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# twohundred by200

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## Weathering the creative storm



Sean Makin - Editor

The creative industry has been taking a severe battering recently. The global economic storm has driven many studios, and agencies, big and small, out of business leaving those who remain struggling to hold their ground in the face of increasing financial pressure.

Since 2008, thousands of creatives have found themselves flung into a job market where it is common to have more than 500 people applying for the same position. In our own design studio alone, we receive dozens of cv's each week from creatives who, more often or not, lost their career overnight with no indication that it may happen.

It is truly saddening to see this once proud industry fall to its knees through no fault of its own but now it seems that it all may be about to get a bit more positive.

Studios across the UK and North America have been reporting a rise in activity with many of their clients investing more money than previous years to boost their market presence.

It still remains to be seen if this spending will continue to increase but it does give many studios confidence and in turn this will most likely increase the amount of available employment opportunities within the creative industry worldwide.

With the vital signs becoming stronger, 2012 promises to be a fresh start for the creative industry and with a little care and attention we can all bring the shine back to the image of creativity.

Cheers

Sean Makin, Editor

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The logo for POD200 is centered in the upper half of the image. The word "POD" is rendered in a bright green, sans-serif font, while "200" is in a bold, black, sans-serif font. A bright white sunburst or starburst effect radiates from behind the logo, creating a glowing effect against the blue background.

**POD200**

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[www.pod200.com](http://www.pod200.com)

**contents**

issue two

**creative news**

who is doing what and when 6

**movie mount**

we test the new iPad accessory 14

**graphic clinic**

we have a chat with Brian Copeland 15

**popa**

the latest from beep industries 23

**playing games**

getting sporty with Tangent 25

**bronwen hyde**

a profile of this talented photographer 30

**re-task it**

we give something a different life 42

**apptastic**

some of our favourite photo apps 43

**nightmare**

illustrator in profile 47

**creativity exposed**

incredible work from around the globe 54

**bookcase**

some stylish titles reviewed 77

**get your creative fix**

events & exhibitions 80



## Master Stroke

Thought Den, a small Bristol-based company is the creative force behind a new major digital launch in the UK by the world renowned Tate and National Galleries of Scotland. The agency has produced an online game designed to take contemporary art out of the gallery and into interactive gaming.

'ARTIST ROOMS: The Game' was commissioned by the Tate and National Galleries of Scotland to engage with their growing youth audience. The game offers an insight into exhibition-making in 'real-life', as players overcome the challenges of choosing artworks, employing staff, selecting lighting and marketing their show.

The works that feature in the game are drawn from ARTIST ROOMS, the collection of modern and contemporary art established through the extraordinary gift to the nation made by Anthony d'Offay in 2008. By the end of 2012 the tour will have shown in 44 museums and galleries nationwide.

Part of the online game's unique appeal is that players can create their own 3D exhibition with world-famous artworks by the likes of Damien Hirst, Andy Warhol and Gilbert & George. The player's score can also then be shared across social media networks, offering up a challenge to their friends to try and create a more successful exhibition.

"It's an everyday, playful way of engaging with an audience outside of the more formal environment of a gallery," explained Thought Den Creative Director Ben Templeton. "It was incredibly flattering to be approached directly by the Tate for what was obviously an important project for them.



We pulled out all the stops. The team here has developed a philosophy of 'playful learning' which combines the sparkle of new technology with a thoughtful, well-informed core understanding of the learning content our clients want to convey."

Hannah Flynn, Project Lead at Tate, commented "Thought Den popped up on our radar because their work has a unique sense of character and they have obviously delivered for other big clients. Their enthusiasm won them the pitch and their creative solutions to tough problems kept things moving throughout production - not to mention their positivity and sense of humour!"

'ARTIST ROOMS: The Game' is available from <http://young.tate.org.uk/artistrooms>

## Street Artist Smug and Müller bring a bit of colour to Liverpool Street with London's largest 3D street art



Dairy giant Müller worked with world renowned street artist Smug who worked tirelessly over the weekend to create London's largest ever example of 3 dimensional photo realistic street art in the heart of the city.

The 100 square meter installation was completed on Monday 31st October at 7am bringing a bit of wunder to the busy commute in Finsbury Avenue Square (Liverpool Street Station). The 3D graffiti artwork features iconic cartoon characters including Kitt, Yogi Bear, Mr Men and Muttley, who are all on a new career path after featuring in the latest Müller TV advert.

This type of work, called anamorphic art is a technique that uses mathematical continuation of perspective to give the illusion of depth and of three-dimensionality to the surface worked on. This was London's first and largest piece of 3D photorealistic street art



## Flypost selects Fjord for branding and design

Fjord, the digital design consultancy recently announced that it has partnered with PepsiCo I/O Europe finalists and Europa's Tech Award Nominee's Flypost to offer leading design services.

Fjord has completed a full branding design for Flypost, together with an information architecture project, interaction design and visual design.

Flypost is a free location-based iPhone app that helps users find, recommend and share events like, gigs, shows, galleries and festivals. Once users find something they like, Flypost allows them to interact in real-time at the events and earn rewards for their troubles.

The Reward Scheme is a new addition to the application and is set to expand over the coming months.

Fjord's role in this project has been to design all branding associated with Flypost as well as completing user flows, an initial feature set, wire-framing and visual screen design.

Fjord took the initial concept for the app and brainstormed a future vision, looking at how people would want to use Flypost and how it could benefit communities. Fjord then took that vision and stripped it back to the core app, removing future cluttering features that wouldn't be relevant until later stages resulting in the design a solid framework on which Flypost can develop for the future.

Olof Schybergson, Fjord founder and CEO comments: "We are very excited to be working with what PepsiCo voted one of the top ten most impressive and innovative start-up technologies in social commerce and mobile technologies in Europe. The partnership with Flypost has given us



an opportunity to flex our branding and design muscles and apply our rapid, breakthrough thinking and execution for digital brands. We think the results look extraordinary. We have really enjoyed working with this talented group of developers and look forward to further projects together."

Leon Crutchley, CEO, Flypost adds: "We selected Fjord to help us design and deliver first class services for our customers. Thanks to this new alliance with Fjord we can offer users innovative real-time location-based gaming. We are impressed with the strong reputation that Fjord has developed within the design community coupled with their leading creative capabilities. We look forward to working with Fjord as we expand and grow in the U.K and beyond."

You can view more work from the studio by visiting their website at [www.fjordnet.com](http://www.fjordnet.com)



## Packaging design goes hand-in-hand with STABILO and Burgopak

STABILO International's latest product range, EASYergonomics experts, has been launched on the European market in an appealing, youth-orientated packaging style designed by Burgopak Germany.

Targeted towards children and adolescents, the packaging design has drawn upon the theme of "human engineering," reflected through the unification of structure and image for an eye-catching and compelling retail solution.

A simple yet effective symbol of the hand has been utilised across the range of packaging, offering both an immediate indication of the product's function as well as enhancing the brand's shelf presence. To stimulate consumers' imaginations and attract their attention, the packs feature the hand as a clear window on the front of the pack, visually displaying the contents as an x-ray image.

Focusing on STABILO's dedication to innovative and ergonomic design, the packaging furthermore features the added benefits of a retail-ready hanging hook and user-friendly cartonboard structure. Two colour variations have been produced in blue and pink.

Demonstrating positive results from a new creative collaboration with STABILO International, Burgopak Germany's expertise in design and packaging technology has reflected the same dedication that STABILO invests in developing its ergonomic pens.





## Proverb helps to reinvent the coffee cup

Architect Peter Herman and Daren Bascome, founder / managing director of the brand strategy firm Proverb have teamed up to reinvent the coffee cup. The new design, called The Compleat Cup, is an asymmetrical cup that is formed by folding, which eliminates the lid entirely.

Inspired by environmental concerns, Herman created the origami-like Compleat as a green alternative to cups with petroleum-based plastic lids. Proverb and Bascome helped refine the design to create three panels including one that becomes a messaging surface. According to Bascome, the design of the cup is revolutionary; "If you make a cup that costs less and also helps the environment... well, that's a powerful synergy."

Additional advantages of Compleat include single-stream manufacturing, reduced shipping rates and reduced storage and inventory as well as a reduction in environmental impact.

With both domestic and international patents pending, Compleat, is ready to launch. You can find out more about the project at [www.thecompleteat.com](http://www.thecompleteat.com)

## Typographic Games challenges world-class creatives to go for gold!

Conqueror, the premium paper brand from Arjowiggins Creative Papers, recently announced its "Typographic Games", a creative challenge on the theme of sport.

There is Gold, Silver and Bronze glory for the world's fittest designers and a coveted ticket to the 2012 Olympics in London for the top medalist.

The graphic design and typographic poster competition is open to creatives around the world and runs from November 2011 to April 2012. Entry is free and the only requirement is that their graphics incorporate the phrase "It's not what you win, but how you conquer it".

Full competition details are available to download at: [www.conqueror.com/typographicgames](http://www.conqueror.com/typographicgames)

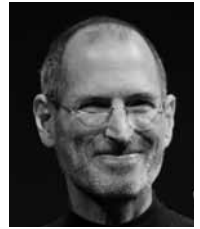
Typographer Jean François Porchez will head the international jury of leading typographers and designers who will judge the entries and pick the medal winners. Porchez designed five bespoke

"Conqueror" typefaces as part of the "It's Not What You Say, It's How You Say It" award-winning campaign, which re-launched the Conqueror brand in 2010.

Judging for the Typographic Games will take place in London in May 2012.

In addition to the top prize VIP trip to the Olympic Games there are customised Nike trainers for five Silver medalists and international exposure for the Gold, Silver and Bronze winners; all will find fame through a special edition booklet distributed with an international design magazine and an exhibition in London in June 2012.

## Creative Hall Of Fame to induct Steve Jobs



The One Club for Art and Copy has announced that it will induct Apple co-founder Steve Jobs into the Creative Hall of Fame on January 17, 2012 in New York City. The One Club is also initiating an Educator's Hall of Fame with its first inductee, Robert Lawton from Creative Circus in Atlanta.

Steve Jobs will be honoured for a lifetime of contributions to design, branding and communications. As a visionary leader, his passion for design not only created products that changed the way we interact with technology and media, but changed the way we create content in media.

## Design awards gets new logo



The SEG Design Awards Program recently commissioned a new name and identity to reflect its rapidly growing global profile.

Pentagram partner Michael Gericke and his team created the new ident which builds on the SEG logo and colour theme.

The digital cube that forms the focus of the logo, is intended to indicate the wide range of media in the entries to the competition. Entries for the awards are now being accepted.

For more information visit the SEG website at [www.segd.org](http://www.segd.org)

## 144 Creative Artists come together for “Memories”

What do you get when you bring four leading talents from the British design and creative scene together with a mission to do something very cool for cancer?

“Memories” is a collective of 144 British and international artists who have each designed and donated a bespoke work of art to illustrate and interpret 12 true life stories of loss and survival from cancer. It is a must-own tangible, tactile book that readers will want to keep going back to for enjoyment, ideas, inspiration and emotional connections.

The cover price in its entirety will be donated to Maggie’s Cancer Caring Centres in the UK. The charity helps hundreds of cancer victims and their families every day, and each purpose-built sanctuary fosters an atmosphere of understanding, support - and design creativity.

The artists include Vaughan Oliver, Si Scott, Deane Cheuk, Mario Hugo, Gary Taxali and Autumn Whitehurst and hail from cities around the globe: London, Paris, New York, Barcelona, Queensland, Bangkok, Rio de Janeiro, Santiago and more.

Memories is the brainchild of four well-known, independent UK-based creatives: Stuart Boyd, Antony Kitson, Rishi Sodha and Garrick Webster, who came together with a desire to do something by the creative industry to help people who are being touched by cancer today. Their personal ethos is motivated by having been touched in some way in their own lives by cancer.

The cover price of GB£10 makes Memories accessible to everyone and Memories will undoubtedly change the way its owners think about cancer: Its approach removes the fear factor by immersing the reader in a carnival of real life



human creativity, showing the power of our race to grab life by the scruff of the neck and enjoy it, whatever the adversity.

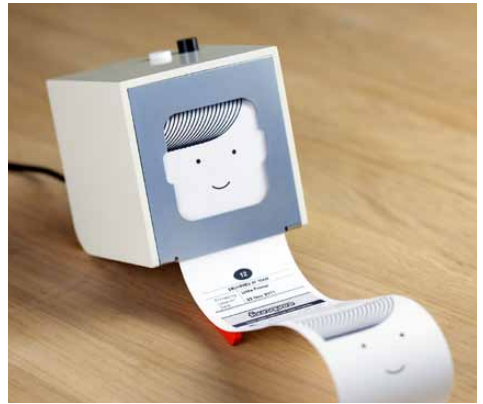
Pre-orders for Memories are being taken at [www.memories.Subism.co.uk](http://www.memories.Subism.co.uk).

## Little printer

Little Printer lives in your front room and scours the Web on your behalf, assembling the content you care about into designed deliveries a couple of times a day.

You configure Little Printer from your phone, and there's some great content to choose from - it's what Little Printer delivers that makes it really special.

Connecting products to the Web lets them become smarter and friendlier - they can sit on a shelf and do a job well, for the whole family or office - without all the attendant complexities of computers, like updates or having to tell them what to do. Little Printer is more like a family member or a colleague than a tool.



Little Printer will be available in 2012. Check out the website, and sign up to the email list if you'd like to know when pre-orders open.

<http://bergcloud.com>

## Big friendly illustrator wins designers prize

Quentin Blake, one of Britain's best-loved illustrators and the man who created the world-famous images of the Big Friendly Giant and Matilda, was named the winner of the 2011 Prince Philip Designers Prize by HRH The Prince Philip, Duke of Edinburgh at a ceremony at the Design Council in London on 29th November.

Quentin Blake is perhaps best known for his illustrations of Roald Dahl's books, but his distinctive pen, ink and watercolour drawings have also accompanied the work of many other children's authors like Michael Rosen and Joan Aiken.

He has illustrated Dickens, Carroll and Lear as well as originating his own characters including Mister Magnolia, Mrs Armitage and Clown. He became the first ever Children's Laureate in 1999.

## Dutch architect wins gold!

The internationally acclaimed Dutch architect Herman Hertzberger has been named as the recipient of the 2012 Royal Gold Medal.

Given in recognition of a lifetime's work, the Royal Gold Medal is approved personally by Her Majesty the Queen and is awarded annually to a person or group of people whose influence on architecture has had a truly international effect.

Herman Hertzberger will be presented with the Royal Gold Medal on 9 February 2012 at a ceremony at the Royal Institute of British Architects in London, during which the 2012 RIBA International and Honorary Fellowships will also be presented. The award is for a body of work, rather than for one building or for an architect who is currently fashionable.

You can find out more about RIBA on their website at [www.architecture.com](http://www.architecture.com)

## Movie Mount for iPad 2

Capturing video with the iPad 2 is a tricky task given the size and weight of the device. The resultant footage is often ruined thanks to camera shake but now thanks to the recently launched Movie Mount you can now radically improve video capture with the iPad 2.

The mount allows you to make use of 37mm tele- and wide angle lenses, attach microphones and light units (using the two integrated hot-shoe mounts) and also gives you the ability to attach the mount to a standard tripod. Happily the mount is fully compatible with Smart Cover.

The designers of the mount, Makayama Media, have also produced a free app to help capture video easily using the unit and we found it very easy and straight forward to use and worthwhile downloading. We found that the mount is suitable for use with most of video apps available on the app store.

Overall the unit is well made and lightweight and should last a good length of time even in the hands of the most heavy handed of videographers. Our only suggested improvement to the unit would be to use a threaded brass ferrule for attaching the mount to a tripod instead of having the thread tapped directly into the plastic.

You can find out more about the Movie Mount on the Makayama Media website: [www.makayama.com](http://www.makayama.com)



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# twohundred by200

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An interview with

**Brian Copeland**

Creative Director at Graphic Clinic

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Starting a career in the design industry can be tricky and starting your own studio can be even trickier. In this issue of *twohundredby200* we decided we would like to feature a designer who has tackled each successfully to help gain an insight of what opportunities a creative career can offer to the young designer.

We recently were lucky enough to catch up with Brian Copeland who, as well as setting up his own Bath-based design studio, has helped to found one of the UK's most popular creative events, Long Lunch.

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## **An interview with Brian Copeland**

Creative Director at Graphic Clinic

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### **What started you on the route to becoming a designer?**

To be honest I can't really remember, it's always been something I was headed towards. Looking back I think my parents choose to steer my love of drawing into a more financially rewarding part of the creative sector, along with the support of my various Art teachers at school who encouraged me to work hard on my folio for art college.

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### **Did you find any surprises along the way?**

Not really surprises but I struggled to really 'get' the subject for the first half of my degree course. I think, looking back, I would have benefitted from doing an HND (foundation design course) first rather than going direct to Art College and a Degree from High school. I was, being brutally honest, too young at 17.

I couldn't really see that until I did some lecturing at Edinburgh College of Art and could then understand how I could have got so much more out of my further education.

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### **Early in your career did you find working for studios restrictive in any way?**

Not at all. I loved working alongside more experienced designers and taking the opportunity to learn everything I could from them—I was like a sponge. I was lucky to have a couple of very inspirational Creative Directors in my formative (Junior designer) years who were great at getting you excited about the most mundane projects; encouraging you to do your best for every job, not just to really exciting ones.

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To this day that work ethic serves me well with a desire to craft everything I do regardless of perceived creativity of the brief.

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### **Who or what did you find inspired you in the early days?**

Like a lot of graphic designers it was record covers. I'd always be buying music based on it's cover design (and occasionally the musical content), but beyond that the typographic styles of David Carson and his contemporaries was always a big draw in the first few years of working life. Books like *Typography Now!* were captivating young designers all over the world in the (mid 90's) new wave of typography.

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### **Who or what inspires you today?**

Good design inspires me. Seeing really good work and thinking "Shit, I wish I could be as good as them". People like Michael C. Place, Jonathan Ellery at Browns, Mark Farrow, Tony Brook at Spin and his Unit Editions publishing venture—basically a roll call of the people we've had speak for LongLunch, all great designers at the top of their game.

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### **In 2003 you became a founder member of the extremely popular LongLunch group. Could you give us an outline of LongLunch and tell us who are the team behind it?**

When I was a student in the 90's we would always be going to design lectures from the likes of David Carson, Tomato and T-26 that were run by the Typographic Circle.

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## **An interview with Brian Copeland**

Creative Director at Graphic Clinic

The guys who ran that stopped doing them in '98/'99 and by 2002 there was a real emptiness to the design community in Scotland. Lectures were going on all the time in London but nothing was happening in Scotland. I wasn't alone in these feelings and so several of us talked about what we could do to try and inject some of that life back into it again—something more than just the annual Design Awards events where it was all about beating your peers rather than meeting your peers.

Since it formed we've had 7 guys involved, with help from 2 more in London. We all knew each other through our various jobs in Edinburgh and Glasgow and all shared the same passion for design. Currently there's a core of three of us with a few guys who help on the night of talks.

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**Over the years LongLunch has hosted talks by some of the design world's most talented individuals and studios including Airside, TDR, Peter Saville, Jonathan Barnbrook and many, many more. Who has really stood out as a favourite for yourself?**

Oh, so unfair! It's very hard to pick one or two from over 40 people, they've all been great in their own way. Saville was an immense one in that we had twice as many people come as normal, plus he was exceptionally nice—which is always great when your idols turn out to be normal people. The small ones and the more obscure speakers have often been the most surprising and honest talks and from the more well known speakers it's brilliant to get the story behind those award winning designs.

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**Have there been any disappointments?**

Only that I've missed some of them due to travel or illness, or that we've had a low turn out for someone who deserves more.

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**Is there any individual or studio you would particularly like to invite along?**

Mark Farrow is the next big name on the hit-list, but I'm working on him! We met earlier this year and he said yes, we just need to arrange a date now. Michael C. Place has also agreed to talk for us, again we need to tie him down to a date.

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**What are the plans for LongLunch?**

Simply? To keep putting on the talks. It would be great to hand the mantle onto some younger, eager designers, and let me relax and just attend the talks but as yet no-one has stepped up to the plate.

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**You formed the design studio Graphic Clinic in 2005. What moved you to set up on your own?**

I think it's probably the same with everyone who starts their own studio. I wasn't particularly happy where I was working after going travelling and the desire to take control was just too strong.

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## **An interview with Brian Copeland**

Creative Director at Graphic Clinic

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### **Did you find it difficult or did it fall into place with ease?**

Only that working with my first wife wasn't right for my marriage! Other than that it's been great, the creative control you get from being your own boss means you can get direct to the clients and make a difference where you'd like to.

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### **What were the challenges?**

Cashflow was, and is still, king. Focus on getting that going and keeping it going and the rest should fall into place. Initially we didn't focus on getting in the most creative of work, it was all about earning money to pay the mortgage—a great incentive! But over time you begin to get the opportunity to work with clients who appreciate the value good design can bring to their business.

Initially we worked through our contacts in the industry and beyond, mixing direct client work with freelancing for other studios, but after a year or so the direct client work meant it was no longer possible to spend a week freelancing for another agency. Word of mouth is still our best form of new business.

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### **You recently relocated the studio to Bath from London. How would you describe the design scene in Bath and how does it compare to capital?**

Bath apparently has more creative professionals per head of population than anywhere else in the UK. As a result it's got a great feel to it, there's lots of events on to meet other creatives and some really great little agencies. We've only been here a year, so it's early days yet. London on the other hand is just vast. I was based in West

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London (near Portobello) and it didn't have a huge design community – despite Pentagram being nearby. But the office building I was in (Westbourne Studios) was full of creative agencies so once inside you felt like part of a little design community.

Previous to that I'd spent the best part of 10 years in Edinburgh, in what is a very small but vibrant and well connected design community. My work with LongLunch meant that I got to know a huge number of designers.

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### **What kind of work does the studio target?**

I wish I could be picky enough! We do a lot of work in the financial sector, though we always push our clients to try and break the mould in that sector – there's no need to be blue like everyone else and to date we've proven that way of thinking is the most effective. We're starting to get into sports too, which is great, as I do love sport of any kind. Our work balance is probably 50/50 between offline and online work.

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### **How would you describe the ethos of the studio?**

I always try to give my clients more than they thought they need/want; I push them to think about the broader questions in their business. They often get a lot of strategy for free that they really need, but because we're small we don't attract huge clients who understand how marketing works nor do they have the budget, so I find I have to educate them in how design can add real value to their businesses bottom line. It's never just a case of designing a logo, or website.

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## **An interview with Brian Copeland**

Creative Director at Graphic Clinic

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**As one of your self initiated projects, you created the 'original designers workbook' which is an A4 spiral bound book containing 200 pages of grid paper for use by creatives of all sorts. What inspired you to produce it?**

Simply it was a lack of anything I found suitable in the marketplace. I was sick of trying to use lined pads for notes and plain sketchpads for ideas, I wanted one book to do both, but the lined pads were always too darkly lined, and trying to take notes on plain paper just doesn't work or offer any structure. The idea also stemmed from trying to find other designers notes from meetings, or concepts, in their personal sketchbooks and note books. So the workbook has a series of fields on each page for you to put in the date, time, client, job number, etc.

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**Do you have any plans for any other similar projects?**

I've been asked for A5 versions of them but I don't have the funds to invest in another big print run. The initial project was something to satisfy a personal urge and to create a wider range would need substantial investment that I don't have, nor the time to seek out. I have developed a project planner InDesign template that I use inhouse that I've considered making publicly available, but it's not ready for the rest of the world just yet! That is the problem with self-initiated work—deciding when it's finished.

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**Who would be your ideal client or what would be your ideal project?**

Someone who appreciates the value of design and trusts my judgment.

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**Some studios try to stamp their output with their own studio style no matter the client. Is this something Graphic Clinic does or do you approach each project with a fresh approach?**

I approach every job with the attitude that it's got to be right for the client. It's not my brand, it's theirs. To try and exert my influence or style on it would be naive and irresponsible.

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**Are there any projects that you are really proud and enjoyed creating?**

The poster I created for (the now defunct) Bake Print in Newcastle was a really enjoyable job. They actually asked me to do their Xmas card and I explained how that might be a waste of their money. Instead we did a poster that showcased what they can do in print techniques and they gave me full creative control of the job, it was targeted at print buyers who want to see evidence of what they do but also at designers, so a studio would want to put it on the wall—and therefore there'd be a consistent reminder of the printer in that studio. It was very well received and went on to sweep the board at the Scottish Design Awards a few years ago.

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**An interview with  
Brian Copeland**  
Creative Director at Graphic Clinic

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**What are you working on at the moment?**

I continue to offer a complete service to a financial client in Edinburgh, for whom I've been doing everything from brand strategy to form design. I'm also helping a sports company get off the ground just now; they help people arrange 5-a-side football or netball or cricket games through their website. I've been brought in to make it more user friendly, more customer focused and to do the offline promotional work after it's live.

Beyond those two main clients I have a range of very loyal regular clients who either send me lots of little jobs or recommend me to their contacts.

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**Do find clients that have an 'active' side to their business more enjoyable to work for and more daring in their approach to design?**

Not particularly. So far I've found that clients in any industry can either 'get' what good design can do for them or not. My job is to help the ones that don't understand it to see the value, and if they don't/won't then they're not the kind of client any designer would want to work for. ^When you find a client that does get it, hold onto them for all your worth!

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**It is becoming more common for clients to request their publications to be made available on tablets devices such as iPads and various other mobile devices. What are your views on this move from print to digital and do you see it expanding?**

The problem is that, like Flash in the early days, it can feel like a gimmick. I'm recommending to my clients we make

sure their website is fully accessible on iPads and smartphones (so no more Flash, sorry Adobe), anything else needs a seriously strong business case for the development costs, i.e. Apps.

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**What do you think will be the next big thing challenge in the design industry?**

Educating the current young designers that good, basic typographic skills still matter.

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**Have you any suggestions how the industry should approach this?**

I guess that's a matter for the design schools and how they structure their courses to keep the core skills a designer needs and factor in the ever changing landscape of channels we now need to design for. Good design is good design whether printed in a brochure, on a website or applied to a App, without those core skills the design solution will suffer.



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Original Designers Workbook

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## An interview with Brian Copeland

Creative Director at Graphic Clinic

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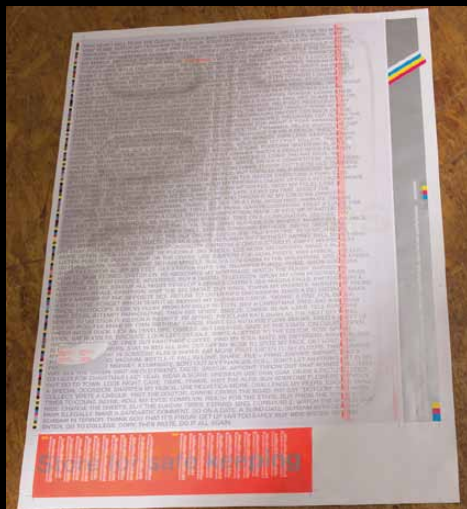
### What does the future hold for the Graphic Clinic?

Continuing to deliver good design  
to pay the mortgage.

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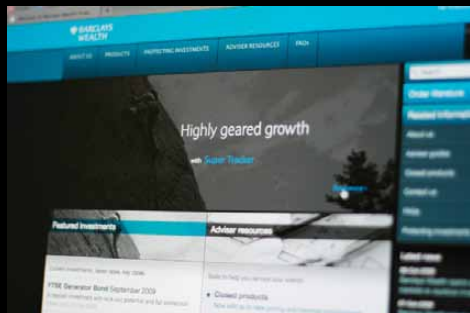
### Do you have any tips for the budding designer?

Do your very best with every  
project that comes across your path,  
be nice to everyone you ever work with,  
help colleagues with deadlines—and you  
should find they'll return the favour. Make  
coffee for everyone in your studio at least  
once a week (once every two days is better).  
Care about your letter spacing, never justify  
text, don't get involved in office politics  
i.e. don't bitch or back-stab, always be  
kind about others work (in other words  
constructive criticism) and never forget how  
lucky you are to be able to earn a living from  
drawing all day!



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Bake Print "Resolutions" poster



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Barclays Wealth Structured Investments  
website (now offline)



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MRM branding

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**An interview with  
Brian Copeland**  
Creative Director at Graphic Clinic

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**Could you give us a day in the  
life of Brian Copeland?**

9.30: Arrive at office, put coffee on, chat to office mates, check emails and respond, plan days work maybe check some design blogs. I'm probably up to full speed and working by 10.00.

13.00: I swim twice a week, otherwise is lunch at the desk.

14.00: Back to office, more work, emailing, calls, coffee and biscuits and maybe the odd tweet.

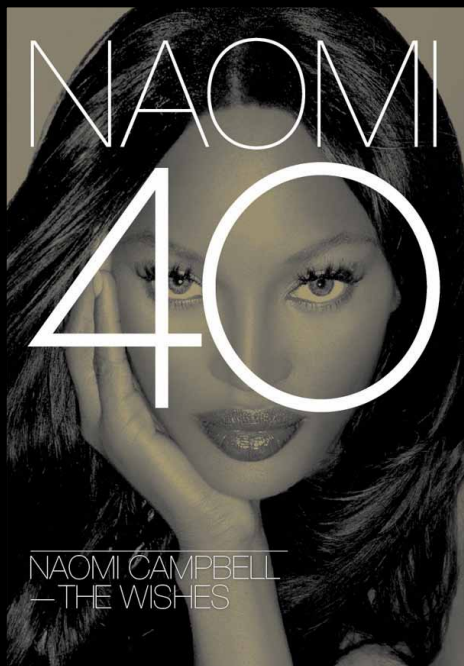
17.30: Go pick up daughter from nursery

Evening: As with anyone who runs their own business you're never off duty. So away from the office I'm constantly monitoring email, responding to anything coming in and setting up/adjusting to do list for the next day. I've got a back-up of my work folder with me at all times, so if I need to amend some work I can do so from home.

Once a fortnight I'll be in London for meetings. Some days I'll spend an hour on LongLunch related stuff like booking speakers, venues, travel, paper for posters, arranging/blagging print.

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**You can find out more at  
[www.graphicclinic.com](http://www.graphicclinic.com)**



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Naomi Campbell DVD cover



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Le Beau Séjour branding



## The big red button

POPA is the iPhone accessory that adds a big red camera button to your iPhone, so you never miss the moment or that perfect shot.

Created as a way to enhance the experience of taking pictures on your iPhone, POPA lets you snap images and easily share them out on Facebook, Twitter and via camera apps like Instagram and Camera+ as well as it's own specially designed POPA app which is available on the app store for free download.

The red shutter button is encased in a shiny aluminum body, wrapped with a black, vintage inspired grip. It simply attaches to your iPhone dock and allows you to take pictures, at any angle, like a 'proper' camera.

POPA is available online from [thisispopa.com](http://thisispopa.com) and we will feature an in-depth field test of the device in our next issue.



conqueror<sup>d</sup>

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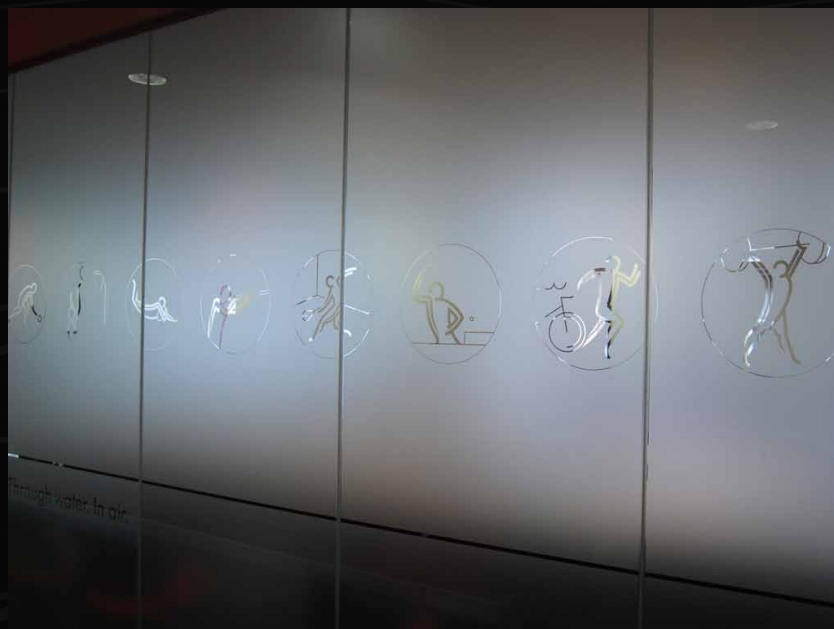


# Tangent Graphic gets focussed on 2014

The Glasgow 2014 Organising Committee recently asked Tangent Graphic to take on the task of rolling out their brand across the interior and exterior of their new home, Commonwealth House.

The brief was to create an inspiring, dynamic and exciting space that reinforces the brand values of Glasgow 2014 across all 108,000 square feet of the headquarters.

To reflect the 'Athlete Centred, Sport Focussed' ethos of the brand, a naming strategy was developed for the meeting rooms, and the Pictograms, one of the major design projects of the Games, were chosen to be the creative focus. Tangent applied oversized Pictograms to the glass-front meeting rooms, using a frosted effect to create varying degrees of privacy.



Each room has one vibrant coloured feature wall.

The solid, matt colour has been complimented with a high gloss typography overlay. This gives the space a neutral palette with controlled flashes of vivid colour – there was a particular focus on meeting rooms and communal areas to emphasise the ambition and vision of the Organising Committee to local, national and international partners, stakeholders and sponsors.

Each floor is colour co-ordinated to assist wayfinding, and the Pictogram concept culminates at the impressive Boardroom - the only room that features all 17 (pictured above).



Andrew Stevenson of Tangent commented:

"We were determined to make a statement with Commonwealth House - one that reinforced the ambition of the Organising Committee, their Athlete Centred, Sport Focussed ethos and reflect the scale of the event - the largest event in Scotland's history.

"We are delighted with the outcome, and feel the space showcases Glasgow 2014 as an international event of the highest calibre."

Tangent worked with City Building, EVM and Space Solutions to ensure the highest quality production standards were achieved, on time and on budget.



You can find out more about  
the work of Tangent Graphic  
by visiting their website at -

[www.tangentgraphic.co.uk](http://www.tangentgraphic.co.uk)

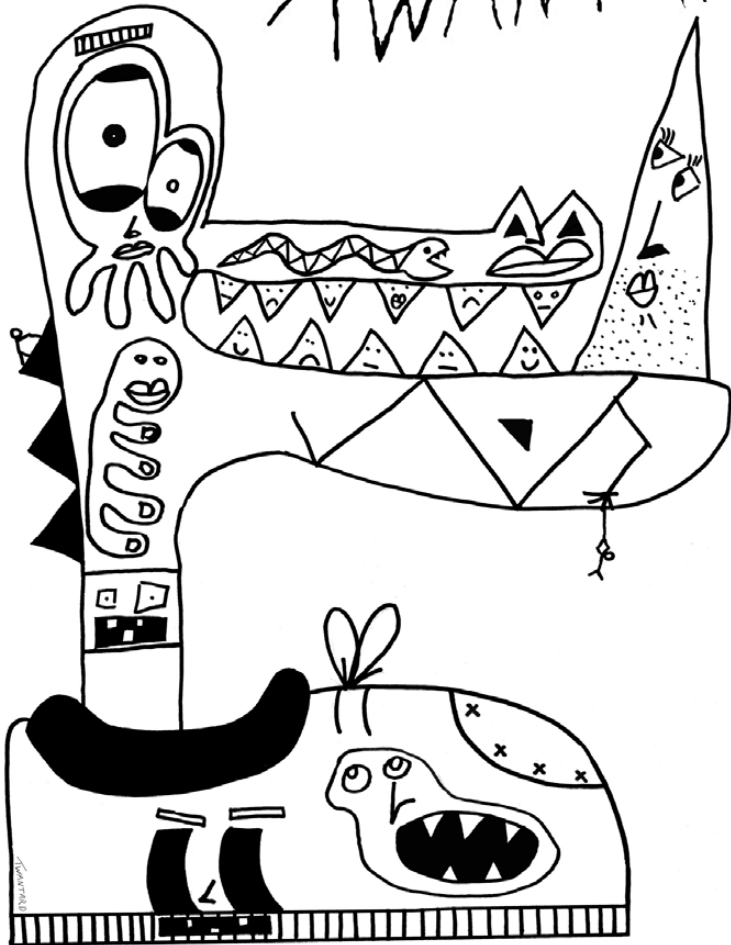
If you would like to learn more about the  
2014 Commonwealth Games then head  
over to -

[www.glasgow2014.com](http://www.glasgow2014.com)

# tangent

Brand Identity & Art Direction

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# Bronwen Hyde

## What inspired you to become a photographer?

It was initially more of a detour. When asked at a very young age what I wanted to be when I grew up, being a big fan of Madonna and Culture Club, I stated proudly I wanted to be a pop singer. However, it didn't take too long before I realised my vocal skills were not up to the task, though I'm sure my sometimes prima donna behaviour would have gotten me far...

Playing piano, saxophone and clarinet whilst at school, music still seemed to be my calling, though the acting world also drew my interest.

Over the years I was exposed more and more to film and photography, and though I have no natural skill with other visual arts, like illustration or painting, photography suddenly became the way in which I could realise the visual ideas I wanted to express, and after a short period it became clear that this was what I had a passion for.

## Was there an individual that particularly inspired you to begin to hone your craft?

There have been so many and varied inspirations over the years.

Probably my first influences were more cinematic than still photography. Directors like David Lynch and Alfred Hitchcock, and these are still strong influences for me.

In the latter years of high school I would spend a lot of time poring over photography and quality fashion magazines in the newsagent, buying the magazines that contained work that inspired me – black+white (Australian) magazine in its early days, Rolling Stone, Vibe. Through those magazines I was exposed to portrait photographers like Annie Liebovitz, David LaChapelle, Anton Corbijn, Mark Seliger, etc.

Once I hit college another world opened up which exposed me to wonderful talents such as Cindy Sherman, Jan Svankmajer, Peter Greenaway and Guy Maddin.

Not all of those influences are evident in the work I produce, but they constantly inspire me.



*Lady of leisure*



*Chrysopeleia*



Your recent work features a lot of portraits and particularly self-portraiture. What is it that appeals to you about that particular aspect of photography?

Self-portraiture initially served a purpose in allowing me to complete college assignments in the wee hours of the morning (when I usually tended to be most inspired) and at short notice. I didn't need to coordinate with a model or friend to sit for me. I could express narrative and emotional ideas; and especially as they were often quite personal, introspective ideas, it seemed more appropriate to use myself as a model.

Over the years that has remained a freedom I enjoy, as often I will still shoot on a very impromptu basis as the mood takes me, but it also allows me the opportunity to control and direct all aspects of my work: the concept, the setting, costumes, modelling, photography, editing, and post-processing. There is something quite

satisfying about being able to look at an image and know that you were 100% the creator of that work.

Within my series interior / exterior, I allowed my self-portraiture to become much more narrative and cinematically driven, and though some images are quite personal, I mix that up with fictions and characters and try to create scenarios outside myself.

In terms of portraiture, I enjoy photographing others mainly because I am drawn to a person. There may be something I find particularly fascinating about someone (I say 'fascinating' as my interest in photographing someone is not just about beauty – someone can be photogenic without being beautiful). I might have a concept that I think they would fit perfectly into, or I may just want to capture something about them that I find particularly appealing, and I want to show that to the world.



Landscapes also fill your portfolio of work and are very vibrant and well executed pieces of work.

Do you intentionally go out to capture a scene or do you just go with the moment?

The majority of my landscapes are incidental, in that I don't hunt out particular landscapes to photograph.

I have been a city girl for most of my life, and embrace that, but there are times when I just need to get out in the open and away from everything. Thankfully I have some wonderful friends who are willing to facilitate that and take me for day trips and road trips, as I don't drive myself.

We will often pick a place to head to, or just simply a direction to drive in, and will stop and start according to our desires. My companions

may also be photographers, but often they are just friends looking for a change of scenery for a day.

You can drive an hour out of suburban Melbourne or Brisbane in almost any direction and find something different, interesting and inspiring to photograph, and I enjoy doing just that.

However, my companions also have to be aware that they may end up spending an afternoon wandering around a country graveyard with me, or pulling over so I can photograph a creature who has met with a less than happy ending...





You recently relocated to the UK from your native country of Australia. How did you find the move and have you noticed any differences between the two countries attitude to fine art photography?

It's actually a bit strange to me that I've now been living in London for over 9 months. In some ways, because I lived here for two and a half years previously, it seems longer, but in other ways it seems a far shorter period.

Apart from the fact I'm a terrible hoarder (though I finally let go of a lot of belongings this time on leaving Australia) and a terrible packer (some things are straightforward to pack, but I have lots of random belongings), I have moved so many times that I find it relatively easy to just pick up and leave, if not always a stress-free experience.

As a child and teenager I resented moving so

much – the longest I have lived consecutively in one city or town is 7 years – but it is something that is now ingrained in me. The movement is exhilarating and refreshing, rather than daunting for me now.

In terms of the differences between the UK and Australian attitudes to fine art, I would probably have to say I am aware of very few.

I think both countries value art and demonstrate an interest in nurturing it; but in the end, for governments, in terms of funding, they can't always justify it and so the arts tend to take a back seat. I think what is appreciated by the public in Australia and the UK in terms of art is quite similar, and I think in most cases the definitions of art accepted by both countries are pretty similar.

From my experience the opportunities available in both countries are somewhat similar, though

often opportunities in the UK are seen as more prestigious because the UK art scene is seen as more established. For me, the advantage with being based in the UK is the access to a longer history of art, and the art and culture of other countries that are much more physically accessible from the UK than from Australia.

However, the internet is a great equaliser: it allows people to see my work anywhere in the world as long as they have an internet connection. And having access to an internet connection may or may not have anything to do with their financial status.

You recently undertook a residency at the Hospitalfield Centre for Art and Culture on the East Coast of Scotland. How did that come about?

I came across Hospitalfield when searching for opportunities to complete my interior /

exterior series within my application for the Toyota Community Spirit Travel Award, which I was shortlisted for in 2009. Hospitalfield were included on the ResArtis website, and it was exactly the sort of venue I'd been seeking to further this body of work.

The first year I contacted them (2008) they were in the process of reassessing how they went forward, but in 2009 they got back to me with details and approved my application for a residency there.

Though I was ultimately unsuccessful in my application for the Travel Award, I vowed I would undertake the residency one way or another.

As a consequence, I initiated a Pozible (formerly Fundbreak) project and successfully crowd-funded my residency at Hospitalfield in April / May 2011. I am forever indebted to those who contributed to that!





What was it like to be surrounded by so much varied creativity in such an enclosed environment?

Hospitalfield is really a wonderful environment.

Though I was the only longer term resident at the time, I was exposed to other artists undertaking workshops, leading workshops or undertaking 1 week residencies; film crews working on a short film in the building and the grounds; and the building, grounds, art collection and library.

There were also live music performances and lectures taking place whilst I was there, though I admit I was often caught up in my own work in the evenings, so I didn't take full advantage of this aspect.

As a fairly insular person when shooting, having full access to the buildings and grounds without worrying about who might wander past whilst you're doing a shoot was liberating.

However, I think I would enjoy returning at another time when there are other artists in residence, as working both individually and collaboratively there would add a further dimension.

Do you think that your stay has had an effect on your approach to your work?

I think it was a valuable experience in terms of letting go and allowing the work to flow.

Especially as the experience was crowd-funded, I initially felt a very heavy responsibility for not wasting a minute, and for a few days this made being there actually quite stressful.

I think once I took a step back and realised it was me who was placing that pressure on myself, not those who had contributed to me being able to be there, I was able to better relax and let the

location and the situation work upon me, rather than trying to force anything.

The whole point of location-specific residencies is to respond to the space, not to impose yourself on the space. Although I had an objective in being there in terms of completing my interior / exterior series, that didn't mean that this space was any different to my backyard, or a friend's house, or a landscape in the Australian bushland. It was more important that I respond to the space and environment within the context of the work I wanted to create.

Are there any plans for any future residencies?

Nothing concrete at this stage, but my residency at Hospitalfield has definitely reinforced my interest in seeking further residencies in future.

At this stage the places I would be most interested in undertaking residencies would be (in no particular order, and for various reasons, and most certainly not an exhaustive list!) Iceland, Berlin, various regions of the UK and the Republic of Ireland, the United States (New York City, Adirondacks, New Hampshire, New Orleans), Cuba, Venice, the Antarctic.

Is there a project that you are currently working on that you could share with us?

I'm never just working on one!

I'm currently trying to close off my interior / exterior series, putting the finishing touches on my book of the same name, to hopefully be available through Blurb by the end of the year.

I commenced a new series with the working title metanoia whilst undertaking my residency at Hospitalfield. That is still very much a work in progress.

I regularly participate in The Divine Diptych Project, a series of diptychs created by close

friends who met through Flickr; based on themes selected by a different member each round. I see a pattern forming is a current project I'm undertaking with a Brisbane writer, Simon Groth. Images colliding with text that we hope will lead to a lush coffee table book in the future.

### How do you approach exhibiting your work?

So far I've had two solo exhibitions, the first of my series alternate worlds, the most recent in 2010, a selection of my self-portraiture, under the title simulacrum.

I really enjoy exhibiting, and though I can show my work on the internet freely, for me exhibiting is still the ultimate goal. Having your work hanging in a gallery definitely has a different feel and a stronger impact than viewing it on a 15" monitor; especially with the varying quality and colour balance of the monitors your work is likely to be seen on.

If I could exhibit once a year or more often, I would, gladly. However it's a costly exercise: printing, framing, the space, commissions on sales, advertising, etc., etc. It's a large financial outlay without guarantee of recouping even half of that, and any unsold work can become a storage and transportation nightmare.

From my past experiences, I am enthusiastic about the possibilities of exhibiting in future, but also a bit more cautious and maybe a little sceptical.

I think if I were to deal with a rental space again, I would only do so where the artist handles all aspects and manages the gallery for the period of the exhibition, and therefore takes all responsibility for selling their work and retains 100% of the sales. It's a large investment of time and money, but at least you know you are getting what you have paid for. I think it is easy for a rental gallery (whether they call themselves that







or not) to be complacent about promoting and selling an artist's work if the rent is already paid. There is less incentive for them to really push your work.

I'm not certain that gallery representation is the answer either, but I would definitely look at offers if I received them.

I think the primary factor for me now in terms of exhibiting or representation is not to do anything that I don't feel 100% comfortable with.

If it doesn't feel right, then there is probably a reason, and I'd be better off waiting for another opportunity or creating another opportunity than to spend such a large amount of time and money on exhibiting in a way that doesn't best represent me and my work.

In terms of equipment, what is your current favourite set-up and are there any changes you would like to make to it to further enhance your work?

Beyond having a camera and a computer that can deliver the quality and features I need, equipment is not such a big aspect of my work.

I currently use a Nikon D700, which I upgraded to with my move to the UK, along with a wireless remote and a tripod when shooting self-portraits. But beyond that, my set-ups are usually extremely simple.

I rely heavily on and love natural and ambient light. I don't own any sort of professional lighting; I don't have a studio. I don't even own a reflector!

Often natural window light will be something that captures my attention about a space or a location and will inspire images, and I love working



with that. From time to time I am conscious of the limitations of my skills with Photoshop, however in some ways I am content with these shortcomings as it prevents me becoming lazy in capturing the original image to the best level and then 'fixing' it in Photoshop.

I think there is a definite place for post-processing, and from time to time I will create something quite different from the original image, but generally my use of Photoshop is to enhance an image, not to completely renovate it.

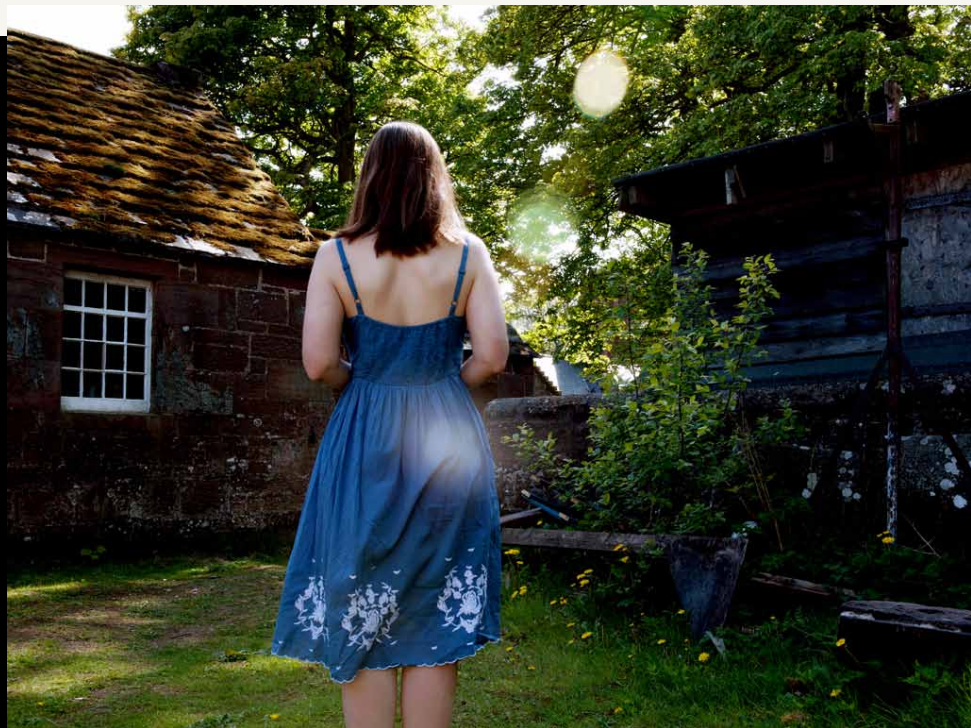
What does the future hold for Bronwen Hyde?

Definitely more photography!

Now that I'm feeling more settled in London, I hope that 2012 will bring me opportunities to exhibit my work here. I hope to continue to grow and develop my work and dedicate more of my time to photography and less of my time to my day job.

If I have any say in it, the future will hold more residencies, travel, inspiration, collaborations, and potentially experimentation with other mediums, like video.

[www.bronwenhyde.com](http://www.bronwenhyde.com)



## Re-task it...

### tough iPad bag

Recently my trusty old courier bag gave up the ghost after many years of use and abuse and I needed a replacement to help cart about the vast amount of kit that I seem to need to drag along with me to client meetings and the like.

So, like many have done before me, I sat down and had a surf through the myriad of bags available online and quickly became disappointed by the selection on offer. Every bag seemed to lack individuality and many of the practical features of my former travelling partner:

On the point of settling for a compromise I decided instead to tap in the dimensions of the old bag and see what came up and within seconds I was looking at the ideal solution for my needs... a US military claymore mine bag!

This practical and multi-purpose bag which can be worn as a standard shoulder bag or carried with its heavy duty grab handle.

The bag has one large main compartment that comes with a covered robust zip closure, a drainage hole and three different internal pockets. There are two vertical pockets with velcro closing and one roomy nylon mesh pocket with velcro closure flap inside.

The bag can happily accommodate my iPad, camera,

gorillapod, sketchbook, tape measure, pens and pencils with plenty room to spare.

If you have re-tasked something that you would like to share with others, then please email use at [info@twohundredby200.co.uk](mailto:info@twohundredby200.co.uk) and we may feature it in our next issue.





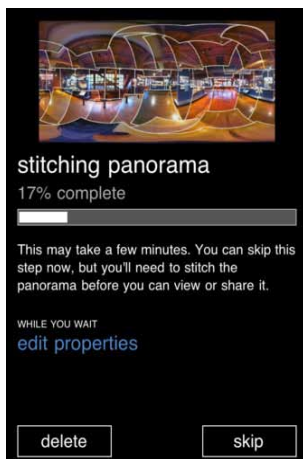
# Photographic Apps

## We love snapping pics

The 200 team love photography apps especially those with a little twist.

Over the last two months we downloaded and tested lots of different apps each claiming to give your imagery to extra punch.

There were some surprises and many disappointments but after many hours snapping pics of each other we managed to put together our top ten photography apps that we think are the best available on the app store.



### Photosynth

A great panorama creation app that both captures and allows you to share interactive panoramas.



### Photoshop Express

This app from Adobe lets you use simple gestures to quickly edit and share photos from your iOS device.



### iMotion HD

iMotion HD is a fun, intuitive and powerful time-lapse and stop-motion app for iOS.



### Hipstamatic

Brings back the quirks of shooting old school but gives you the ability to swap lenses, film, and flash settings all with the swipe of a finger.



## Halftone

Halftone adds an aged halftone-style printing effect to photos to give them a unique, vintage look.



## Instagram

A free, fun, and simple way to make and share great photos on your iPhone and we love it.



## Tiltshift Generator

A indispensable app for all those who like fashionable toy camera style pictures.



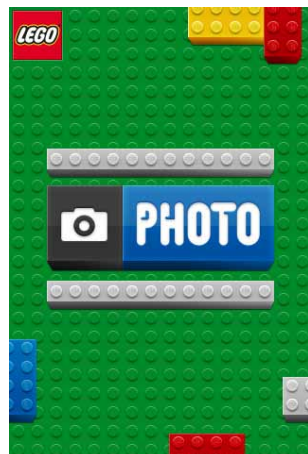
## Slow Shutter Cam

Lets you capture a variety of amazing slow shutter speed effects that you only thought you could get with a DSLR.



## Camera+

This app enhances the performance of almost every aspect of the device camera and a must have in our view.



## Lego Photo

Immortalize your favorite things and those special moments in LEGO form. Kids young and old will love it!

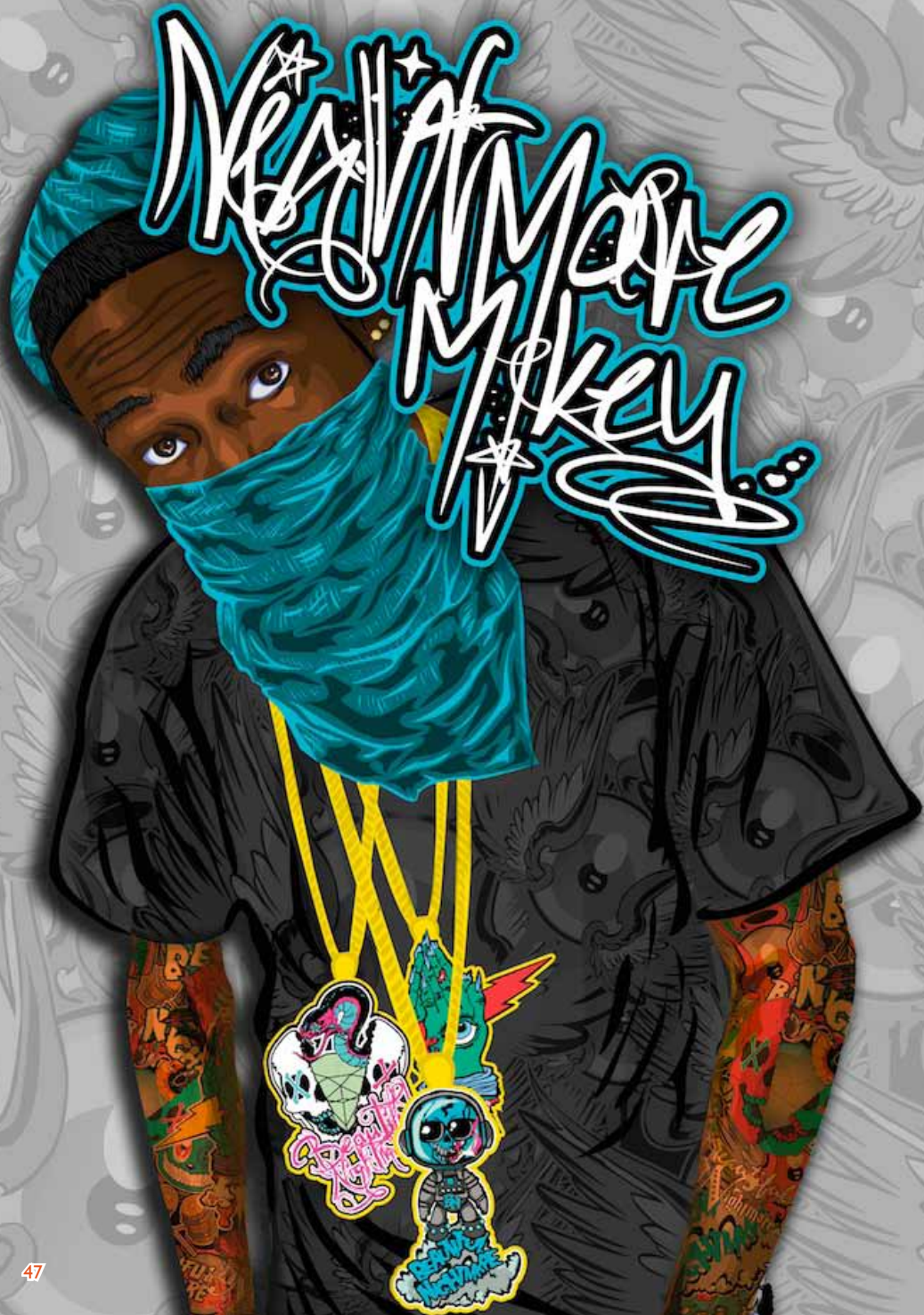


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# Nasir Mike





### What inspired you to become an artist?

Comics and graphic novels are probably how I first introduced myself to artwork. I was always too short or skinny to play sports and all that other stuff so instead my activities involved video games and collecting comics.

My friends and I would see who could draw certain characters the best from our comics and kept the drawings in binders protected by plastic sheets. Once people realised I knew how to draw I was then sketching up all kinds of stuff for them. I was happy at the fact that they wanted my art so I never stopped.

### Was there an individual that particularly inspired you at that time?

Ha, yeah as cliché as this may seem, my parents, I guess after years of me drawing on everything,

sketching in my school textbooks and getting paint all over their floors, they suggested that after High School I go to College for some type of art or design course.

At first I thought they were joking, not about college, but about me studying art. They weren't and I guess they knew it was the only thing I was passionate about and now I have a degree in graphic design so that was cool.

### Your artwork is really vibrant and sharp, could you describe your technique for producing it?

Thanks, I am kinda all over the place with my creative process. The majority of the time it starts simply with sketching some random idea I have locked inside of my head and the pencil is the key to those locked away thoughts.

My computer would probably be the quarantine



center those thoughts have to pass through before they can be released to the world. After the sketch I start inking then I erase my pencil lines so my ink lines are easily visible, scan my images at high resolution and then I begin vectoring using Adobe Illustrator making sure all of my layers are exactly where I need them.

You have developed a very distinctive vector based style, what draws you towards to creating vector art?

I love anything and everything detailed. I've always thought the more details, the more patience you need and the more time and effort it looks like you put in your piece.

I'm not saying you have to go crazy all the time but detail is definitely what attracts me to a piece of art. If used correctly, vectoring allows me to achieve the detail that I need in my pieces.

Also, vectors can be printed to any size and almost on any surface which is sweet.

Your work covers everything from skateboards to clothing through to wall art.

What is your favourite type of work?

As of right now my favourite type of work to produce are skateboards. I guess because of their limited space you have to really think about the layout of the design.

They have been the most challenging objects to design but also the most fun.

You accept commissioned projects, how do you feel about working for a client instead of yourself?

I do accept commissioned projects but only projects I will be comfortable working on which makes for easy communication between myself and my client.





I find it much more fun and gratifying when designing something for a client, It's a great feeling bringing someone else's vision to life using your talents.

As for myself I already know what I am looking to achieve when I start a project so it's not quite as challenging as doing something for someone else although it's still fun because I get to experiment.

You have your own line of branded merchandise available under the name of Beautiful Nightmare Clothing.

What made you move into that area and were there any surprises?

I always felt like nobody was going to support me the way I could support myself so after college I started Beautiful Nightmare and began locating companies that would produce my work. I then started purchasing trademarks and different types of licenses.

Initially, the biggest surprise was how expensive things can get when handling business but after I saw people were interested in my artwork I had to figure out different ways to bring it to them.

Do you exhibit your work?

Yes I do, I send my pieces to different galleries for different themed shows but the majority of the time I usually exhibit my work through a gallery in Washington D.C called Art Whino.

Have you any projects you are working on at the moment?

Yes I am working on a series called "Tales From the Dark side". It's going to be a weird pop culture series based on the bad guys in Star Wars.





In terms of equipment and technique, what is your current favourite set-up and are there any changes you would like to make to it to further enhance your work?

Right now I am working on a 24" iMac with a 24" cinema display connected, an 18 x 24" Wacom Intuos 4 tablet, Adobe Creative Suite CS5 Premium and my pens and pencils.

One day I hope to upgrade to the Wacom Cintiq 21ux G2 graphics tablet with interactive pen display and upgrade to a 27" monitor but that's just a fantasy right now.

What does the future hold for Mikey G?

Art art & more art, hopefully I will holding my first solo show soon. It's been so busy I haven't really had the time to plan it.

Other than that, I am just going to keep releasing projects and hope everyone continues to support me.

[www.nightmaremikey.com](http://www.nightmaremikey.com)





# EXPO- SURE

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# Jennifer Evans

## Photographer

California ~ London ~ Uruguay  
[www.jennifer.evans.carbonmade.com](http://www.jennifer.evans.carbonmade.com)  
[jle\\_designs@yahoo.com](mailto:jle_designs@yahoo.com)

'The last of the time zero days' is not just a project, or an idea, but an exploration and research into the dying format of polaroid and the final days available to use this incredible stock of film. The expired stock of the polaroid film 'time zero' produces something entirely unpredictable and in a way not of this world. The chemical corruption, subject matter and capture of light makes these images portray a mixture of emotions. They can be melancholic, yet some what anarchic, and tell a story of death and life at the same time.

This concept of the death of polaroid along with the knowledge of the deterioration process allows me to play with the unknown and capture the magic in the surrounding world. Instant dreams become realities and with camera in hand, travelling the globe, I am painting you a picture with light.













# St.Clair Castro

## Artist

USA

[www.stclaircastro.com](http://www.stclaircastro.com)

[www.behance.net/stclaircastro](http://www.behance.net/stclaircastro)

[stclaircastro@gmail.com](mailto:stclaircastro@gmail.com)

Titles:

Death Es Muerte

Bebe Fumar

Since We've Been Wrong

ZIM

Feral



stclair castro 2011

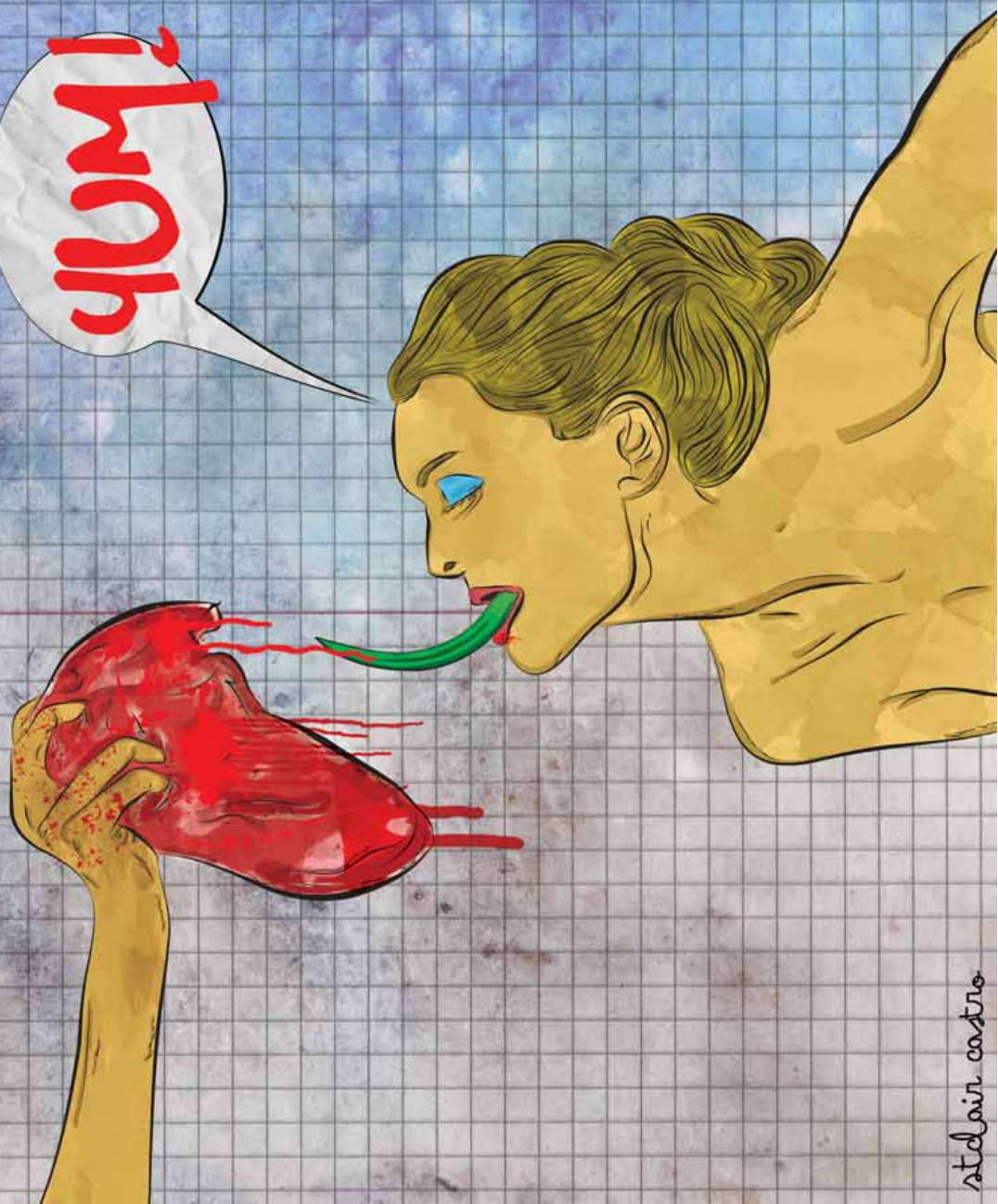








YUM!



stclair castro

# Craig Ennew

## Illustrator

UK

[www.craigennew.co.uk](http://www.craigennew.co.uk)

[ennew@yahoo.com](mailto:ennew@yahoo.com)

Titles:

Croydon -

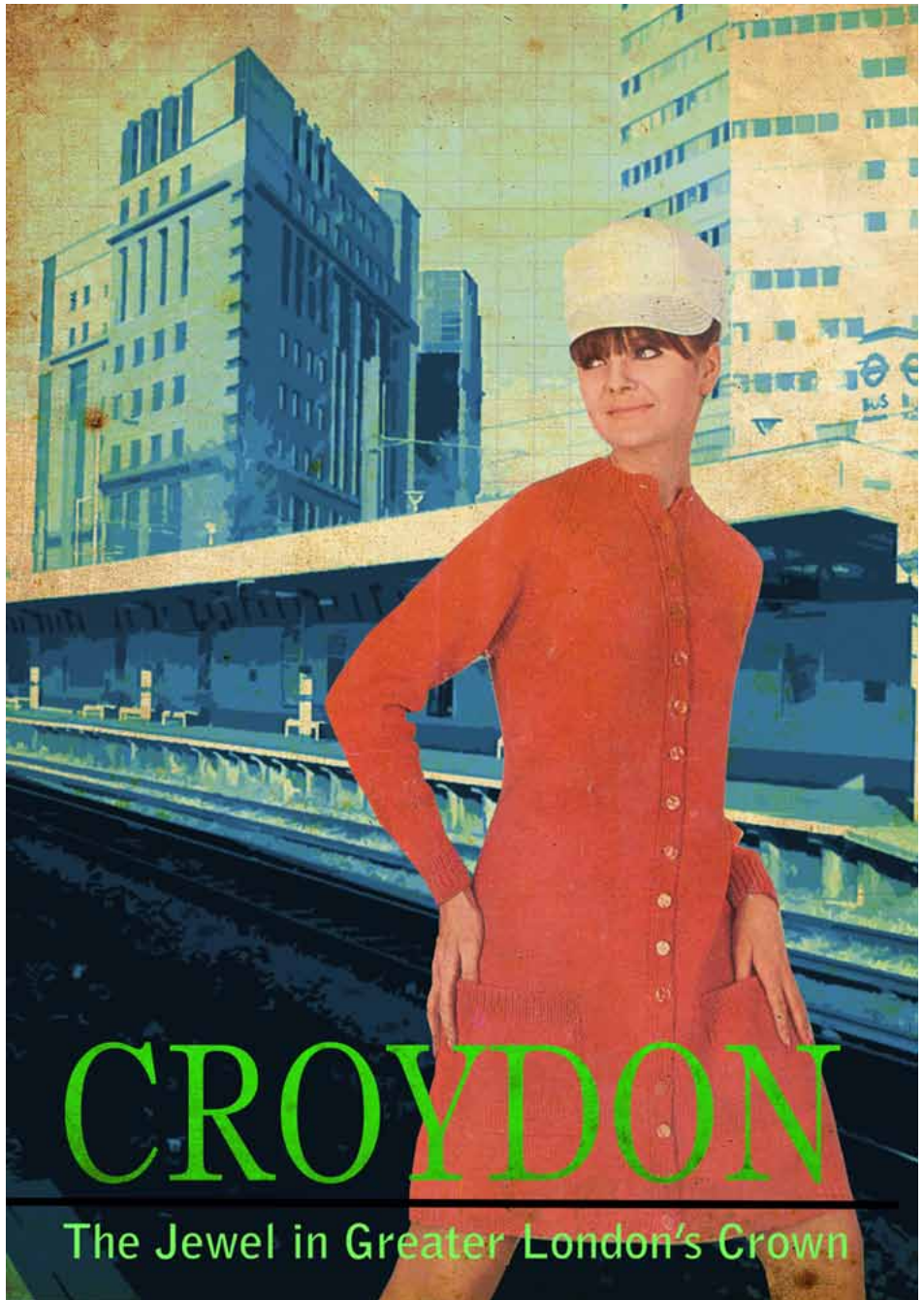
One in a series of prints called 'Crap Towns' - a nod to the travel posters of old with a tongue-in-cheek twist!

Keys to the City -

An print dedicated to the memory of all those affected by 9/11 ten years on...

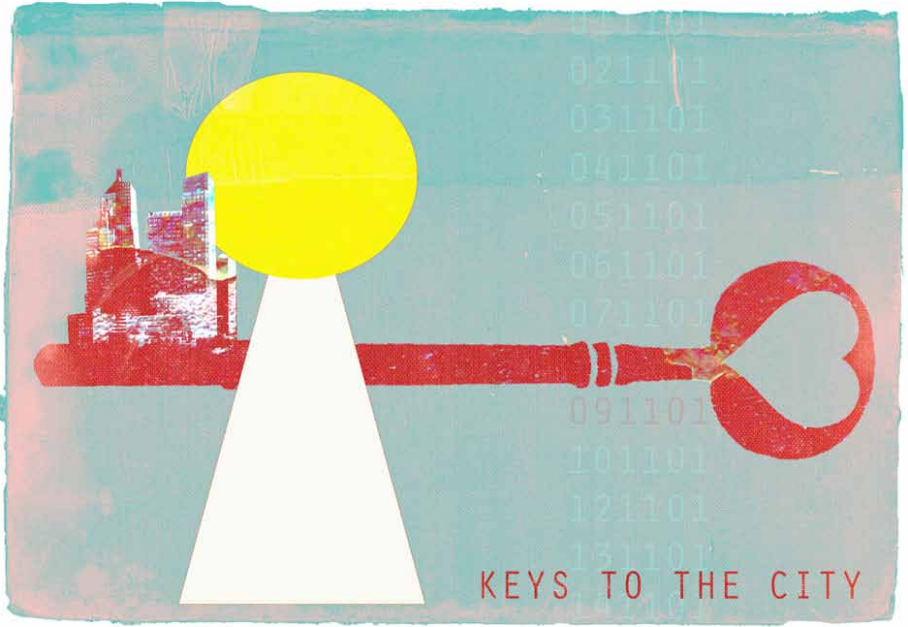
Do your bit! -

Part illustration, part collage, this image captures my interests in all things vintage, trying to rouse up a bit of Dunkirk spirit for the modern age!



# CROYDON

The Jewel in Greater London's Crown



KEYS TO THE CITY

Do Your Bit!



# Donald Makin

**Mobile Photographer**

UK

<http://emotionalshorthand.blogspot.com>

[djm890@gmail.com](mailto:djm890@gmail.com)

Taken with a Samsung Galaxy GT190000











# Past Issues



Past issues are also free to download at [www.twohundredby200.co.uk/pastissues.html](http://www.twohundredby200.co.uk/pastissues.html)

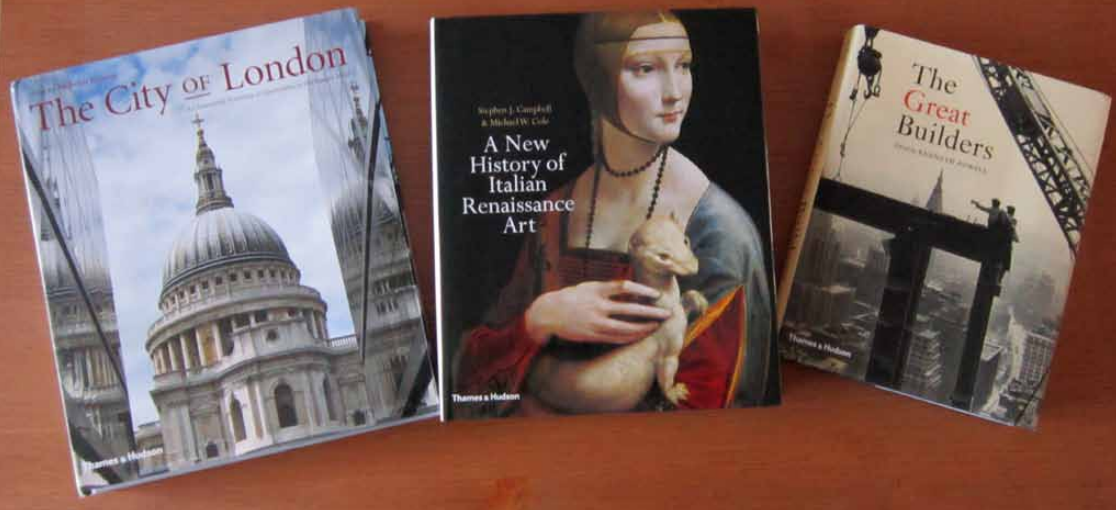
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[www.twohundredby200.co.uk/editorial.html](http://www.twohundredby200.co.uk/editorial.html)



## The City of London

### *Architectural Tradition & Innovation in the Square Mile*

A fascinating architectural title from Thames & Hudson, full of specially commissioned photographs and carefully sourced images from the London Metropolitan Archives of the buildings located in the Square Mile.

There are over 500 illustrations within the book which anyone with an interest in architecture will enjoy greatly.

Thames & Hudson  
ISBN 978 0 500 342770  
[www.thamesandhudson.com](http://www.thamesandhudson.com)

## A New History of Italian Renaissance Art

Thames & Hudson has a long and successful record of producing high-quality and informative fine art reference books and this heavy weight title does not let the side down.

From the well researched copy to the carefully reproduced artwork, the quality of the content is stunning and is sure to please even the most discerning of art historian and student alike.

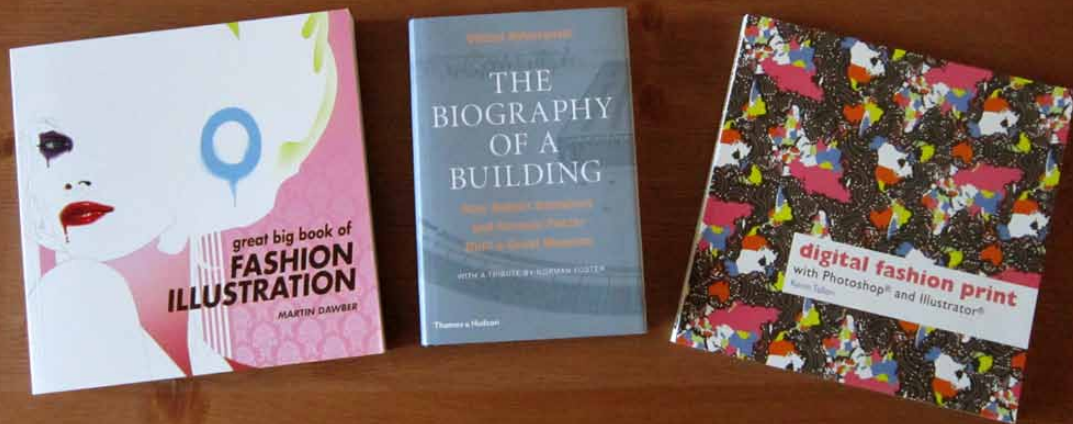
Thames & Hudson  
ISBN 978 0 500 23886  
[www.thamesandhudson.com](http://www.thamesandhudson.com)

## The Great Builders

This exceptional well-produced title takes a look back at the work of forty architect/engineers who have been widely recognised as the pioneers of modern design and technical innovation in building development.

The content covers over 700 years of experimentation, challenges and unique creations and through in-depth biographies it manages to bring to life the many remarkable characters, and their work, to life in a hugely engaging way.

Thames & Hudson  
ISBN 978 0 500 251799  
[www.thamesandhudson.com](http://www.thamesandhudson.com)



### Great Big Book of Fashion Illustration

Fashion illustration is a subject that is close to the hearts of a few of 200 team and when this title arrived in the studio for review there was a mad dash to get first look at it.

The title is packed with over 1000 high quality illustrations sourced from across the global fashion scene. Digital, traditional drawing, collage, photographic and painted imagery are all covered throughout this well presented book. For fashion designers, illustrators and artists this is a valuable sourcebook that should be on their studio wish list.

Batsford  
ISBN 9781849940030  
[www.anovabooks.com](http://www.anovabooks.com)

### The Biography of a Building

*How Robert Sainsbury and Norman Foster Built a Great Museum*

This is the remarkable inside story behind the design and building of the Sainsbury Centre for Visual Arts which was created to provide a home for a vast private art collection by Norman Foster.

The book is a entertaining and informative read for architects and artists alike as it covers every aspect of the project and includes many illustrations of the artwork as well as plans and images of the museum itself.

Thames & Hudson  
ISBN 978 0 500 342763  
[www.thamesandhudson.com](http://www.thamesandhudson.com)

### Digital Fashion Print with Photoshop and Illustrator

Textile pattern design is something of an art and can be very tricky to execute well for someone new to the process and this title from Kevin Tallon, provides a series of easy-to-follow step-by-step instructions on how to create digital pattern work for professional production using Photoshop and Illustrator.

Also contained within the book there is also a showcase of work produced by some of the most respected contemporary print designers from across the industry. A must have title for those involved in textile design.

Batsford  
ISBN 9781849940047  
[www.anovabooks.com](http://www.anovabooks.com)

# EVENTS & EXHIBITIONS

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# Daniel Buren

Until 14 January 2012

Lisson Gallery, London will be the subject of an intervention this November by Daniel Buren, France's most influential living artist. For over forty years Buren has examined the role of the gallery as a supposedly neutral space.

Buren creates "works in situ" which "open a space for distraction" by working within the context of existing architectural, spatial and social elements.

The show at Lisson will be his first solo exhibition in the UK since 2009.

Widely respected for spearheading an epoch in the presentation of art works, Buren's work predates the profusion of site responsive art commissions which have today become an accepted norm not just in the art world but in urban design and the public realm.

In 1969 Buren illegally plastered the streets of Bern, Switzerland with striped posters as a public intervention in response to an exhibition, *When Attitudes Become Form*, to which he wasn't invited.

The artist was arrested for installing art works on public property, which decades later would be in the highest demand from public commissioning bodies from Paris to Tokyo and New York, making Daniel Buren one of the world's most revered living artists and a driving influence on contemporary art.



*Work in situ, Modern Art Oxford, 2006.*  
Photo Stephen White © Daniel Buren and Modern Art Oxford

It was Buren's critical analysis of painting, attempting to refine the act to an elemental form that led him to find what is now a trademark "visual tool", the use of 8.7cm wide white and coloured vertical stripes. He employs this tool across canvas, posters, Plexiglas, aluminium and architectural elements, experimenting with light, colour and reflection.

Buren explains "The visual tool is no longer a work to be seen, or to be beheld, but is the element that permits you to see or behold something else".

Buren's major public interventions can now be seen worldwide at locations. Few artists are invited as regularly to take part in major international exhibitions as Daniel Buren.

Recent exhibitions include works in situ at The Turner Contemporary, Margate and a joint initiative between Mudam, Luxembourg and Centre Pompidou Metz, France.

Often controversial and always subversive, at the age of seventy three Daniel Buren will appropriate the space at Lisson Gallery in way that can not and will not happen in any other space and at any other time.

Gallery Address: Lisson Gallery: 29 Bell Street, London, NW1 5DA  
Opening Hours: Monday-Friday 10am-6pm, Saturday 11am-5pm  
Tel: + 44(0)20 7724 2739

# Lost in Lace

Until 19 February 2012

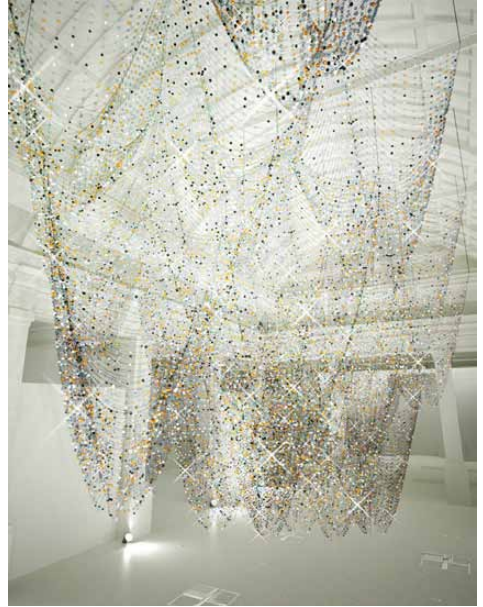
An ambitious exhibition featuring large-scale, theatrical and visually stimulating lace-inspired work has organised by a professor from the University for the Creative Arts (UCA). Professor of Textiles, Lesley Millar MBE, has brought together 20 leading international artists for Lost in Lace which explores textiles and space at Birmingham Museum & Art Gallery (BMAG).

Lesley said: "Lost in Lace is a unique opportunity to see exciting, international work that will make you think about lace in a totally different way.

"I have had a fascination with the relationship between textiles and space since I organised an exhibition called Textural Space in 2001 so I was delighted when I was invited to curate a similar exploration in the 1,000 square metres of The Gas Hall at BMAG.

"The large space has provided the perfect setting for an exhibition of large scale works developing ideas of fluid and ambiguous descriptions of space.

"I think the public will be mesmerised by the sheer scale of the works, both in ambition and in outcome - for example, Atelier Manferdini's 'Inverted Crystal Cathedral' is created from 1,000 kg of crystal, 600 strands of which have been donated by Swarovsky - it will be breathtaking." The exhibition is the outcome of a three-year research project for Professor Millar, who is based at UCA Farnham.



"I have spent the last 36 months in libraries, museums, visiting artists, designers and architects - talking, talking, talking," she explained. "I was slowly able to put together an international cohort of practitioners who are using lace patterns, structures and the cultural understanding of lace in a trans-disciplinary manner to investigate how we negotiate thresholds and boundaries."

Produced in partnership by BMAG and the Crafts Council, the exhibition brings together both leading and emergent artists and makers - many of whom will be exhibiting in the UK for the first time. BMAG will also be displaying its own historic lace collection for the very first time with new research by UCA PhD student Gail Baxter. Visitors will be able to see different types of lace and find out about its history.

Gallery Address: Gas Hall at Birmingham Museum & Art Gallery,  
Chamberlain Square, Birmingham B3 3DH

Website: [www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)



*After the dream by Chiharu Shiota.*



*Moucharabieh + Jardin de lit, lit de jardin by Annie Bascoul.*

# Badlands

Until 3 February 2012



*Nicholas McLeod, Digital Hardcore, 2011, 40x46 cm, Acrylic and oil on paper, courtesy the artist and EB&Flow*

EB&Flow present an exhibition of new work from Threadneedle Prize 2011 nominee Nicholas McLeod. McLeod's meticulously painted sinister landscapes of abandoned places, wastelands and crime scenes employ a sense of power and energy.

McLeod's work investigates how a quotidian setting can easily become threatening; fictional scenes indicate that some event has taken place, or is just about to, but nothing is explicitly revealed. In depicting abandoned clapboard houses, disused water parks and remote farms, a general atmosphere of darkness and unease is apparent although not prescribed. Badlands was created using source material gathered from films, documentaries and the internet as part of

McLeod's ongoing documentation of contrastingly banal yet ominous crime scene images. McLeod's paintings often create a mood of isolation and all of his works are noticeably absent of human form and habitation.

The crux of the image is built up using acrylics; oils are then applied creating visual tension as the image distorts and destabilises. In *Hunting Ohio*, sections such as the trees are defined vividly in acrylic. This intricacy works alongside parts more chaotically applied. In all his work, McLeod uses paint in many different ways; pouring and flicking, spitting at the canvas and pushing directly into the paint with tools such as trowels, sticks and brooms to create a textured surface.

Gallery Address: 77 Leonard Street, London, EC2A 4QS

Opening Times: Tuesday - Friday 10- 6pm, Saturday 1-5pm and Monday by appointment only

Nearest tube: Old Street



# Sarah Strang

Until 18 February 2012

Artist Sarah Strang has collaborated with rough sleepers for her first exhibition as Artist in Residence at Union Chapel. *Movement in Sleep* is an installation depicting a strange imagining of a bedchamber in the hidden interior of the chapel's tower:

The normally inaccessible and unused space of the tower becomes a strange imagining of a bedchamber, festooned with a multitude of blankets gathered from lives just beyond its walls. Bedding from London's homeless has been stitched into a series of quilts which are draped from the rafters in the chapel's tower framing the artist's bed below with vast swaying walls of fabric.

Via cameras mounted above, visitors to Union Chapel can view the installation and each month, a limited number can go on an artist led climbing tour to ascend the tower:

A response to Union Chapel's work with London's homeless, the installation is intentionally voyeuristic, yet the curtains of fabric both keep in and keep out unwanted worlds - much as we both see and don't see London's homeless.

As Union Chapel's artist in residence Sarah will spend a year engaging with a range of issues presented to her by the local community, examining the interface between the community, Union Chapel and the values inherent within it.

Gallery Address:  
Union Chapel Tower,  
Compton Terrace, London N1 2XD

Opening Hours:  
Wednesday to Sunday  
12pm- 4pm

Nearest tube: Highbury and Islington



# Art Rocks: Contemporary Jewellery

Until 30 January 2012

Shizaru is pleased to announce Art Rocks: Contemporary Jewellery, an exhibition of ten designers curated by international jewellery specialist Joanna Hardy.

Featuring some of the world's most inventive jewellers, the exhibition includes established names and emerging talent. The exhibition exemplifies the gallery's innovative programme and celebrates handcrafted pieces of jewellery by positioning them as works of art.

Selected by curator Joanna Hardy as examples of distinctive and highly original voices from within

the industry, the exhibition explores the tale of creativity and craftsmanship behind each intricate piece of jewellery. It also highlights the vast potential and diversity of contemporary jewellery and its rightful alignment with the world of fine art.

Joanne commented: 'Jewellery of great craftsmanship, design and originality has always been my passion. I believe jewellery should reflect the wearer's individuality but to find well made, unique jewels is often not easy. These ten jewellery designer/makers, some of whom are established master craftsmen and others that are emerging or have never showcased in the UK before, have this talent. This exhibition puts jewels on a platform where they can be appreciated as wearable art.'

Gallery Address: Shizaru, 112 Mount Street, Mayfair, London, W1K 2TU  
Opening Times: Tuesday- Saturday, 10am – 6pm

Website: [www.shizaru.com](http://www.shizaru.com)

# Carmen Herrera

Until 3 March 2012

Lisson Gallery recently announced an extensive survey show of works by Cuban artist Carmen Herrera. Her most comprehensive European exhibition to date will include paintings from the 1940's through to the present day, with a selection of previously unseen works and others shown in the UK for the first time.

Now recognised as a pioneer of geometric abstraction and Latin American Modernism, Herrera's compositions are striking in their formal simplicity and heavily influenced by her architectural studies at the University of Havana. Combining line, form and space; the geometric division of the canvas with shapes or lines complemented by blocks of colour, form the structural basis for each work.

Often comprising just two colours, forms are put into vivid relationships recalling the inherent two-dimensional features of painting whilst conveying an intense physicality.

Recognition came late for Herrera who sold her first artwork at age 89. After six decades of very private painting, Herrera's work was exhibited publicly and she was instantly recognised as a pioneer. Quickly prominent collectors began adding her works to their collections.

Since coming to the attention of art historians and collectors her paintings have joined the



permanent collections of several institutions including the Museum of Modern Art New York, the Hirshhorn Museum, the Walker Art Center, El Museo del Barrio in New York and the Tate Modern.

The exhibition at Lisson Gallery is only one of only a handful of exhibitions to have featured the artist in a career spanning over six decades.

Gallery Address: Lisson Gallery, 29 Bell Street, London, NW1 5BY  
 Opening Times: Monday-Friday 10am-6pm, Saturday 11am-5pm



I'M NOT CLEAR IN MY MIND

PISS OFF

AND

WASTED

RAW

NEWCASTLE  
SERVE  
550ml

I'D SEE ONLY THE WHITE HOT METAL

NOTHING, BUT A SMILE,  
CAN LAST FOREVER.

I'VE GOT NO WAY OF GOING

GIVE ME THE  
FUCKING  
MONEY!

OR I'LL  
SHOOT  
YOU!

I'M GOING  
TO GET SOME  
CIGARETTES  
...

"I HEARD THAT  
PASADENAS  
RADIO ON THE  
MORNING. I  
REALLY  
SAW"

WHY, WHERE  
ARE WE GOING  
TO PUT IT?

Sod  
off  
grandad!

WHAT  
IN YOUR  
PANTS!

ing to  
planet. No  
thinks his  
missary, yo





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