



y

Item #1	Suncharm
Creator:	Steve Hepper
<p><i>My still life painting of a soft drinks can was painted with gouache paints on animation cel in my school art class at the age of 15 or 16. It's a Suncharm can – the factory was in my home village of Honley, West Yorkshire, at a time when local fizzy drink brands were still popular. A few decades later and I'm still creating soft drinks cans! I spent a fair bit of the early part of 2021 rolling out our new branding of Emerge energy drinks across all the different flavours, sizes and formats.</i></p>	



2—3



The y in Linney.

2—3

Welcome to y, a quarterly publication that asks ‘why?’, or perhaps ‘why not?’

Working creatively at Linney means being innovative, inquisitive and challenging, whether that’s on a commissioned project, or simply when we feel the urge to be experimental. We believe any subject can be explored in this way and this publication helps us to share some of our creative investigations and thoughts with you.

Curiosity keeps us asking why. You could say it puts the y in Linney.

Juvenilia: Blame Jane

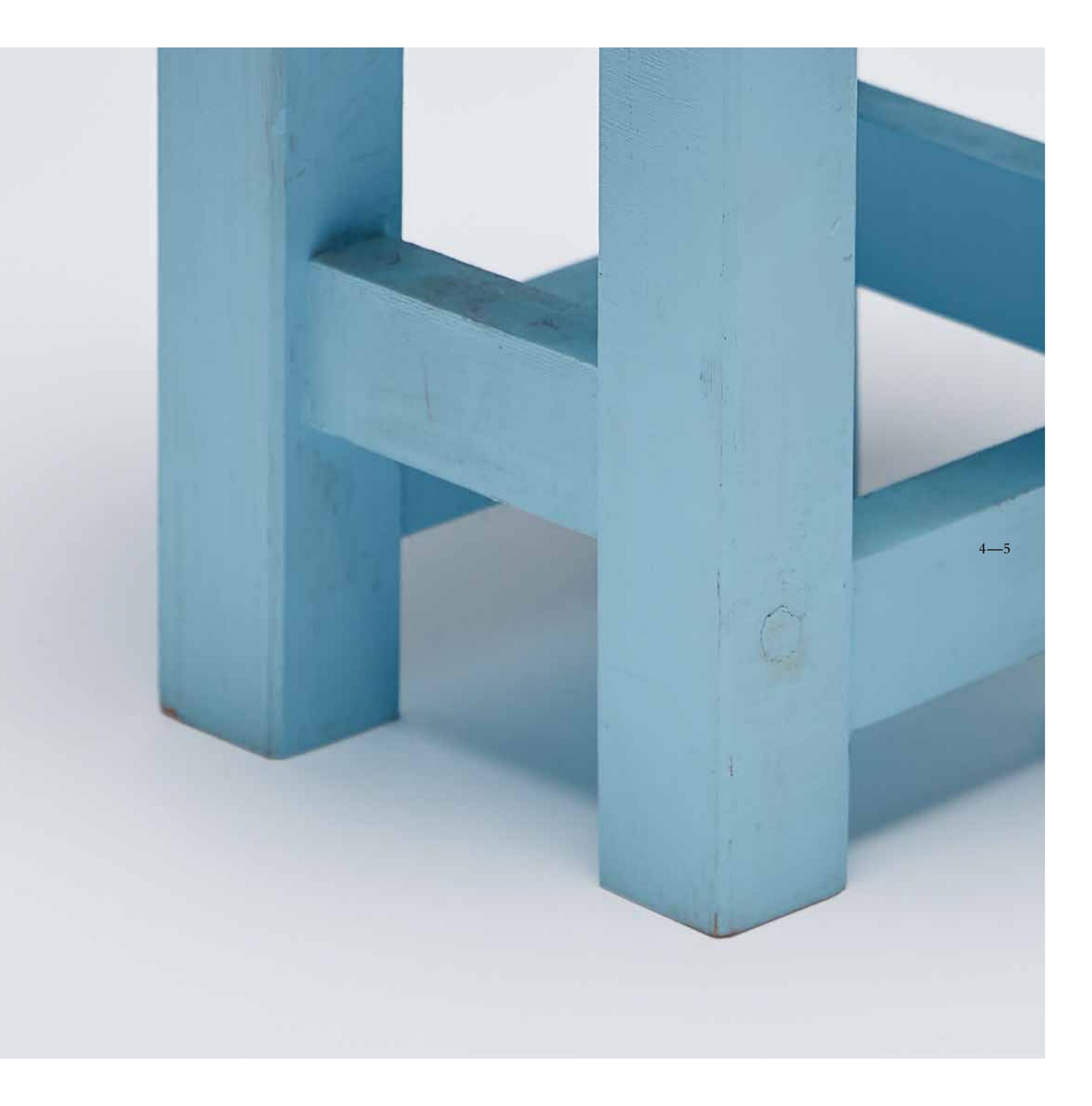
Does the creativity we show as children reflect the adults we are today? Sometimes the parallels are easy to see. Sometimes not so much.

Jane Austen’s two collections of teenage writing, *Juvenilia*, have been described as “exuberantly expressionistic tales of sexual misdemeanour, of female drunkenness and violence.” More Pulp Fiction than *Pride and Prejudice*.

Our own juvenilia is strictly PG–certificate. We asked our teams at Linney Create to dig out the things they made in their childhood and adolescence that meant most to them. Woodwork and artwork. Mix tapes and comic books. Words and pictures.

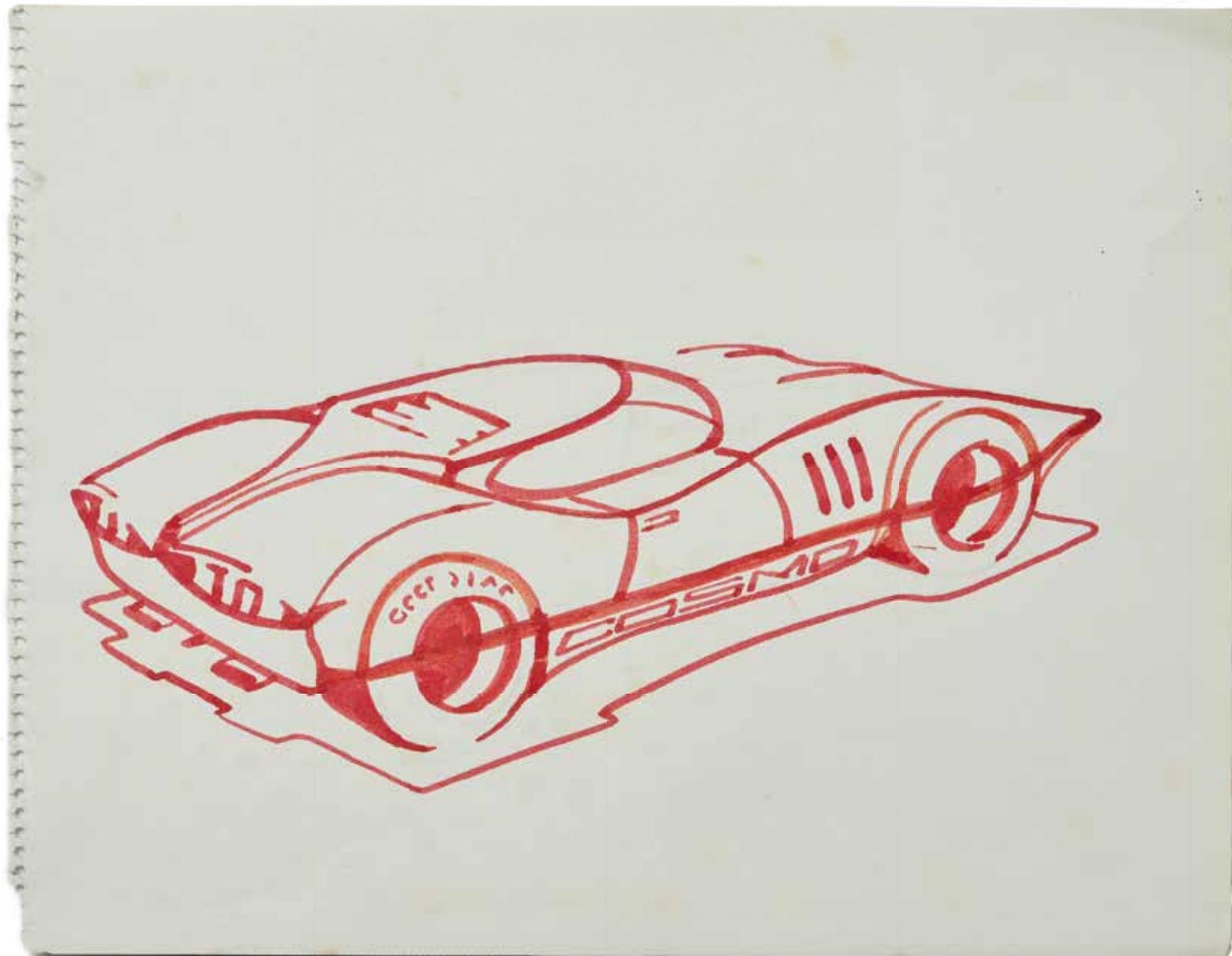
And while you can’t always see the people we’ve become in the work we made back when, you *can* make out the earliest expressions of interest. Our tentative steps on the journey. The first sparks.

Item #2	Wooden footstool
Creator:	Francesca Springhall
<p><i>I made my wooden footstool when I was 13 in my Resistant Materials class at school. We went on a trip to Conkers for inspiration, then had to make something relevant to our technology class (the classes included Textiles, Graphics, Food Tech, Electronics and RM).</i></p> <p><i>I made a wooden stool and painted it baby blue as I intended it to go in the Labour Suite ward at QMC (where my mum works). But having gone a bit too heavy on the drill for the first screw, it didn’t meet the quality check so was downgraded to our home instead. It’s still in use today as a last-resort foot stool.</i></p>	



Item #3	Isometric Projection
Creator:	Michael Fisher
<p><i>When I was 10 years old, our teacher showed us how to draw using isometric projection. Before then, everything I drew had been flat and two-dimensional. Afterwards, I could make buildings, cars, landscapes or – anything – come to life in 3D. Nothing could stop me now!</i></p>	

6—7





Item #4	<i>Men with Pints</i>
Creator:	<i>Niall Minnery</i>
<p><i>As a 16 year old lad, I'm not sure why I was interested in pubs that sold beer! As well as that interest, I was also fascinated with Impressionist art, particularly Edgar Degas and Paul Cezanne works. I studied Art & Design at secondary school and my passion at that time was around depicting everyday real-life scenes that were brought to life with a vibrant impressionist style.</i></p>	



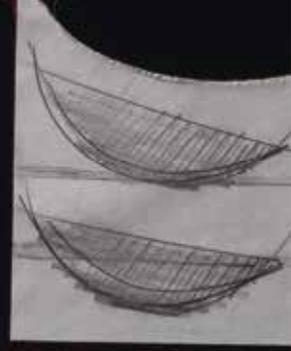
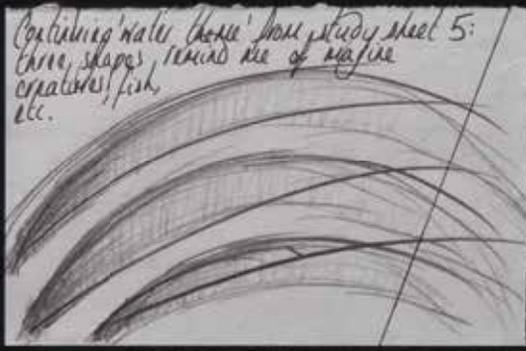
“Mum had a weekly ritual round our dining room table of drinking gin and painting with her best friend, Pam.”

<i>Item #5</i>	<i>Kingfisher</i>
<i>Creator:</i>	<i>Helen Kirkham</i>



Growing up with an ‘arty’ mum, our house was always full of paints and crafts. Mum had a weekly ritual round our dining room table of drinking gin and painting with her best friend, Pam. I sometimes joined them (no gin, just a glass of Sunny D) and can remember painting this little guy when I was 10 or 11.

Today the only thing I paint is my house, but last year I started lockdown macramé and now I’m trying my hand at calligraphy - with mixed results!



Continuing water theme from study sheet 5:
 Curvy shapes remind me of sea life
 creatures, fish
 etc.

and - from Newman -
 style 'zips'
 divides up
 into 2
 shapes.

Trio of almost-identical
 shapes - originally derived
 from Charlotte Hodge's
 embroidery 'Eclipse'. I
 found a series of similar
 forms in Terry Frost's
 'Orange, Green and Blue
 Rhythms'.

Double-loop winding
 line - deep taken from
 Barnett Newman's
 'zips' also similar
 to Frost's 'Long Red
 Yellow, Blue and Black'.

Contrast between
 the colours & textures of these
 two 'lines': handmade paper
 is a warm earthy red
 provides a stable counterpoint
 to the detail of the
 blue, white and lemon
 yellow 'zip' next to it.
 Detail stands out above
 plainness.

Colour and Shape Analysis (WITH USE OF GOUDALIE TINT CHART)

Like the combination of
 sharp fish-like shape and
 softer, elliptical 'line'
 while the earthy red and
 cobalt blue contrast with
 each other, the fishy
 orange and burgundy used
 in the lower shape also serve
 as trawler for in the
 similar, and no complementary, but all
 in the same

A small area of detail
 (here a square alike to the
 wire 'frame' image of steel
 two) stands out from the
 expanse of earthy red.
 Burgundy 'zips' stand
 as trawler for in the
 work of Hoppin
 in the same

Experimenting
 with pure
 elliptical shape
 edge of work
 of Frost:
 Shading creates
 interesting
 effects, darkens
 representing
 heavy, decisive
 brush strokes.



I was very shy at school and although terrible at maths and science, I was fairly good at languages and art. I was quite studious (my attention span was better in my teens than it is now...) and I got A* grades in English, German, French and Art at GCSE, so decided to pursue all these at A-Level. I worked hard and created a project called Connections for my art exam, based on the links between textiles and fine art.

I drew inspiration from a range of artists including Howard Hodgkin, Ben Nicholson and others, using mixed media to create abstract pieces of my own. I wrote about what each piece was supposed to represent (largely made-up, as most of the time I had no idea), and was pleased when I finished the year with one of the top marks in the country.

Just goes to show that when you don't know what you're doing, just writing or drawing something (anything!) is often the best way forward...

Items #6-7	Connections
Date:	2002-3
Creator:	Rachel Imms

#7





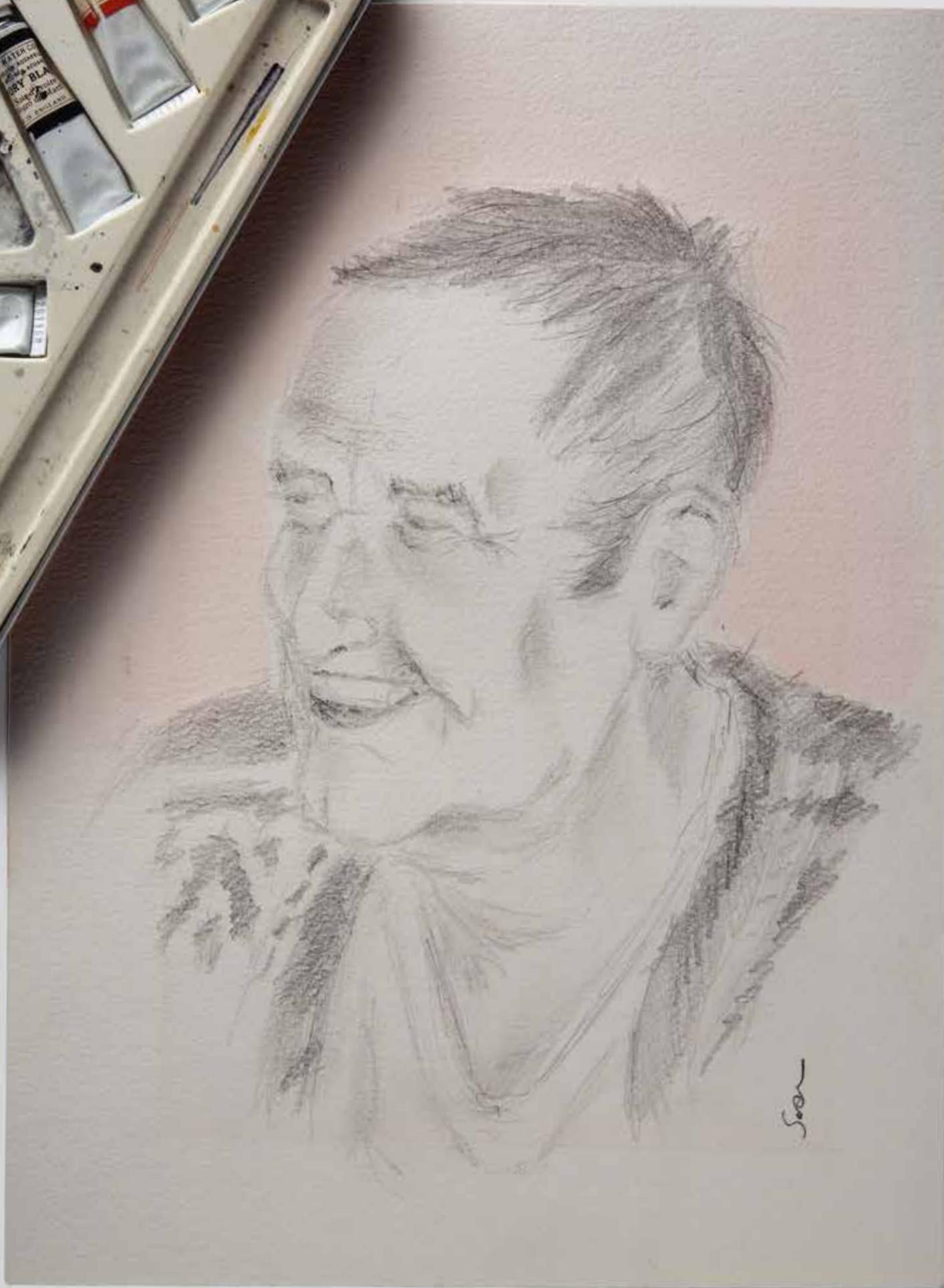
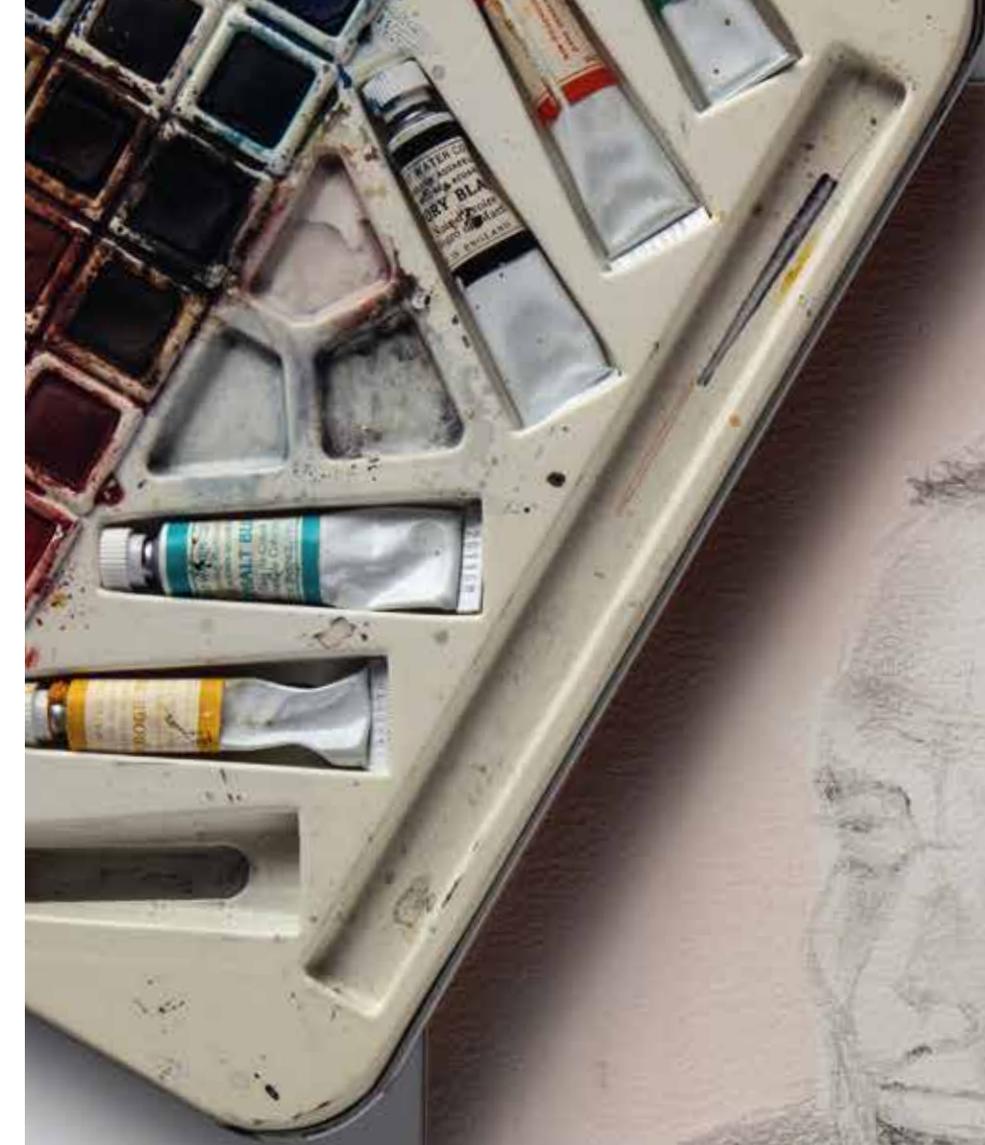
Item #8	Watercolour Paintbox
Owner:	Sean Hukins
<p><i>I must have been 11 when my Grandad Ron bought me the paint box, along with some watercolour brushes. He knew I was doing well in Art at school, and getting these grown-up materials was so encouraging...</i></p>	

Item #9	Grandad
Creator:	Sean Hukins
<p><i>My Grandad never saw me succeed in the world of design; he passed away when I was 18. I coloured the pencil commemorative portrait I drew of him with a water colour wash. It was the last time I used the paints but I've kept them ever since. They mean even more to me now than they ever did.</i></p>	

12—13

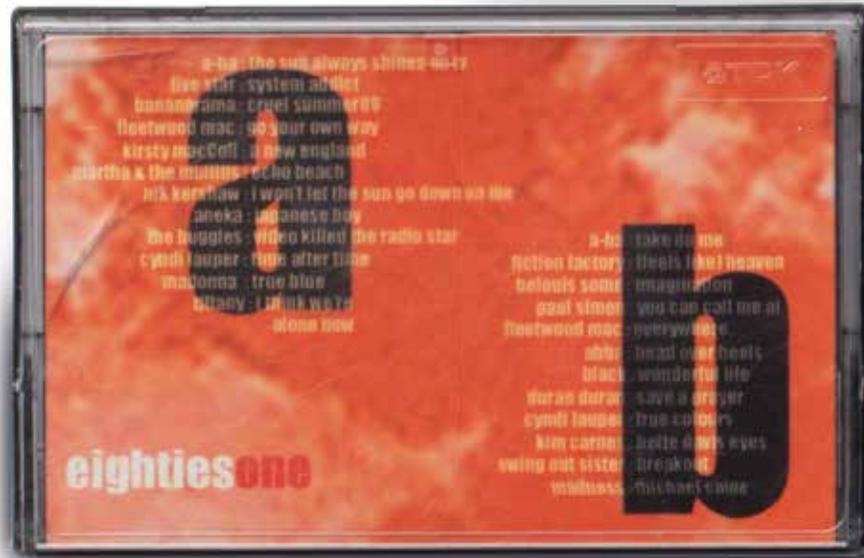


#8



12—13

#10



14—15

“The arbitrary choice of imagery and the cut-and-paste aesthetic cleverly reflects the schizophrenic choice of music”

Item #10	<i>Eighties One</i>
Items #11–12	<i>Top Trax 2 & 3</i>
Creator:	<i>Richard Chester</i>

It's hard to pinpoint the exact moment of genesis regarding the Top Trax phenomenon but one afternoon, armed with copies of Smash Hits, an abundance of Letraset and a jumbo pack of multi-coloured felt tips, Top Trax 1 was spawned. The inaugural edition, surely now worth thousands, has tragically been lost, but two volumes of this seminal early 90s collection remain.

Modern historians place great importance on these specimens as essential evidence of Chester's formative forays into the world of graphic design.

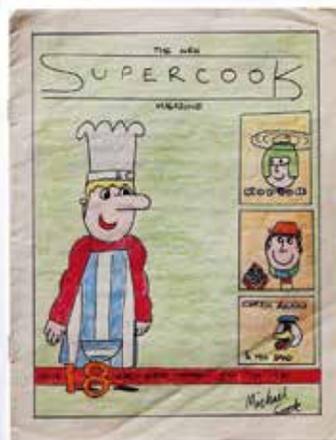
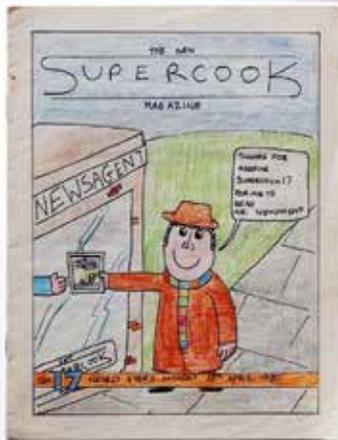
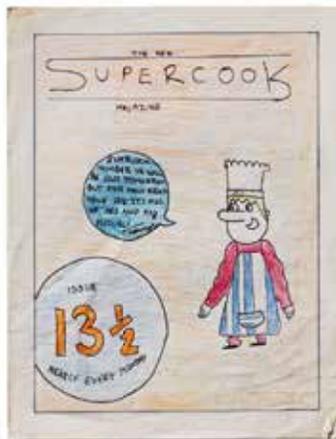
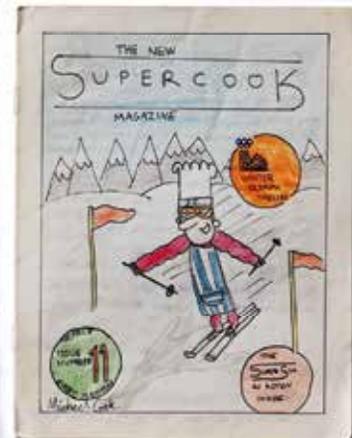
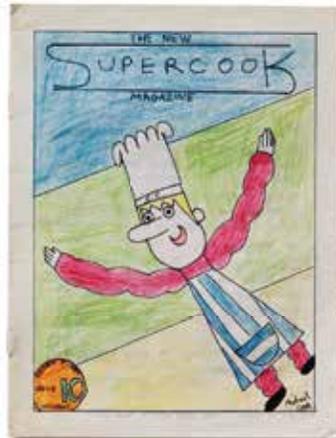
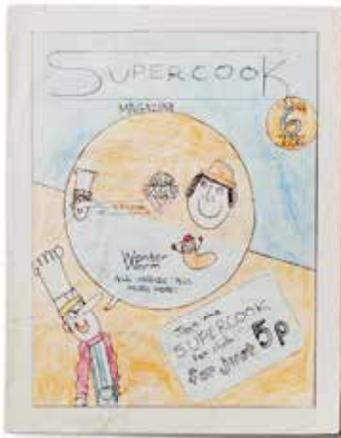
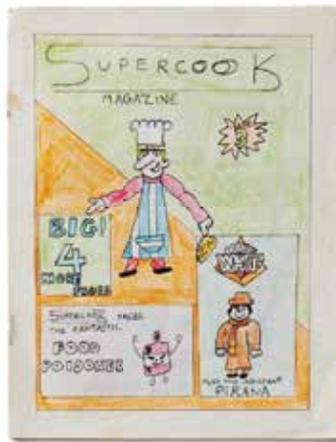
The arbitrary choice of imagery and the cut and paste aesthetic cleverly reflects the schizophrenic choice of music, as Jesus Jones and Mantronix's cool cuts inexplicably give way to Dame Kiri Te Kanawa and Hale & Pace's The Stonk.

#11



#12





Items #13-30	Supercook Issues 1-18
Creator:	Mike Cook

WORDS AND PICTURES

Items #31–32	<i>Supercook Series 2</i>
Creator:	<i>Michael Cook</i>



#31

Supercook wasn't my first go at making a comic. Although I liked reading what my parents called proper books, there was something about the way that words and pictures worked together that I liked more. I dreamed of running my own comic book publishing empire...

In primary school, Crackpot and Jackpot were my attempts to create the kind of comics I was hooked on - The Beano and Whizzer and Chips. Then I invented Nessie, which answered a question nobody was asking: "what fun stories could you tell if the living Loch Ness monster had its carcass hollowed out and a funfair built inside?" An idea with no legs, literally and metaphorically.

And then, at my big, scary comprehensive, Supercook.



#32

The lead character was the alter-ego of mild-mannered baker, George Pieman, who fought crime for no clear reason armed with radar spoons, laser food mixers, super-strength and the power of flight. Not exactly serious, but not exactly funny. My original plan was to charge 2p to read his adventures. Unfortunately, the early 80s was a time of economic recession and industrial strife. By issue 2, I faced financial inevitability and Supercook became free to read.

Looking back, what astonishes me is the dedication I had. 18 editions in less than nine months. All in colour. "4 MORE PAGES" screamed the cover of issue 3. Did the promise to come out "Nearly every Monday" form the love/hate relationship I still have with deadlines today?

Five years later, the next incarnation of Supercook was more ambitious. Inspired by Judge Dredd, V for Vendetta, US underground comix and the rise of self-published stripzine culture, I printed 100 black and white copies and took the train up to London to seek my fortune.

Selling them in fantasy book stores like Forbidden Planet and Gosh! Comics and at comic fairs and marts taught me I wasn't much of a salesman, and maybe not much of an artist, either...

But those early self-made magazines were the first steps towards writing professionally. First for 2000AD and Marvel UK, then the London stage and BBC TV, and eventually... for Linney. You've got to have a dream.



#33



#34

My love of drama and playing lead roles in our school plays is what propelled me into the career I'm doing now. One play in particular helped change the direction of my life. I took our production of "Waiting for Godot" very seriously and raised money for the homeless with the proceeds.



#35

We were featured in the local press, and this ultimately led me down the path of an acting career. I applied for several sponsorships and grants and managed to raise £40K to do a 3 year acting diploma at the Guildford School of Acting.

A year after graduating, I quickly realised that I wasn't well-suited to a life of rejection (which is the case for most actors). Then after an unpleasant 'casting couch' experience whilst auditioning for a feature film, I decided to give it all up and focus my attention to the other side of the camera.

I became a freelance runner to start with, and quickly worked my way up the ladder to the producer I am now.

The satisfaction I get from completing a film and being in control of the production from start to finish, suits my personality much more than the emotionally-draining, inconsistent and turbulent life of being an actor.

Items #33-36	<i>Waiting for Godot</i>
Creator:	<i>Lindsey Palmer</i>



Dec. 17/88a

Play benefits the homeless

FROM left, back, Natasha Gudge, Tara Hanson, Hannah Dawson. Front, Lindsey Palmer and Laura Mazzoli.

A PERFORMANCE of *Waiting for Godot*, at Beresford House School, has raised money for Eastbourne's homeless population.

The audience at the play, performed by pupils at the school, made a collection after the show and raised more than £35 for Eastbourne Action for the Homeless, a charity group which provides shelter, hot food and clothing for homeless people.

Lead

The girls performed the play with Lindsey Palmer and Laura Mazzoli playing the two lead parts. Beresford House School closed last week and will not be re-opening in January.



Dec. 18/88a

FACE TO face and *Waiting for Godot*, Lindsey Palmer and Laura Mazzoli.



Jive worth waiting for

SIXTH form students promised their own interpretation for a production of the Samuel Beckett play *Waiting for Godot*.

A jive number was just one of the additions to the play at Beresford House School, Eastbourne.

Actors Laura Mazzoli, who played Estragon, and Lindsey Palmer (Vladimir), pictured here, starred with Natasha Gudge as Boy, Tara Benton (Pozzo) and Hannah Dawson (Lucky).

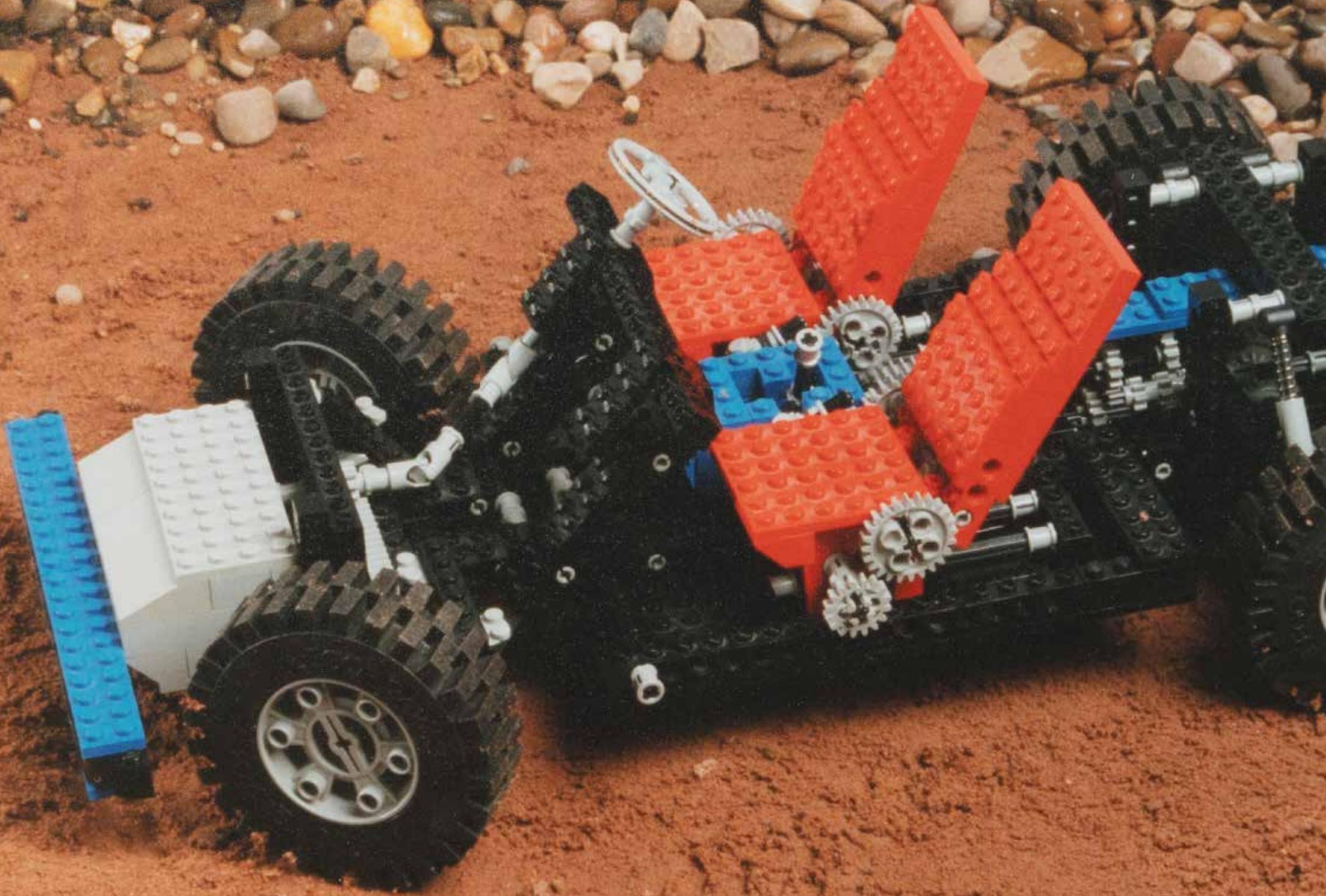




#37

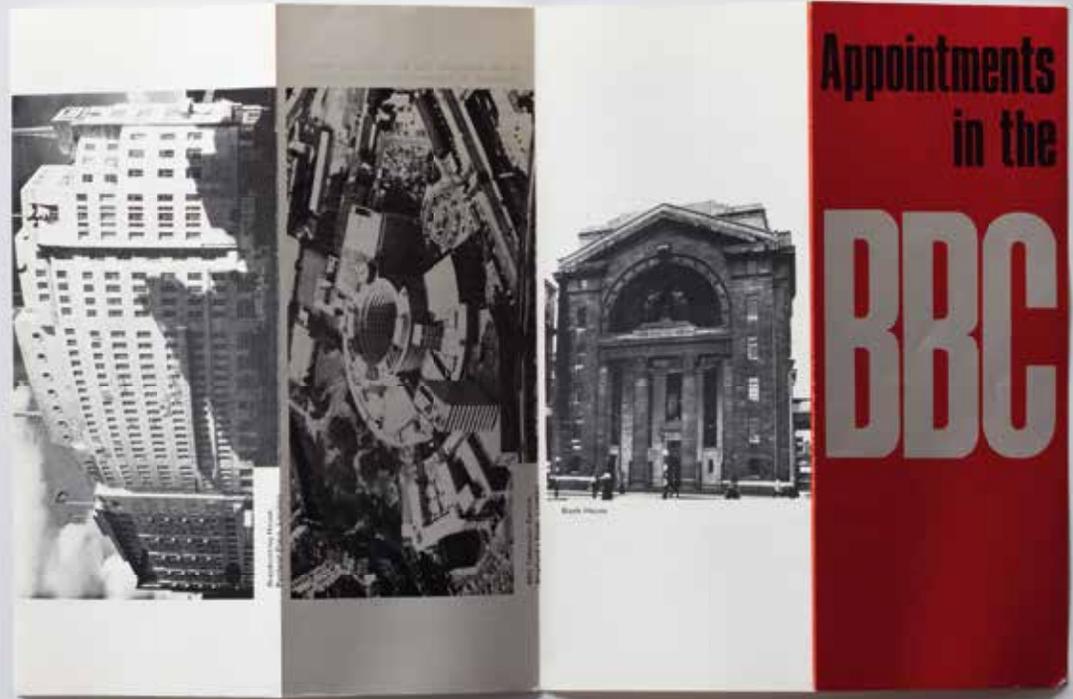
*Items #37-38**Lego**Creator:**Andy Stocks*

The first photography shoot I ever did was as a teenager, for a school project. I built the models, built the set, lit it and shot it. They're not the most glamorous vehicles I've ever photographed, but they are the first.





#39



#40

Relentless since 1981

I'm the nine-year-old editor of our primary school newspaper, The Sek Kong Post. The first and final edition is written and published (photocopied) on a hot and airless Hong Kong Friday in July 1981 – a project proposed to the class by a sluggish substitute teacher with humidity fatigue and no burning desire to shape young lives over the course of one short school day.

I'm bewitched. It's thrilling to be grilling the headmistress for our cover story, to be crafting headlines and designing pages – armed with Pritt Stick, pencil, ruler and scissors.

Five years and 8,000 miles later in Dortmund, West Germany, I'm the 14-year-old editor of Cornwall Secondary School's newspaper, How's That!. It's a terrible title. But it's not The Chuff or The Quill – options put to pupils invited to choose the masthead name and font. My evenings are spent penning pleading letters to the BBC and the Derby Evening Telegraph. Who wouldn't want to employ a talented teenager with a passion for writing and a belief in the

power of storytelling? My lunchtimes are spent in the English classroom tapping up world exclusives about inter-house netball matches and the school bus timetable on a clunking Smith Corona typewriter.

I keep my teenage rejection letters (most, but not all, relating to work) – stacks of them filed in a big red book. This is my life. Over the next 30 years, I'd work with (and even replace) some of those editors who took time to respond to that precocious, persistent teen.

In The Sek Kong Post's 40th anniversary year, I remain captivated by the curation and creation process – of chasing and crafting a story, seeing it on a page, watching it roll off the presses. I love the smell of newsprint in the morning.

And I can trace it all back to a listless stand-in teacher on an oppressively humid Hong Kong Friday.

A legacy of lethargy.

Items #39–40	BBC Correspondence
Item #41	How's That! Name Poll
Item #42	Recorder Rejection
Items #43–44	Evening Telegraph Rejection
Owner:	Damon Parkin

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