of just tried different things and went down a route that really made me feel excited and happy. I have to say that the majority of the tie I spent taking photographs has not been about getting paid and having a job as a photographer, it's been about securing my mental health, and self-care. For me it was always a way of escaping and looking after my mental health, because photography was so peaceful, and it was something that was mine and no one else's. So when I started getting paid and started doing it more professionally I was a little bit dubious because I didn't want to ruin that relationship I had with the camera and with photography. I didn't want it to suddenly become a job and me to not like it anymore or something. I'm always aware of that and that's one of the reasons I don't work full time and I don't take every job as a photographer. I don't want to do stuff I don't enjoy and I don't want to overdo it to a point where it just becomes a job. I want every job I do to be really exciting because I want to do it...

## The talk of imposter syndrome is interesting, because it's in a lot of artistic communities...

... You're constantly comparing yourself to the people you admire, so you constantly think "well, I'm not as good as that, I'm not as good as that", which I don't think is a bad thing because it keeps you wanting to strive to be better. I think the day that you feel that you're the best you probably should guit because that's when the arrogance has set in. I think you should always be humble, to be like "well, I can keep learning", and for me, even though I've found a style of photography over the last few years, and a lot of people like that style and I like that style, I'm already thinking "well what can I do next, I don't want to be stuck in the pigeonhole of one style". So recently I've gotten into doing studio photography with lights – fashion photography, really – and that's something I've never, ever done in terms of studio lights, and I've never known how to use them. It's another reason I got a digital camera was to learn that really. And now I've been doing more of that stuff and that's totally different to what I was doing before, and I think for me, I just want to constantly be learning new things and be inspired by new things, otherwise I'll get really bored.

So I think you should always be striving to be better, but I think there comes a point in your life where you can think "no, actually, I'm confident that I am a photographer"... like music or any art form, no one can tell you it's not good, no one can say it's "not good" or it's "bad"... that's just an opinion. Someone else will absolutely love it...

# Do you think that social media is a double-edged sword – it allows you to put your work out in the world, but it can also be disheartening.

Yeah, I think that's a fair comment, and I think it's definitely something we've all come across, we've all felt.

But I think it's our responsibility to try and find a way of having a better and healthier relationship with social media. So what works for me is Instagram. I have a Twitter and a Facebook page but I might as well not have them because I don't really utilise them and I don't really engage with them, whereas Instagram is my main thing and I really enjoy it. But I've filtered it to a point where when I'm on Instagram I'm seeing stuff I want to see... I'm seeing stuff that inspires me. And I've got a healthy sense of competition as well. If I see something that looks great, I get a bit of envy, a bit of jealousy, but I turn that into "right, I'm going to go into the studio and start working, I'm going to be inspired by that, I'm not going to let it beat me". If I see a really good photographer or someone doing some really good work, I think... "they're getting really good! I'd better up my game!" It inspires me... I like competition. That's why I'm always kind of... passing on skills to people and helping people if they've got any questions, because I don't have anything to hide and I'm not precious about giving that away. Anything I've learnt I'm happy to pass on, because I think... if there's loads more great photographers in the city that's good for everybody, and it's only going to make me better because it's going to be a higher level of competition and that's a good thing, and it means that we're all going to get better together. You can get lazy if you think you're the best at something or there's no competition, you'll be like "oh it doesn't matter, I can just do whatever and it's good", so I think we should constantly be trying to lift each other up to be better because then it makes everybody better, ultimately. Social media is part of that, that's what you should look at it as, really, as an inspiration.

I'm old enough to have been a teenager when there was no social media and there was no real internet so I think I'd struggle a lot if I was a teenager now. I feel like there's a lot of pressure from that side of things, because you can see everything in the world, and that's quite overwhelming, I think. When I started my first band, I thought... for all I knew we were the only band like that in the world. I thought we were just going to take over the world and we're the best punk band you've ever heard, because you couldn't see every other teenager's punk band. If I went on social media when I was sixteen and seen a million bands that were better than my band... would I have quit, would I have been uninspired? I don't know. But I guess those are the questions to ask people now, it's like, how hard is it as a young person now trying to be an artist and find that inspiration without being dejected from the amount of stuff, the amount of saturation of stuff. And my only advice for that would be to just try and shut yourself off from it a little bit and focus on what you want to do and try not to worry about what everyone else is doing, because that's their journey and you've got your own journey.

And one thing I will say as well is that... one thing that's finite is that no one will ever be you. It's impossible. Whatever you do as a photographer, a writer, a musician, an artist... even if you did the same thing as someone else, even if they copied you, they will never do the same work as you. It's just impossible. You're always going to have an edge on someone else because you're the only person who could possibly have your brain. I think of it like that and I think, even if I gave someone my camera, all of my skills, the same photographs... they still wouldn't look like

my photographs, they still wouldn't look like my photographs because they haven't got my eyes looking through the camera. So that makes me feel better in a way because I'm like "I'm me and I'm the only person who can be me".

## It's interesting to emphasise that the person themselves is the lens through which the skills are focused...

Exactly, yeah, and we can all have the same skills but we'll never do the same thing, so... that's why I also feel people shouldn't be as protective over that, as well, because... if someone stole your work or plagiarised your work, that's a different thing, but that's never happened to me and it's a rare thing to happen in this kind of creative community but... I think we don't have to be so protective over knowledge and over skills because it's what you do with those skills that matters. The skills themselves are irrelevant if people don't use them in the right way.

#### You've got to wonder as well if over-protectiveness over those skills can lead to some of those skills being lost. I think it's interesting – if people stopped using film photography, would it disappear entirely?

I want to teach people how to use a camera, a film camera, because I want that skill to carry on. I mean the interesting thing... what I've accepted is my identity as an artist, whether I've done design, music, photography, whatever, I've realised what I like, and what I generally like is quite low-fi, quite sort of dirty and underground and a bit like... I don't like HD; in many ways I don't like overproduced work. So, it's quite funny because quite recently I've been shooting digital on this really expensive, beautiful camera, and the photographs are too high quality, and I'm then going away and trying to reduce the quality and trying to make them less good, because I want them to be grainy, I want them to be a little bit horrible... because what I personally like is stuff that's grainy and dirty and dusty... I use analogue and I use cheap film cameras because I like the aesthetic of what it produces, it, to me, is really beautiful. For me it's lost in a camera that can make everything immaculate, I'm not looking for immaculate, I'm not looking for HD, so – again, that's a personal thing to my aesthetic and my identity. I've got friends who are photographers who are the opposite to that. They take these amazing high definition photographs, and the colours... they're like 4K, do you know what I mean? It's like beautiful... but I'm personally not that attracted to that kind of stuff. I still get excited about VHS. I still make music with cassette tapes. I use computers all the time, these are all tools. I think we're in an amazing part of the world where we can use everything on a computer, but we can still access all this analogue stuff. For me, it's not one or the other, one's not better than the other, they complement each other. So, for instance, I take photographs on a film camera, but then I'd scan them and digitise them, and I put them on Instagram, so of course I'm embracing the digital world. And sometimes I use Adobe Lightroom to alter those film photographs. It's about using it as a tool and finding what you prefer about that tool, and I think... it's taken me my whole life to really sort of start falling onto something that, or I guess accepting that part of my identity, that maybe I just like guite low-fi stuff, that's what I'm attracted to.

To close out – if you could photograph anything, be it something you've taken a photo of or not, what would it

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# To close out – if you could photograph anything, be it something you've taken a photo of or not, what would it be?

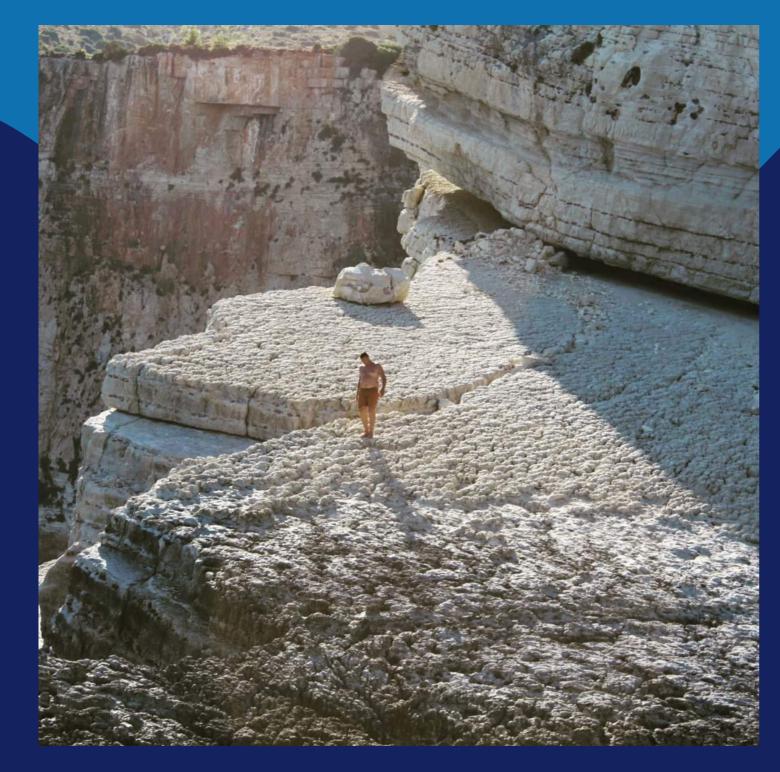
That's such a good question, but I feel like it requires such a lot of thinking. I've never thought about that. I like taking pictures of people. I'm not sure at this point really who, but I'd love to do some portraits of people who have inspired me or have influenced me or people that I look up to. I'd love to take photograph of the photographers that I love, take their portrait, like Glen Friedman or Steve Gillett, or one of these people that inspired me. I'd love to meet them and - maybe even, if not take their portrait, maybe meet them and just talk about photography with them and take a photograph with them, because I think it's just been such an inspiration to me, some of these people and what they do. I'd love to just kind of get that time, and when you're taking someone's portrait it's a really good opportunity to get quite intimate with somebody, to chat to them about their life and see a different side of them.















PHOTOS BY DAWN O'DONAHUGHE



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Lucie Burt is a student at Hull College. She is currently in her first year of a Foundation Degree Photography course.

In her submission to the Scroll, she has showed off a variety of styles, including Gel work, Portraiture and Still Life (Including some Chaos Photography seen in the lemon and water photograph).





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"LUCIE'S LEMON AND WATER EDIT"
PHOTOS BY LUCIE BURT



"VANITAS 1"



















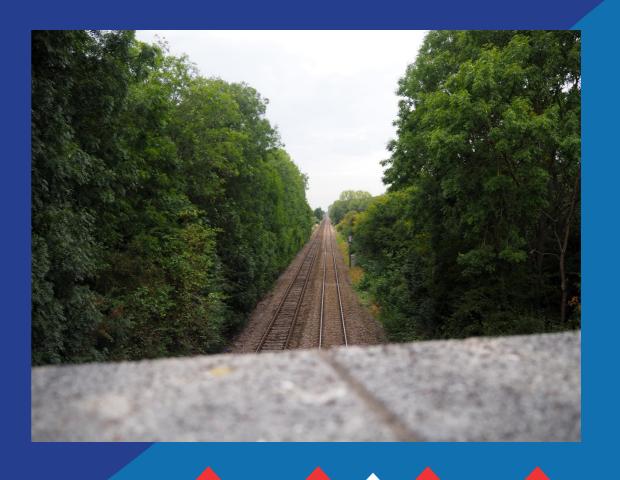


PHOTOS BY
SUSAN RHODES











Susan Rhodes is a photographer who is "inspired by nature and old buildings to take photos that examine and explore old things in new ways".

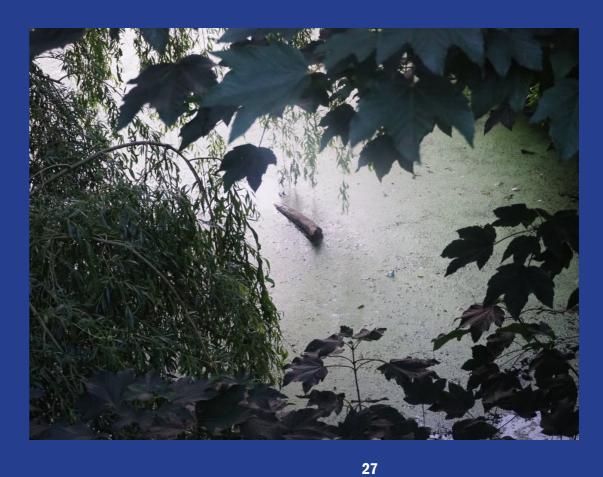
### PHOTOS BY

### SUSAN RHODES





PHOTOS BY
SUSAN RHODES





PHOTOS BY STACEY BEECH





# **INTERVIEW: DARREN ROGERS**

"All my life I've always done something art-based."

Darren Rogers is a photographer focusing on street photography. He sat down and had a chat with us for this issue of the Scroll about his work, his philosophy, and his recent experience with hackers...

#### Tell us a bit about who you are and what you do.

Darren Rogers: in my professional career I work in Prison Education. I'm currently Quality Manager, so I look at the quality of education, look at its purpose against OFSTED frameworks and things like that. I go round and support in improving the delivery of education, and I've been working in education for twenty three years, and I've done this job on and off for about four years, so I've got quite a good insight into education and supporting learners from all different background, age groups, etc.



#### Red Leicester - 2022

All my life I've always done something art-based. I see that as my natural way of being, and I apply some of those skills into my professional life, be it problem solving, or being able to extract where.... an improvement needs to come from, or where we can resolve issues. I work across disciplines as an artist. I studied fine art, painting and print-making at Sheffield University and I have made art all my life. Principally I think the majority of people know me for my photography, probably because I spent a lot of time photographing bands during the early 2000s, where we had quite a thriving band scene -Stewy [Stewart Baxter, interviewed earlier in this issue – Ed] was in bands, Lloyd [Dobbs, member of local band The Paddingtons and currently a manager at Goodwin Development Trust - Ed] was in bands, and we had quite a lot of travelling bands coming into Hull, and I sort of got quite well known for photographing bands. Wasn't my initial interest – I started taking photographs as a painter, because I was painting abstract images, but I was taking my focus from the decaying walls of the urban environment, and it was quite good actually because I was at that time – late 90s, early 2000s – when I was studying fine art – it was at the time when we'd started to see signs disappear, wooden hand-painted signs had started to disappear, to be replaced by the plastic signs that have been around forever. So I started taking pictures of the urban decay; I then got into taking some pictures of bands, and most of my work now, photography wise – other than the occasional portrait – is mostly street photography. So a lot of the widely known documentary street photography looking at people going about their normal lives, capturing that real mundane time where people are not aware of a camera, just going about their lives, and trying to do that in a very abstract way.

## Some of the photos you've sent have very lyrical, atmospheric names (such as "Evil in the City") – almost as though there's a narrative behind them.

With me being based in a fine art background my work tends to have a narrative... I'm not really interested in sort of documenting or taking a photograph of somebody just on their phone, it's of no interest to me either image wise or what they're doing. There's a great photographer in Hull – I can't for the life of me remember his name! – but he took a great picture of a load of commuters waiting for a train, and they're all on their phone. Every one of them, almost rhythmically, in the same stance. Now that has got a lot of narrative to it! With my work... I'll visually be interested in something first,

I'll try to work the scene a little bit, so I'll move around. So, if it's a lady carrying a bunch of roses for example, and... there might be a time where she covers them over her face so you get this lady with the roses there. I will then maybe drop my perspective a little bit to make it... more cinematic or to get the flowers in the right situation. So, I will work that scene a little bit, but then I will also go away and see how I feel about that afterwards and add maybe a title to it afterwards. So, the one, "Evil in the City" [see below - Ed], is a reflection in a big steel girder that was there, and it just had that real narrative to the image, it had a kind of feel of a city that was growling out at you. And I suppose that's a little bit about consumerism, about political power, about feeling the city's a bit overbearing sometimes... I tend to work with narrative as it happens, work with the scene as it happens, add titles later.



## Your Instagram was hacked recently. Could you talk a bit about the impact of that?

The frustrating bit about that is that you work for many, many years, building up a platform, and it's not just about the ego, accolades that you get from likes and followers and stuff like that, but it actually gives you a platform to showcase your work, and these are really immediate platforms. These are more immediate than galleries. They're almost instantaneous. You can share the content you want to share, you can edit and present the content you want to present, so you learn skills around not just the photography, but editing, showcasing your work, you obviously have to have an understanding of how that social media works and when the best time to post is, so to have all that stripped away is... it's disheartening, and it's... in a way, it's given me a chance to sort of readdress what I was doing, but again, you lose a lot of... you lose the followers, you lose the platform, but also there's a trust element as well, because people have gone "oh, I won't follow that person again because they've been hacked, I don't want to get hacked myself". And I actually had a lot of high profile street photographer followers, some celebrity followers as well, which... those sort of messages [scam messages asking for help – Ed] would have gone to as well. It's kind of quite destructive in the way that it goes about. It's been a bit of a pain.

## What do you feel people need most as a photographer?

I've done a few talks on photography, especially when I did some of the band stuff pre-City of Culture, and one of the things I spoke about a lot is the ability not just to be able to look but be able to see. So, everyone can look at a scenario, be it on the street, be it a band that's playing – it's the ability to be able to see that next level and to be

able to decode what's going on really, really quickly and then being able to act upon that in a controlled manner so that you can get the best image you can.

So, to illustrate that, I'll give you an example: taking a photograph of a band – you will watch a band and you'll be watching them for a couple of minutes. You don't straight away go for your camera. You'll see that a guitarist will move a certain way as they're playing their instrument, and you'll notice the drummer does the same thing, and the vocalist will do the same thing. When I'm taking pictures of bands, I don't close one eye, I actually keep both eyes open so that you can actually see what's going on in your peripheral, so you can turn, so you're able to turn and react quickly and be able to see what's going on and interpret very quickly, and also look at the rhythms of what's going on. So, humans are very behavioural, we can almost predict what someone's going to do. So when you're watching a band or you're watching someone walking down the street in a nice hat... you can watch where they're going to walk, you're scanning all the time, scanning for the interesting person, maybe, or the interesting occasion... and then it's a matter of being able to scan, look and see what's going on, and being able to act to maybe get them into that place where you want them, where the light's behind them for example, or there's a moving train that's there, and being able to capture that at the right time. So, it's all about working those moments



















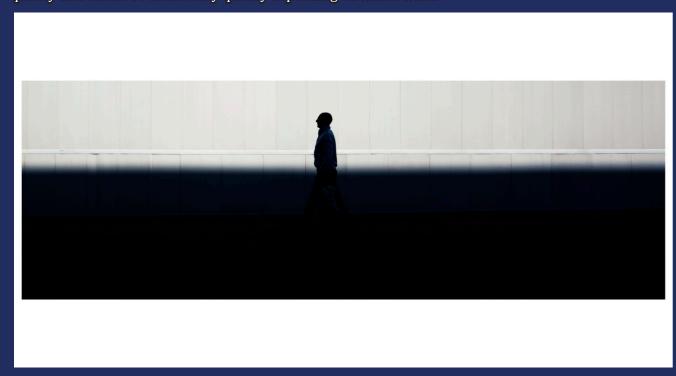




and working that scene to be able to manifest the picture that you want. I think the most important part is... not to focus too much on the equipment. I always get asked what camera I use, and it's an important question for some people, but for me it isn't, because... taking photographs happens four, five, six inches beyond the camera lens, it happens in the brain, and that's where you interpret the photograph. Nobody asked Picasso what pencils he used or asks Gordon Ramsey what oven he uses. It's not important, the important thing is the product, and the methodology behind that product is the most important part. So I always keep fixed on that.

#### Do you find there's a trade-off - the more complex the equipment, the harder it is to get the shot?

Oh, yeah, I mean, if you spend too much time thinking about your settings, the chances are you're going to miss that shot, especially in the line of work that I do, y'know, band photography, street photography... there's no second run of it, I'm not setting up a portrait with an individual that I can say "oh, I'll just spend five minutes getting all my settings, doing all the lighting". I don't have that opportunity, I've not got that luxury, so I need something that gives me that immediate response to what's going on. There's checks, but those checks are very quick and generally I know all my settings very, very quickly and can move them really quickly depending on what I want.



#### Statuesque 1

So you've got to understand the equipment you're using. I don't want to be too bogged down by technicalities, and if I'm being honest with you, I don't recall them half the time. So if somebody was to say to me, "what ISO would you use" – "I don't know, give me a camera and I'll show you". I wouldn't be able to say "use ISO 5, or 6, or 1,000" – I just do not have the time to recall that kind of information, that's just my head. But each camera is unique, it has its own fingerprint. So my Nikon will give me more washed out colours, it might give me certain graining, as will lenses – lenses will give me certain grains on them, and I accept them as a signature of each camera, and they all give me little nuances, which I embrace.

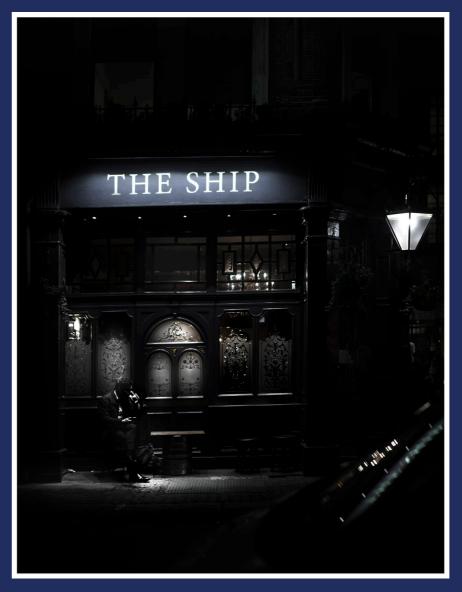
#### What do you edit your photos in?

Photoshop. So, I – for many years I tried not to embrace the photoshop culture and tried to aim for the most perfect shot you can get. Virtually impossible, especially when you're doing street and band photography, because you will need to lighten areas up. Again, technical wise... I use it very much in the same way that a developer would use wet film, I basically use contrast to bring some of that out. In some of my work that I do for my paintings, I will use photoshop with layering, etc, and put some of that into that. I use photoshop all the time.

What are the specific challenges of street photography – because if you're taking pictures of people in public, I assume there's challenges like awareness, interacting with people.

The biggest pitfalls with street photography are usually the weather and light, and the lack of people or – y'know, a grey day, not a lot of people – you've really got to search for your interesting image. And that bleakness could be the image that you're capturing there. Down Whitefriargate for example, it could be the fact that there's nobody there, it's overcast, and you've just got one single light coming from the one shop that's open. That might make your image. On days like today when you've got some extremes of light and dark [the interview was held on a bright, sunny day – Ed]... you will get more impactful images. So, you will get people walking through shadow, so you might just get a foot that comes out of a shadow, and what you've got to do is, you've got to work with that light.

As far as interactions with people, I think there's two types of street photographer. There's the kind that'll just walk straight up to you and take a picture of you, and it's almost quite intrusive, and it's quite aggressive, and that will generate some sort of response. You then have the ones who will sit back and observe from afar or be more discreet with it. I think the challenges come from people obviously not wanting to have their photograph taken, but what people need to remember is that their image is being captured, unsolicited, throughout the day. To pick on the street photographer who's using it for artistic terms is probably the wrong focus. The focus should be the fact that you are being monitored – I'm probably coming into this building, unknown to me, being monitored, pulling out my car, etc. So, to get het up on our image being captured is kind of one of those side conversations. The focus should be not at the street photographer. I walk around and I sometimes



... make it quite obvious I'm taking a photograph of somebody, at which point – I'm quite a happy-going person, I don't walk around with a frown on my face, and people just acknowledge the fact that I've taken a photograph of them. Couple of people said, "oh, can you tell me why you've just taken a photograph of me?" I say "sure", I'll show them the image, and I'll say "look, this is me, this is my work", show them my work on my phone, "I'm a street photographer, really interested in the fact that - that background, your image there with your hair blowing, looked like there was a continuation of your hair, so on and so forth", so I've explained the reasons why, or say "yeah I took the picture but actually it wasn't what I was after, but this is what I was doing." And generally, when you speak to people, they're more accepting of that. I think sometimes they're actually quite intrigued by that alternative viewpoint because I think that some people believe they're not creative, so to work with or to be part of something creative I think they find quite interesting. I very rarely have any challenges. I've heard of street photographers who have, and it can be quite confrontational, but I've not really come across that.

You're always conscious because... for me I'm not trying to disturb that situation, so there is a little bit of me standing outside the situation and being an observer. I'm not hiding in a bush, I'm not stood with a long lens, I'm there in the situation but I'm not interfering with it. If I can be discreet about

that and not challenge that, or not interrupt that, then that's great. Now there are times when you want to interrupt that, so, for example, there'll be times when you've got a steamed up window in a barber's or a fish and chip shop, and you can see that there's an image, a colour, of someone moving behind, so what I'm trying to do is use that to create an abstract painting. Sometimes that person will see you. Now the instant thing is to go "oh, I've been seen" and move away – that looks a bit weird. So sometimes it's better to stay, let that person see you, and then wipe the window away, and then what you'll get is this kind of play between abstraction of the condensation on the window, and then the physical representation of them coming close to it, and that can have a real juxtaposition, and that can be really interesting to do that. So sometimes it's not a matter of click and run away, sometimes it's better to stay that extra couple of seconds, let them know that you've seen them, they've seen you, and just go "you alright?" and give them a smile. And most of the time they're like "yeah, fine".

#### If there is anything in the world that you could photograph right this second, what would it be?

I don't know, because it hasn't happened yet! My own death, I suppose. Is that too dark? I suppose the answer is, it hasn't happened yet, and I suppose the ultimate thing is that if I could photograph my own death... I mean, that would be the ultimate, wouldn't it? It's impossible for me to actually do, so I suppose you've got to reach for impossibilities. To illustrate why it's difficult for me to say that, it's because... what I might want to photograph now is not going to be what I want to photograph in six months' time or in a year's time, and I certainly know that because what I wanted to make paintings or images of six months ago, or a year ago, or six years ago, or twenty years ago, ain't what I'm doing now, and if I walked around blinkered like that saying "this is the only thing that interests me", my work would show that. So I think, just be open to it.





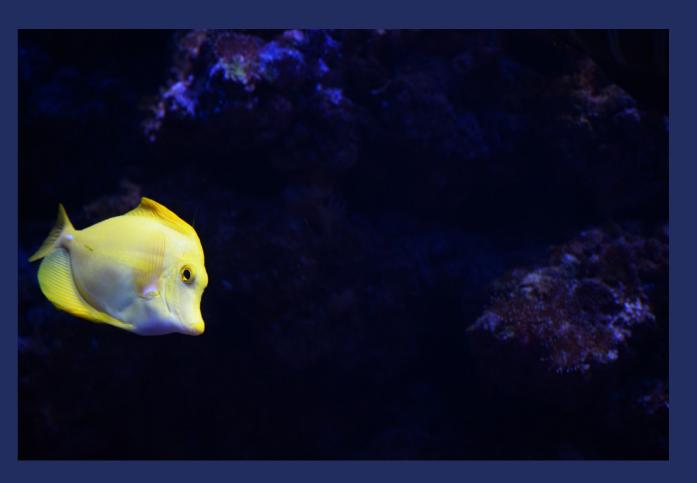


Holly Waites is a photographer who was recently on placement with Goodwin Development Trust, working to document various sessions for us as well as doing photography work for the Sesh festival.



**PHOTOS BY HOLLY WAITES** 





For this issue of the Scroll Magazine, she's provided us with a number of her brilliant photos to showcase - a large selection of nature photography, band photography and more!



**PHOTOS BY HOLLY WAITES** 







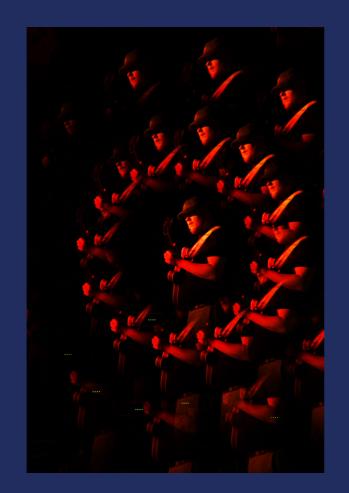






**PHOTOS BY HOLLY WAITES** 









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## ISSUE #10

#### **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:

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