



ISSUE 02

CREATE magazine ZINE

S/S 2017

ART - CRAFT - GRAPHIC DESIGN - DIRECTION - ILLUSTRATION - PRINTMAKING - TYPOGRAPHY



IN CONVERSATION WITH KELLY BEEMAN, HERETIC STUDIO, HINÉ MIZUSHIMA, ALEX YANES & JOOHEE YOON



ALEX ASFOUR
Malibu



CRAIG HOPSON
Dog Eat Dogs



BEN ROTHERY
Ruby Topaz Hummingbird



EDITOR'S NOTE

Hello and welcome to Create-Zine Issue2!

Our S/S 17 issue is full of handpicked creative talent from across the globe. You can expect to find all sorts of delights buried in these pages from beastly animals, illustrated lace-covered matchboxes and an epic mural that required a crane to execute it!

Create Zine Issue2 showcases a vast array of exceptional creativity from experimental printmaking, fashion illustration that challenges identity and packaging design, all aimed to feed the eyes.

As always we pride ourselves on carefully selecting the image-makers who boast high levels of talent. This little publication strikes a nice balance in showcasing well established but also undiscovered gems that we believe to be extremely inspirational and engaging.

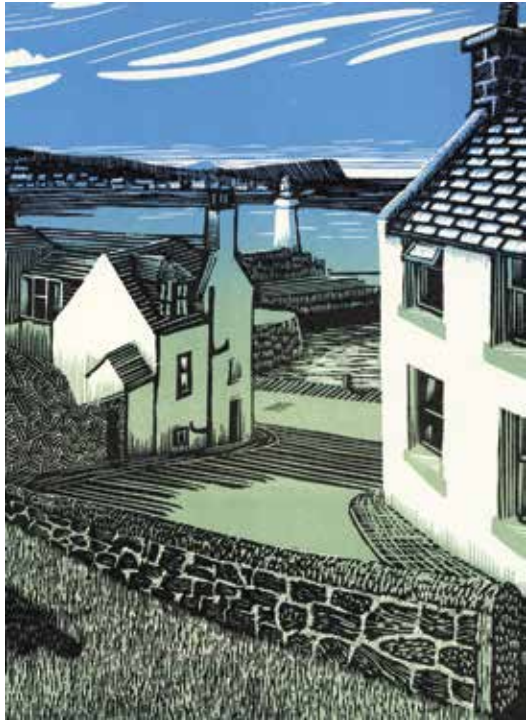
Our zine is not precious; it is not a glossy coffee table book but a portable read. So take a look, form your own opinions and take in the features and interviews. We hope that you share it too but wouldn't blame you if you wanted to take it home!

If you like what you see, we encourage you the art buyer, designer and director to get in touch with the talent directly. And don't be shy, we also want to hear from you so drop us a line or tweet us your thoughts.

Enjoy!

Jules & Alicja

Above: MAGDIEL LOPEZ - 080
Cover Artist: MAGDIEL LOPEZ - 078



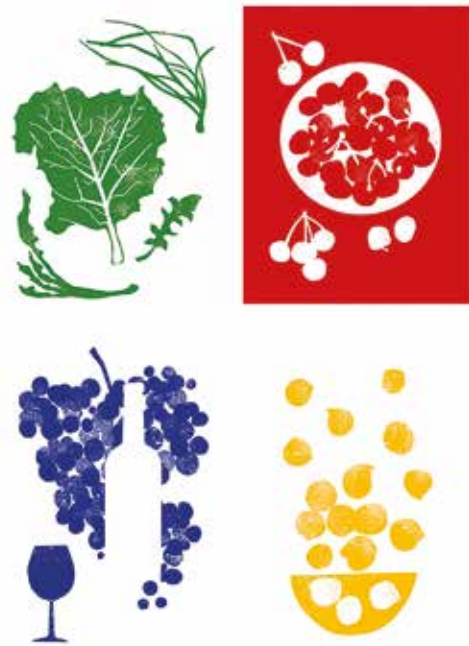
BRYAN ANGUS
Macduff to Whitehills



SARA TYSON
Mary Moody Emerson (Humanities Magazine)



PETER CRAWLEY
Hand stitched start-up animation (Motorola)



ANA ZAJA PETRAK
Anek Fabric Tea Towel (Croatian Design Superstore)



BEN THE ILLUSTRATOR
The Embellishment Corps (Book Block)



simonbridgland.com

SIMON BRIDGLAND
Lighthouse



inkymale.com

SARAH J COLEMAN
Lace Matches



JOOHEE YOON

Award-winning Brooklyn based JooHee Yoon is a serial illustrator and printer. She has an instinctive knack for capturing moments of action, be it a busy food market scene or a multitude of pelican eggs hatching. Her style is energetic and full of imagination and is furthermore rich with wondrous colour and mark making.

As a narrative illustrator she has worked with esteemed clients from the New Yorker to the NY Times. Her first editorial break came from art director Soojin Buzelli at Plansponsor. "The publication was an extremely dry financial magazine that really tested your skills in visual problem solving and creating parallel metaphors. This first job set the bar high in meeting the expectations of the AD. This set me up well to face working with other publications and tackling all different topics, which is part of the fun of doing editorial illustration."

Yoon's projects span everything from editorial to advertising and packaging commissions. She also teaches screen-printing and illustration at Rhode Island School of Design. Her work is often inspired by images and experiences found randomly out and about. It is the physical process of printing that fascinates her, using a mixture of print, hand drawn illustration and the layering of flat colour to

create vivacious almost animated characters.

Her latest foray into publishing saw her produce 'Beastly Verse'. The wonderfully vivid picture book of poetry and animals was selected for the New York Public Library's List of 100 Best Books for Reading & Sharing - A Booklist Editor's Choice for 2015. Published by Enchanted Lion Books, "Beastly Verse was born from an idea I had many years ago. I wanted to create a book bringing together my interest in the natural world with poetry. Often people seem to view poetry as something daunting, perhaps a feeling left over from long days in school struggling through strange words and the anxiety of memorization. This could not be further from the truth as I am always in awe of how poetry distills emotion and thought with only a handful of words. I wanted to share this appreciation, especially with children, who I think are naturally drawn to the rhythm and playfulness that can be found in poetry."

Yoon expertly captures her audience's sense of adventure and imagination by creating chirpy and sometimes abstract characters and stories with the use of bold and playful colour and mark making.

jooheeyoon.com

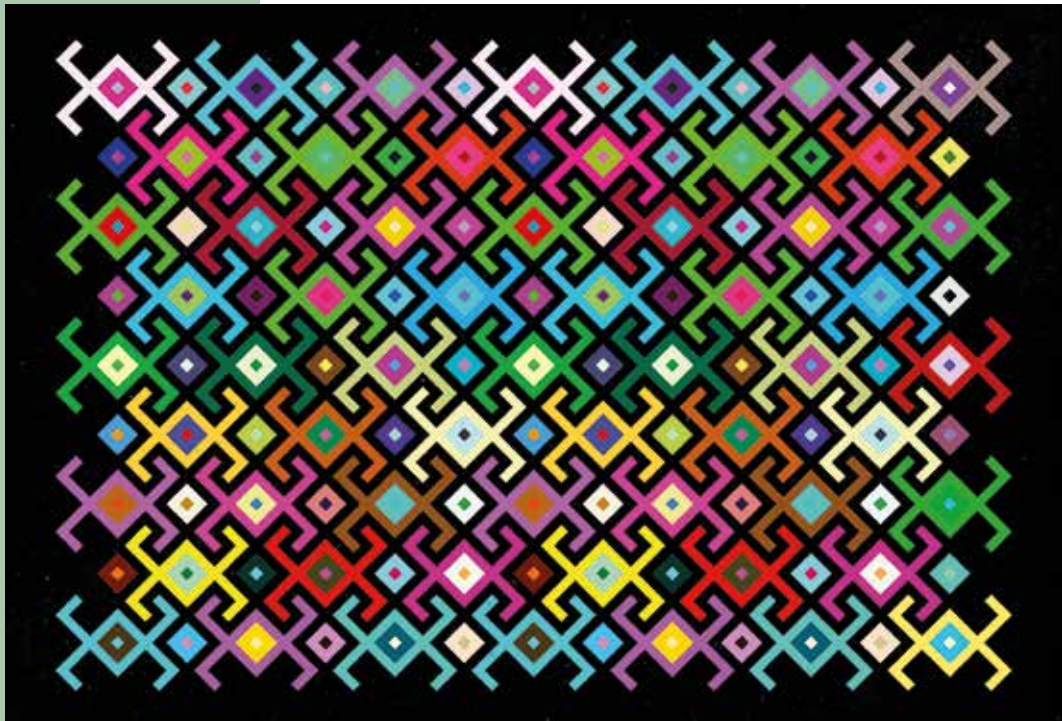
Above: Illustrations taken from *Beastly Verse*.



PAUL GARLAND
Look



BEN LAMB
Self Portrait



AARON MUNDAY
Space Invaders



SANDER BERG
Tinted



CHRISSY CURTIN
Elena (Lionheart Magazine)



ALLISON BAMCAT
First String Gothic Floral (Converse)



wendyplovmand.com

WENDY PLOVMAND
Calleidoscopic (Concepts developed for Guess)



jeffjosephinedesigns.co.uk

JEFF JOSEPHINE DESIGNS
Winter Foliage Clutch Purses



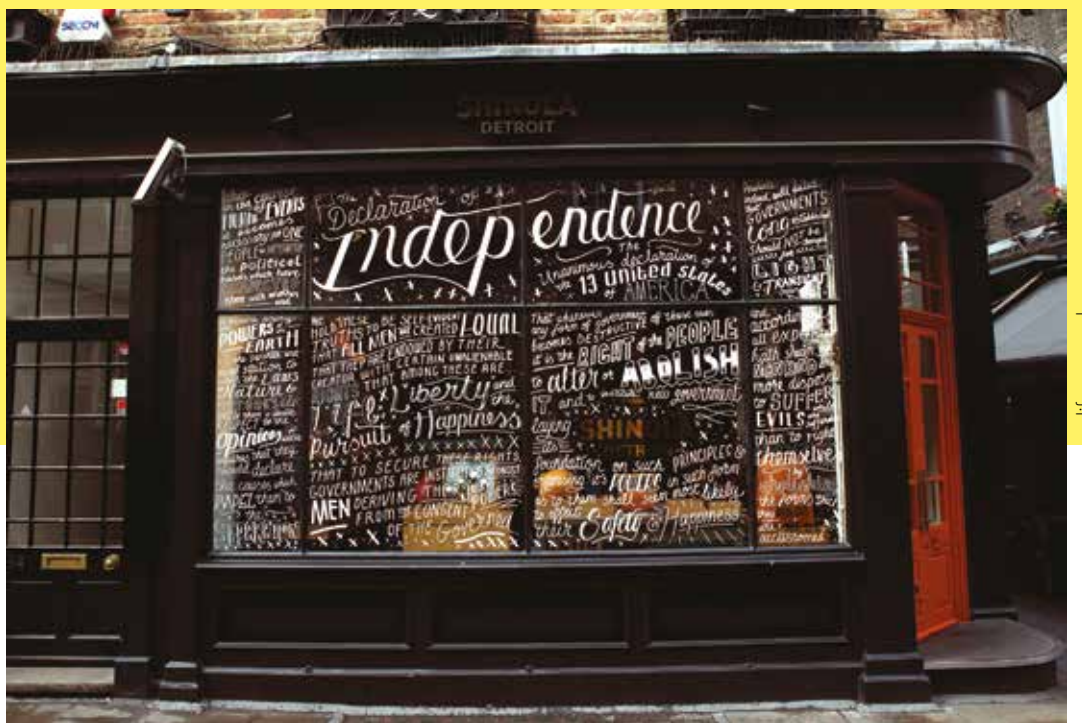
claremelinsky.co.uk

CLARE MELINSKY
Flamingo



middleboop.com

GORDON REID
(Playing Arts)



olifrape.co.uk

OLI FRAPE
Independence (Shinola)



Mara Hoffman

In conversation with Kelly Beeman

New York City based Kelly Beeman is a fashion illustrator and artist. Her paintings depict quietly confident women with relaxed eyes but expressionless features. Adorned in uniquely patterned textiles, sat on elaborately upholstered soft furnishings, narrative hints begin to emerge. Who the subjects are is a mystery yet each painting reveals something about the individual's personality, style and taste.

Although her paintings are contemporary watercolours with a clean ink line, Beeman expresses a classic figurative style with a lean towards elongation. German and Post Expressionism movements spring to mind, as does African sculpture and vintage tropical coloured textiles.

Her clients include fashion houses Loewe, Tory Burch, J.W Anderson and Elie Saab with whom she has long established relationships.

We caught up with Beeman to find out about her mysterious characters and how fashion, in a wider sociological aspect, influences her art.

CZ: Tell us about where you grew up and studied.

KB: I grew up in Oklahoma City and started drawing when I was very young. My mother was a watercolor painter and art teacher so she taught me everything she knew. Eventually I began studying at a visual and performing arts high school where I received a great foundation in drawing and painting from observation. This was really my last formal arts education whilst I pursued a degree in sociology.

CZ: What turned you on to fashion illustration?

KB: I have always enjoyed painting people but I didn't always have a subject so I would invent them. Often they were nude, but then I started to use clothes to enhance or individualize them. I liked finding garments that were unusual so I looked to fashion for inspiration.

I think about the human form and the clothes as two separate elements. I had to acquire two distinct skill sets - firstly drawing the human figure until I felt the freedom to reinterpret it and then secondly learn how to portray garments in a way that complemented that style.

CZ: Tell us about the importance of fashion in everyday life?

KB: People carefully consider how they present themselves by crafting a personal wardrobe that reflects who they are. I am not critical and do not make judgments about the importance we place on appearance. For me, it is a simple fact of life. I want the women (and men) I paint to appear natural, comfortable, and confident in whatever they are wearing.

CZ: Where do you look for inspiration?

KB: My art influences are varied but are mostly periods rather than individual artists; Roman encaustic portraits, Greek pottery, classical sculpture, late medieval painting, Byzantine icons, Greek herbals, Renaissance portraiture, early 20th century Viennese design, graphic art and early 1970s fashion illustration by Antonio Lopez.

CZ: As a painter who depicts females, do you think that there has been a shift in body image in fashion?

KB: It seems to be happening but very, very slowly. You see a little more body diversity on runways now, which may or may not reflect a more profound change. As a painter, it is so important to me to depict proud, powerful, confident and sensual women. I try to achieve this with the facial expression but also in the body shape and posture and sometimes by engaging them in an activity.

CZ: We love how pattern, surface design and interiors feature in your work, how important is context?

KB: It is very important. My subjects are very real to me - they have lives, hobbies, personalities and pasts. Their clothes are a part of the world they inhabit so I like to combine all of these different details and elements so that you get an impression of whom they are.

CZ: Tell us about your Sister Series.

KB: These paintings were inspired by my own life and experiences. Marie Claire Italia asked me to create a 20-page fashion story and gave me total creative freedom. I was interested in exploring childhood memories, sibling relationships and identity. It was a really wonderful project! Usually I am using fashion to create a person from scratch but in this case I made those decisions based on what I already knew about growing up with three sisters.

kellybeeman.com



CARAVANE STUDIO
Vitamin Water (Vitamin Water)



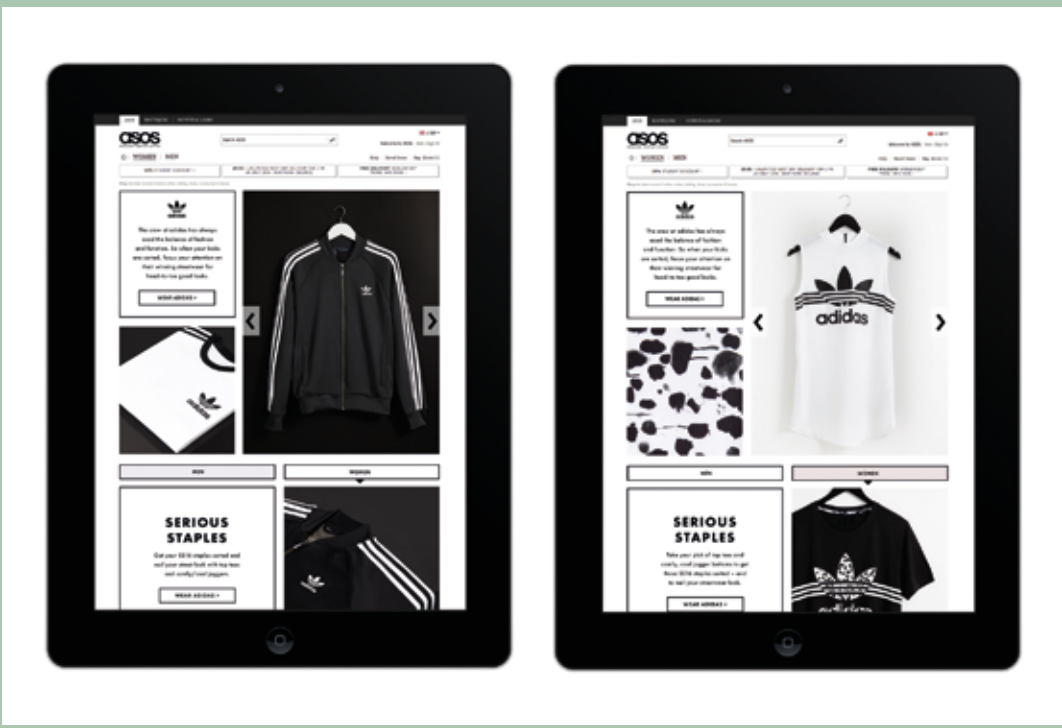
timmarris.co.uk

TIM MARRS
Are You Broken? (Green Day)



itsverypurdi.com

IT'S VERY PURDI
We Are Adam Recruitment (We Are Adam Recruitment)



studiopixie.co.uk

STUDIOPIXIE
Design and Art Direction (ASOS x Adidas)

madelenfooss.co.uk



MADELEN FOSS
Escape

paulogandi.com



PAUL OAKLEY
Swim (Little Brown Books)

jungyeonroh.com



JUGYEON ROH
Justin and Erika (Ray Ban)

nataliedombois.de



NATALIE DOMBOIS
Botanica (Light Grey Art Lab)



karl.jamesmountford.com

KARL J MOUNTFORD
Hunt



jessmatthewsdesign.com

JESS MATTHEWS
Brand (Lightbulb Cafe)



HINÉ MIZUSHIMA

Japanese born and raised artist Hiné Mizushima now calls Vancouver her home. After stints in Rome, Paris, and New York it is safe to say that she has lived and worked all over the world. Hiné trained as a traditional Japanese painter in Tokyo before shifting her interests to graphic design, illustration and design. By happy accident, Mizushima discovered moving image. "One day I was looking for information about simple Gifs, but instead I stumbled upon a tutorial on how to make stop-motion video in iMovie. It looked interesting and easy so I made a parody music video with tiny handmade puppets for the band 'They Might Be Giants', just for fun. I then sent them my video and a few days later they asked me to work on a project!" This was when Mizushima first created her uniquely cute felt creatures she is so well known for.

A big fan of the band, she disciplined herself to take a professional stance and not allow her love for the music to obstruct the creative process. She worked closely with the band on initial ideas before embarking on the project independently. Always keeping in mind that the members were not just musical, but also visual artists. The result was a series of amusing and abstract lo fi stop-motion animations featuring her infamous squid and other characters.

The crafter extraordinaire now creates her versions of nature's unsung heroes. Wildly colourful and meticulously realised her subject matter ranges from cephalopods - squid, nautilus and octopus as well as sea slugs, sea anemones, little clams, caterpillars and beetles. The often-oceanic nature of her subjects result in intriguing hybrids born of a surreal yet highly gifted vision. Often strange looking and certainly cute, she is drawn to their extraordinary nature.

Materials play a significant role in Mizushima's motivation. Tactility and colour but also paraphernalia relating to science fascinate her. "Some materials including felt, yarns, wool roving, fabric, paper, glass tubes and wooden boxes in colour combinations give me a lot of inspiration. I often make something because I desperately want to use certain materials and colours. I also love vintage science including biology charts, books and anatomical models, as well as regular visits to science and natural history museums."

Creating mini worlds and dioramas as well as non-narrative weaved pieces, she loves nothing more than making 'slow-craft'. The Cephalopod Anatomy Class piece, among others, is a fantastic example of her much loved subjects but also her favourite materials.

hinemizushima.com

Above: Laika Squid, Hiné Mizushima



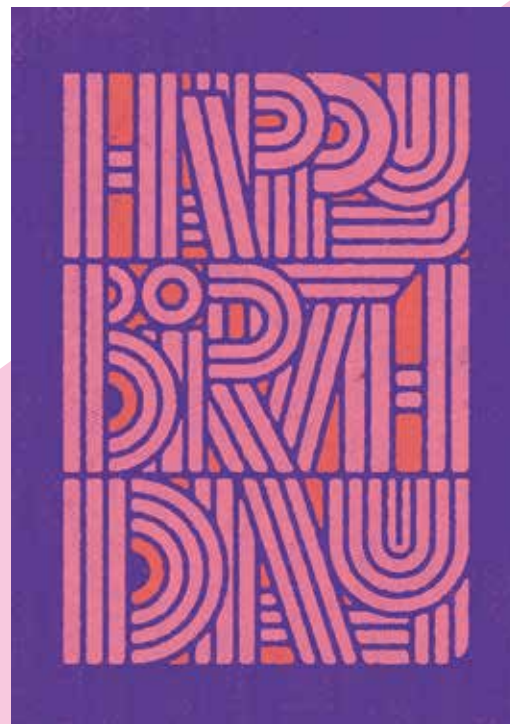
Illustration by Jeff Soto



HAPPYCENTRO
Sabadi (Crude)



LUKE FERRAND
Maneki-Neko



THOM LAMBERT
Happy Birthday



EMMA HANQUIST
Språktidningen



From left clockwise: Heretic Studio (Portrait photo by Bella Fenning), Print Experiment, Build (The Laboratory Arts Collective)

In conversation with Heretic Studio

London based trio Luke Frost, Jon Rundall, and Therese Vandling are Heretic Studio. As printers, designers and illustrators their collective work can be described as experimental, process-focused screen-printing. The image-makers however have many talents, as a collective and independently, their careers boast projects in graphic and packaging design as well as publishing. We're very proud to say that Mr. Frost was responsible for designing Create Zine's identity and layout.

Heretic Studio's forays in print include abstract colour spectrums, vivid shapes and collage blocking where the reduction of imagery has been replaced by colour creating abstract landscapes. It appears that they like to play with reality, and sometimes escape it by distorting, manipulating and transforming it with some of the boldest colours known to man.

We caught up with Frost and Rundall, right in the middle of their studio move, to find out a little more about the trio.

CZ: Where did you three meet?

LF: Therese and I met at London College of Communication in the screen-printing department. Jon and I have known each other from way back. We had worked on various illustration projects together before Heretic Studio happened.

CZ: Your explorations with colour use incredibly vivid neon acids married with softer yet bold tones. Why is colour important?

LF: As human beings we are all deeply affected by colour and the screen-printing process allows us to use ultra vivid colour palettes. I took a reasonable amount of acid as a teenager and enjoyed recreating the vivid colour spectrums of my mind.

JR: Before getting into screen printing I mainly drew in black and white so printing added a new dimension to my visual thinking.

CZ: You focus on distortion, manipulation and transformation rather than depicting reality, why so?

LF: It's a form of escapism. It's nice to be somewhere else.

JR: Yes we all need frequent holidays away from 'Reality', as Mr Huxley said.

CZ: You've been working on your Spectral Nation

project for many years. Why did you embark on it?

LF: Originally we were producing a mixture of illustration and collage. We had the idea of working on an exhibition that was purely about the process. It was to limit us to a few elements and try out different techniques. Every print we produce introduces us to new ideas for our next piece. It is an unending endless endlessness.

CZ: Any other favourite projects?

LF: The work we made for The Line sculpture walk has to be one of those dream projects that comes along once in a lifetime. We were commissioned to make a series of 30 experimental screen prints to form the visual language for the project. Printed in 3 to 8 colours, including fluorescent and metallic inks, the experimental prints attempted to convey people's varying personal interpretations of the walk. One thing that tied all these experiences together was the presence of the water. We looked at the interplay between the sculptures, the environment, water refractions, reflections, distortions, varying angles, viewpoints and perspectives.

CZ: You work across a wide variety of disciplines from screen print to graphics, album sleeves and typography, but where do you guys feel most comfortable?

LF: We all have different strengths and skills so we all have different areas we feel comfortable in. We are all very interested in the music scenes and have done loads of work in this area so we feel comfortable there. We love to put our minds to anything. Interesting things happen when you are out of your comfort zone.

CZ: Where do you get your inspiration?

LF: Music is a big stimulant as is general London life, print and interesting chance happenings.

JR: Work mostly grows from an initial starting point. This could be a visual mark, a subject or some words that spark ideas in your head. Non-visual stimuli such as music can provide a feeling that translates into visual ideas. If you let the print process lead the development of a piece of work then sometimes it feels like we act as a kind of visual shepherd guiding the process.

heretichetic.co.uk



liefhebber.biz

NICK LIEFHEBBER
Marketing Summit (Adobe)



deannahalsall.com

DEANNA HALSALL
Run



jamieclarketype.com

JAMIE CLARKE
Brand (Kelmscott)



goodwivesandwarriors.co.uk

GOOD WIVES AND WARRIORS*Future Seas (Cibus Italia)*

wkay.co

WARWICK KAY*Fynbos (Fynbos)***ALEX YANES**

The Miami born and raised visual artist Alex Yanes began working with art and wood at an early age. Fascinated by the city's skate scene in the 1980s, he discovered train graffiti, built his own ramps and redesigned many of his own boards - a dream for any 12-year-old boy. Inspired by his hometown's rhythm, Art Deco architecture and the popular TV series Miami Vice, it was at art college that he discovered modern art masters and especially the work of Post-Painterly Abstract artists Jasper Johns and Frank Stella.

With a passion for art and working with wood already established, one fateful day he had an epiphany. "I vividly remember the day. My childhood friend and I decided to experiment with some LSD. I started painting on some left over scraps of wood from a ramp we had just built. I was nineteen years old and barely in art school. My friend suggested that I cut the characters out with a jigsaw and give them some shape. Right then and there, 3D visuals kicked in and my whole perspective on how I viewed the world and my art changed."

Yanes' art starts out as scrap, salvaged pieces of wood, acrylic or metal. It's handy then that his

studio is in an industrial area. Every find holds the potential for a piece of work. What is so neat about Yanes' sculptural pieces is that they appear a graphic flat despite their 3D construction. The finished results are always bold, clean and flawless combining shapes to create comedic noses, Manga eyes or goofy teeth; it's all very mischievous. "I once picked up a bus bench that a drunk driver had crashed into the night before. The wood was a nice school bus yellow and a perfectly weathered patina. I used it in a series of 12 pieces."

Alex Yanes' work is iconic, colourful and amusing. Reminiscent of a carefree time in a world much less tech-heavy and more hands on. His work genuinely pops out and almost winks at you. It's as if the artist is in his 'happy place' when he creates. Toying with the past and what he sees around him, injecting a little humour into the art world using discarded redundant junk. Meticulous in execution, his 3D compositions of graphic quality are a trademark as much as the often-found materials he chooses to work with.

yanesart.com

Above: Alex Yanes



lizziemarycullen.com

LIZZIE MARY CULLEN
Self-initiated



athomeinspace.com

DARREN HOPES
The Life and Death of Thomas John (Dead Ink Books)



viclee.co.uk



VIC LEE
From left Clockwise: Packaging (Famous Grouse), Mural, Mural (Ruder Finn)



OLAF HAJEK

Black Widow

CREATE-ZINE.COM
@createthezine