

# The One Stop Creative Agency

twohundredby200 is a multi-disciplinary design studio specialising in graphic & web design, promotion, marketing and the creation and building of brands.

We create work that excites, inspires and most importantly meets the needs of our clients.

Our team love all aspects of design and enjoy injecting some humour and surprises into our work.

If you have a project that needs that something extra then get in touch with us via [info@twohundredby200.co.uk](mailto:info@twohundredby200.co.uk) or call us on +44 (0)1383 417667.

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## Issue 7

Welcome to issue 7 of the twohundredby200 magazine. This issue has had a wealth of stunning contributions making it full of summer energy and innovation.

We have a look at the new £27m Mary Rose museum which recently opened it's doors in Portsmouth and has been heralded as a truly significant milestone in the ship's 500 year history.

Illustrator Rebecca Hendin unveils her biggest-ever illustration commission on page 17 and on page 36 illustrator Felicity Price-Smith guides us through her final year project creating some beautiful illustrations for a coastal trail.

As some of regular followers will have already noticed, the twohundredby200 online shop has changed drastically over the past few weeks.

The twohundredby200 shop has now been fully integrated into our main website making it even easier for our visitors to browse the creative work on sale and to mark this next step in it's development, we have a special offer on page 31 as a thank you to our readers.

In issue 8 we will be featuring some creative hand-made projects so if you have something that you would like to show our other readers then please get in touch.

Cheers

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# Creative Art For Creative People.



## Limited Edition Art Prints & Posters

twohundredby200 has opened an online art store with the aim of helping to support and promote creativity in the UK. The store stocks a range of strictly limited edition screen prints created by some of the UK's top illustrators, designers and street artists. Visit our website to find out more.

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

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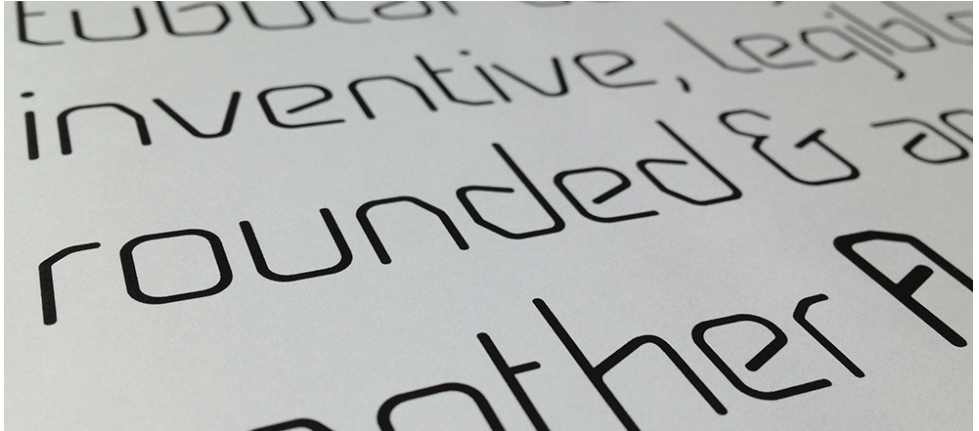
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## Typography News - Anglepoise Font Launch



Celebrated illustrator, designer & artist James Marsh continues to extend his collection of unique typefaces with the latest addition Anglepoise, a modern display face with a distinctly angular persona.

Anglepoise was released through Marsh's own ArtyType foundry, with the fonts available to try & buy online via [myfonts.com](http://myfonts.com)

The typeface comes in 2 weights, Light & Bold, in both standard and condensed widths. Anglepoise is a highly legible sans serif which incorporates two contrasting design elements, broad curves and rounded terminals offsetting the sharper & straighter sections to create a contemporary face with genuine character.

Marsh explains the rationale behind the inventively angled letterforms: "With initial thoughts of creating something tubular, I had in the back of my mind the kind of contemporary chrome furniture

that became ubiquitous throughout the 1960s and that concept remained with me throughout the development process. The font-styling idea worked out very well in this case, resulting in plenty of optional character variations for my chosen theme."

"On completion, I decided that the title 'Anglepoise' represented it perfectly. While looking up the word online and in the dictionary, I was surprised NOT to find it listed in either place as a singular word, particularly as it's a well accepted term, especially in design circles. Opportunistic as ever, I quickly appropriated the name for this font and would like to think I've introduced a new word into the English language accordingly."

Anglepoise styles cost \$29 each or \$69 for the family containing 4 fonts in desktop & web formats:

[www.myfonts.com/fonts/artype/anglepoise](http://www.myfonts.com/fonts/artype/anglepoise)

## New £27m Mary Rose Museum



The new Mary Rose Museum opened to visitors in May this year at Portsmouth Historic Dockyard – the very same dockyard at which the warship was built over 500 years ago.

The historic opening was marked by a symbolic event, following the journey of the ship's bell – the last artefact to be installed – in to the new Museum. The day-long event featured a host of Museum ambassadors including historians Dan Snow, David Starkey and presenter Sandi Toksvig.

Located just metres from Nelson's flagship, HMS Victory and the ships of the modern Royal Navy, the new museum provides one of the most significant insights into Tudor life in the world and from the new centrepiece to Portsmouth Historic Dockyard.

The Mary Rose is the only sixteenth century warship on display anywhere in the world. The ongoing £35 million heritage project to build the new museum and complete the current conservation programme on the ship and her

contents has received £23m from the Heritage Lottery Fund (HLF). The HLF has been an ongoing supporter of the Mary Rose and, in addition to its £23m investment, has awarded a number of other grants totalling £9.5 million over the past 18 years.

The opening marks 30 years since the year the hull of Mary Rose was raised from the Solent in 1982 and 437 years after she sank on 19 July. The ship sank in full view of King Henry VIII while leading the attack on a French invasion fleet during the Battle of The Solent.

The new museum finally reunites the ship with many thousands of the 19,000 artefacts raised from the wreck. The excavation and salvage of the Mary Rose created a milestone in the field of maritime archaeology and remains the largest underwater excavation and recovery ever undertaken in the world. Each object in the new museum – from human fleas to giant guns – was raised from the seabed and carefully conserved through a groundbreaking process that is still ongoing.

For the first time, visitors are able to see the facial reconstructions of seven members of the ship's crew based on forensic science and osteo-archaeology on their skulls and skeletons found at the wreck site. Faces are displayed beside the crew members' personal belongings, providing an insight into their status, health and appearance.

The new museum, led by Wilkinson Eyre Architects (architect) and Pringle Brandon Perkins+Will (architect for the interior), was built around the hull of the ship. The building takes the form of a finely crafted wooden 'jewellery box' with the hull at its centre and galleries running the length of the ship, each corresponding to a deck level on the ship. Artefacts are displayed in such a way to provide visitors with an insight into what these decks would have looked like moments before the ship sank.

The historical context of the ship is set and the mystery of why she sank explored. The *Mary Rose*, one of the first ships able to fire a broadside, was a firm favourite of King Henry VIII. Her first battle was in 1512 and her then captain noted she was 'The noblest ship of sail'. When she sank on 19 July 1545, she had just fired a broadside and was turning. Theories range from French fire to her being overweight with cannon and troops.

Her loss, and that of the estimated 500 crew (no more than 35 survived), was witnessed by the King from Portsmouth's Southsea Castle and deeply troubled the nation.

The science behind the ongoing conservation work and underwater tales of salvage is highlighted, detailing the world leading archaeology pioneered through the care of the ship and the painstaking work to discover more about Tudor life.

The groundbreaking building design has created a special environment to protect the unique and priceless 16th century artefacts and hull, and also displays them in a manner that enables visitors to experience the ship in the best possible way.

Conservation work on the hull is in its final phase in a 'hot box' with fabric ducts directing, in a highly sophisticated pattern, dried air at exact temperatures across all parts of the hull. Visitors will be able to see the hull through a series of windows giving different aspects over and around the ship. Once drying is complete in 4 to 5 years time the internal walls will be removed and the hull will be viewed through nothing but air – further enhancing the visitor experience and the connections between the hull and the artefacts.







The ongoing work with the hull and care of other artefacts requires visitor numbers and the environment to be carefully controlled. In order to achieve this tickets for the museum are time and date stamped. Visitors choose the time and date of their visit and can plan their day in Portsmouth and the Historic Dockyard visiting the Mary Rose Museum at the time on their ticket.

Visitors can explore the Mary Rose's connections across the historic city of Portsmouth. Not only was the ship built in the dockyard where she now rests, many of her 500 crew would have lived locally, the grave of the Mary Rose Sailor

is at Portsmouth Cathedral and King Henry VIII watched her sink from Southsea Castle.

John Lippiett, Chief Executive of the Mary Rose Trust said: "When the Mary Rose was raised from the muddy waters of the Solent in 1982, the founding members of the Trust had a dream to put the ship and her contents into a permanent museum. It has been a long and difficult passage since then to achieve this aim. The technical challenges of conserving the hull and 19,000 artefacts have been very considerable, and the funding challenges equally so. The dedication and determination of those engaged in this vital project

have steadily brought the dream into reality, and today marks a truly significant milestone in the ship's 500 year history.'

Lincoln Clarke, Chief Executive of Portsmouth Historic Dockyard said: "The opening of the Mary Rose Museum is a great moment for Portsmouth, its completion both putting the city and its Historic Dockyard firmly on the map as the place to explore British naval history and further underpinning the area's offering as a visitor destination. 500 years ago the Mary Rose was built in Portsmouth; today she continues to support people who live and work in the area by attracting visitors from around the globe."

Historian Dan Snow, ambassador for the new Museum said: "The story of the Mary Rose has fascinated people for generations. This tremendous new Museum housing together for the first time the hull of the ship and its many treasured artefacts will give us a sense of what life was like on aboard a Tudor ship like never before, helping to preserve the history of the Mary Rose for generations to come."

### Ticket information

There are two types of tickets for the Historic Dockyard.

An all attraction ticket includes the new Mary Rose Museum, HMS Victory, HMS Warrior 1860, National Museum of the Royal Navy, Action Stations and a Harbour Tour and adult tickets are £26; child £19.75; concessions £24.25 and family (2 adults/seniors and up to 3 children) £72.

Single attraction tickets for just the Mary Rose Museum cost £17 adult; £12.50 child; £16 concessions and £47 family

To book tickets:

[www.historicdockyard.co.uk/tickets](http://www.historicdockyard.co.uk/tickets)

For further information on the Mary Rose project:

[www.maryrose.org](http://www.maryrose.org)



## 'Beautiful Mind'- The First Neuro-Design Lab

The directors of Purpose recently announced their involvement as founding partners in a new company that will provide a unique resource for UK and global brands. Beautiful Mind, in collaboration with internationally acclaimed neuroscientist Dr Beau Lotto, brings together the latest knowledge in neuroscience, behavioural science and design thinking to offer brands a new way of looking at customer and client behaviours.

The company pioneers understanding of perception and applies it to create transformational experiences. Beautiful Mind will also produce its own innovative products, services and experiences informed by the combined intelligence of these disciplines.

Beautiful Mind recognises that the world is changing at pace and that for many companies this creates the need for constant innovation. Only in this way can they stay relevant, stay ahead and stay in business. The fuel for innovation is seeing differently and thinking differently. That is what Beautiful Mind does: helps businesses to see and think differently.

At the centre of Beautiful Mind's different world view is the belief that you need to ask good questions, different questions, to elicit transformational answers. This requires a shift in corporate thinking which typically looks for answers that improve efficiency. The Beautiful Mind team is skilled in posing questions that will stimulate creativity and create compelling new narratives for our brains to adopt in order to think (and behave) differently. Beau Lotto articulates this on the Purpose website at: <http://purpose.co.uk/2013/06/05/is-creativity-actually-creative/>

### The Approach

Through the collaboration of leading designers and its team of neuroscientists, Beautiful Mind creates

the opportunities to differentiate a business in a way that no other design process or business consultancy can. It enables brands and businesses to better understand the way their market and their audiences think and behave to deliver more compelling and relevant interactions with them.

They do this by uncovering the nuances of context, by asking better questions and challenging received wisdoms, using proven scientific research methods to identify new and often surprising truths. To facilitate this, they create 'spaces of discovery' to engage with clients and create appropriate and truly embodied experiences. By improving our understanding of context, and determining the reception of a brand's output, they enable that output to be re- moulded or adapted to have greater resonance. In this way, the application of neuroscience to foster an understanding of behaviours gives brands greater confidence to respond with distinctive and compelling creative solutions.

Clients are able to draw on three services: delivered talks, workshops and tailored primary research programmes. These three services can be accessed individually or together. They are the key to a process that has delivered inspiration and new ways of looking at markets globally through the likes of TED, Oxford and London universities, Google and the G8 summit.

The teams' neuroscientists create the research used by researchers. Beautiful Mind first helps clients to ask the right questions, then uses scientific methodologies to provide transformative answers. In the process, they are also dedicated to furthering scientific understanding of human and organisational behaviour. Through the involvement of Purpose, they are then able to turn these new discoveries into tangible, deliverable and surprising assets.

## A Tale of the Illustrator and the Teapot

### Elvis Swift Designs Crate and Barrel's 50th Anniversary, Limited-Edition June Teapot.

In celebration of the Crate & Barrel's 2013 50th anniversary year, the leading home goods chain released "50th & Forever," a collection of 12 limited-edition teapots created in partnership with renowned artists. For their June teapot, noted American illustrator Elvis Swift has reinterpreted the iconic Arzberg teapot, which is available in a signed and numbered limited edition of 200 teapots.

The inspiration for Swift's distinctive pen and inked illustrated "Dog & Cat" Arzberg teapot was radio personality Paul Harvey. Harvey was famous for spinning compelling yarns in his the "Rest of the Story" segments, in which he would pause at the climax for a commercial, and after a seemingly interminable time, provide the last details, closing with, "And now you know the rest of the story." "In the teapot's case one has only to turn the teapot around, or get up and walk around it, to learn the rest of the story," quipped Swift. "Anyway, dogs and cats always spin a pretty good yarn... like night and day, polar opposites, and who doesn't like either or both?"

As to his illustration style Swift, an inveterate doodler, took a ball of string or spooled wire as a guide to how simple lines might be arranged to portray something decorative. "The Bauhaus style Arzberg teapot itself is so beautifully elegant that I thought to use simple drawings to entertain tea drinkers without being too distracting."

"Since Crate and Barrel opened in 1962, the Arzberg teapot has been an icon of the brand," said Marta Calle, president and chief merchant of Crate and Barrel. "For our 50th Anniversary, we



are excited to launch this collection of teapots which honors our heritage and celebrates our ongoing commitment to great design."

Inspired by the Bauhaus school, the Arzberg teapot was originally designed in 1931 for the Arzberg porcelain factory in Germany. Years later, college student Gordon Segal, Crate and Barrel's co-founder, purchased one as a present for his mother. When Gordon and his wife Carole opened the first Crate and Barrel store in Chicago, in 1962, the Arzberg teapot held a special place among the timeless European designs chosen for their early collections. The Arzberg teapot remains a Crate and Barrel customer favorite today. Each signed and numbered limited-edition teapot retail for \$200 at [crateandbarrel.com/teapots](http://crateandbarrel.com/teapots).

#### Elvis Swift, American Artist

In a small town in the western United States, in the middle of the 20th century, Elvis Swift was born to parents of modest means. Little is known of his early years. As a young man, he was considered a dreamer, doodler, and layabout. Ironically, Swift emerged as an internationally acclaimed artist. His work has been recognized by the American Institute of Graphic Artists, Communication Arts, and the New York Society of Illustrators. The reclusive Swift spends most of the time working in his rock garden, and is rarely seen in public.

## Professionals exhibit their artistic ambition

A doctor, farmer, engineer and teacher have all been realising their creative dreams at the University for the Creative Arts (UCA).

The job-swapping professionals are some of the postgraduate students who are showcasing their graduate work at this year's MA Degree Show, MADE 2013, which runs from 23 August to 9 September at UCA Farnham's James Hockey & Foyer Galleries.

MA Fine Art student Jennie Jewitt-Harris, who is 51 and a doctor, said: "Art is something I've always been passionate about and it was always a lifelong ambition of mine to go to art school.

"Working part-time finally gave me the chance to finally see this through and I have found it challenging but very rewarding. The medical world has actually given me a lot of inspiration for my art.

"It's been difficult juggling work with my studies both, but well worth it. The research and practice have ended up taking me to all sorts of unexpected places, including a residency as part of the Cultural Olympiad last year, so it has opened doors as well as the mind."

Local farmer turned sculptor, Jaci Foster, 49, said: "Farming is a way of life, so, even when I'm meant to be off work and studying, I will have already checked the cattle and prepared injections before heading off to UCA for the day.

"The MA is really the first time I've had a chance to do something for me. It's the most focused learning that I have ever done and feel that I have been completely unpicked and reassembled but I have found resources within myself that I never knew existed and now feel I can stand on my own two feet and say I am an artist."



Sarah Sutherland, MA Course Leader, said "A Masters degree is a fantastic way for people of all ages to explore their passions. It is very rewarding to see students of all ages and professions follow their hearts and fulfil an artistic ambition.

"It's also very interesting to see how everyone has somehow incorporated their background experience and previous lives into their work."

MADE 2013 encompasses the nine MA subject areas at UCA Farnham, which range from Fine Art and Ceramics to Textiles and Animation. The variety of work reflects the vast array of experience brought to the group from their various backgrounds and cultures, as 25 of the students are from outside of the UK.

For more information visit:

[www.facebook.com/UCAfarnhamMade2013](http://www.facebook.com/UCAfarnhamMade2013).

MADE 2013 runs from 23 August-9 September 2013 at UCA Farnham's James Hockey & Foyer Galleries. It is open daily from 9.30 till 5.30pm and entry is free.

## Arjowiggins Creative Papers launches tactile paper



Curious Matter is a new, patented paper that provides a tactile experience like no other.

As surprising as its startling texture, richly matt and ultra-pigmented surface, is the fact that it is made from potato starch. The revolutionary paper is a complementary part of the multi-sensory Curious Collection brand, and the result of an eight-year quest by Arjowiggins Creative Papers' laboratories to create unconventional papers with unique creative qualities. Astonishing as alchemy, the mundane has been transformed into the beautiful.

The science behind this avant-garde paper is daring and inspiring too. In the same way that molecular gastronomy breaks down foods to reconstruct them in astonishing forms, the R&D team found a recipe that used the spherical particles of raw starch – a by product from the food industry – to form an arrestingly textured surface. The result is an up-cycled paper that hides its modest origins as industrial waste behind its sophisticated look and feel.



### Compelling and arresting

The qualities of this paper are difficult to describe but compelling and arresting. To the touch, it exudes the impossible fusion of sand and silk, while the colours are so uniform, so intensely matt, that your eyes seem to sink to infinity in their depth.

This paper that demands attention when you see it and is memorable the moment you pick it up. Wildly eccentric ideas

To express the new papers' creative potential, Arjowiggins Creative Papers has embarked on an adventurous artistic collaboration with designer Gary Card, a rising star of the London scene and fêted costume and set designer for Lady Gaga. He has used his wildly eccentric ideas to create an extravagant creature that is transformed from the earth by the hand of Man into an explosion of texture and colour.

The creature made from Curious Matter interacts with a second creation made from paper and light, a combination of Curious Collection's SKIN, Cosmic, Metallics, Translucents and Touch ranges. Their

resulting tableau, 'Metamorphosis', is an artistic metaphor and an inspiration platform for the Curious Collection as a whole, reflecting its 'mix and match' possibilities and its increasingly comprehensive range of textures, colours and effects.

### Rigorously tested

Curious Matter has been rigorously tested and delivers spectacular print results. Its unique tactile assets cannot be reproduced by print techniques and provide the perfect base for four colour offset printing, digital printing, lithography and letterpress.

Stunning textural contrasts can be produced by the creative application of silk screening, embossing, debossing, die-stamping and foil-blocking, as well as for folding, scoring, laser-cutting and lamination processes.

Its robust nature and four weights make it an ideal partner for all applications where an eye-catching, contemporary look and irresistible feel will make a difference: invitations, brochures, event collateral, luxury packaging and labelling for products and accessories, to name a few. It is also perfect for boxing and folding cartons where first impressions count.

### Constantly evolving

The cutting edge Curious Collection is constantly evolving to offer designers and creatives unexpected and original papers.

The launch adds Curious Matter to the innovative Translucents, Metallics, SKIN, Touch and Cosmic ranges, once again pushing the boundaries of material science and creative endeavour.



Edelkoort Studio

Arjowiggins Creative Papers has once again worked with Edelkoort Studio to create a seductive, contemporary palette for Curious Matter:

To continue the narrative of its potato starch source, the colours are named after rare potato varieties that have extraordinary properties and astonishingly colourful flesh that evoke the 7 hues of Curious Matter:

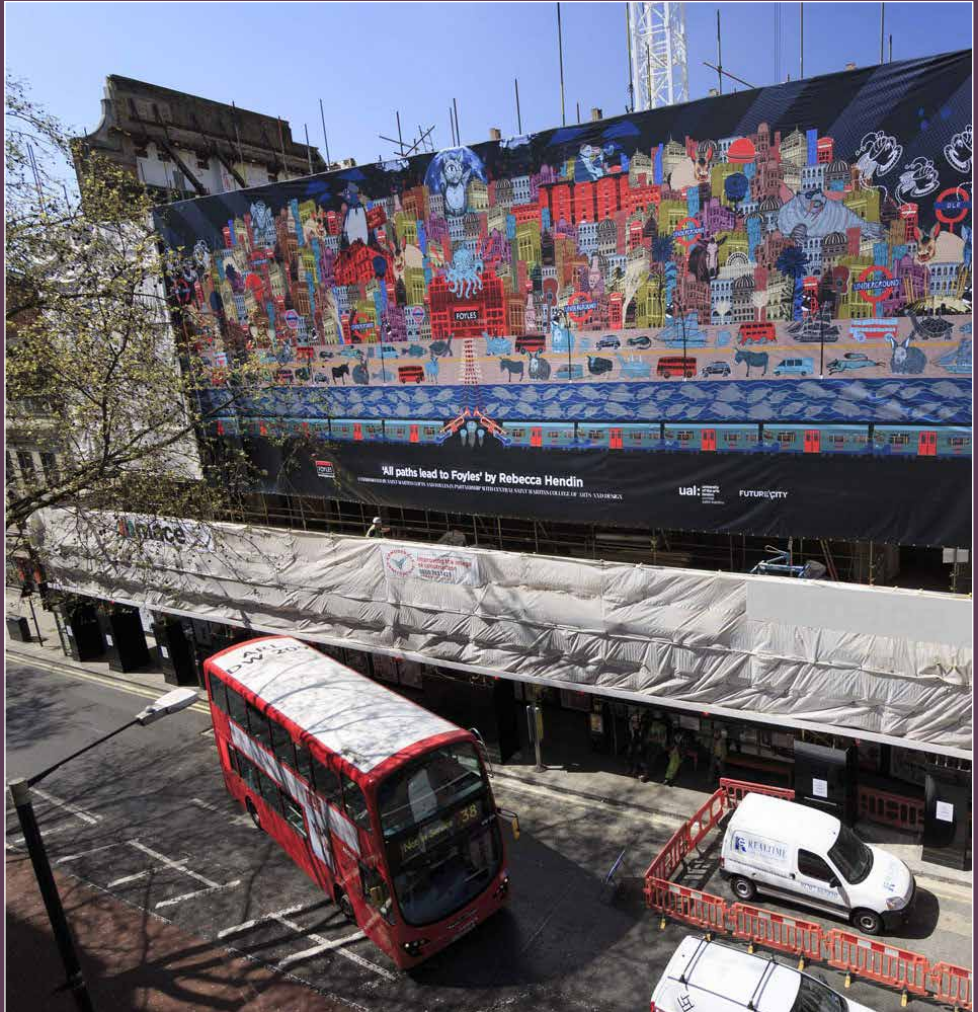
- Intense and vibrant: Desirée Red and Adiron Blue
- Sober, elegant and versatile: Purple Majesty and Black Truffle
- Kraft trend-inspired: Andina Grey and Ibizenca Sand
- Pure and extremely white: Goya White

Each paper has been carefully honed, aesthetically and physically, to have resonance in lifestyle-oriented markets: from food and drink and beauty and cosmetics, to luxury goods and engaging environments.

### Find out more

Find out more about the Curious Collection by visiting – <http://curiousstory.com/#/news>



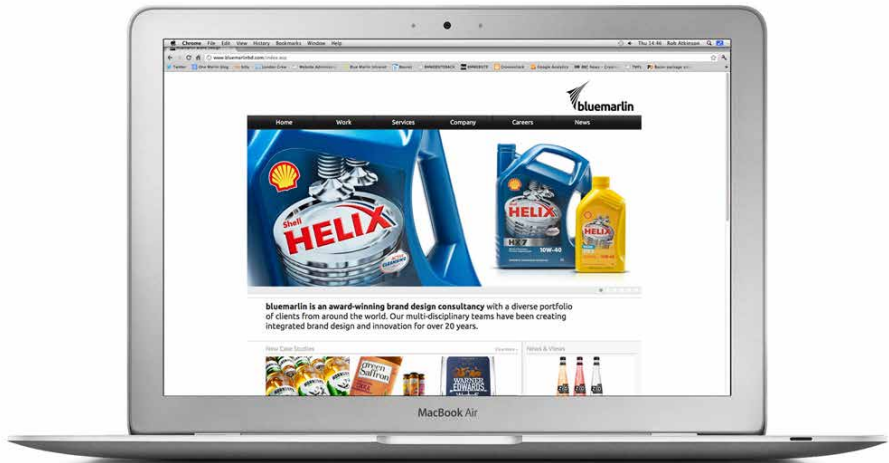


Illustrator Rebecca Hendin recently unveiled her biggest-ever illustration commission. UK bookseller Foyles Bookshop commissioned Rebecca to create a 29 meter x 8.5 meter (95ft x 28 ft) illustrated mural to cover a rather large chunk of Charing Cross Road in central London.

You can see more of Rebecca's work over at [www.rebeccahendin.com](http://www.rebeccahendin.com).



## Two decades and still growing - Blue Marlin



This year marks Blue Marlin's 20th year in the brand design industry, and whilst this is a date worthy of recognition and reflection, they are looking forward to the future rather than congratulating themselves on their past.

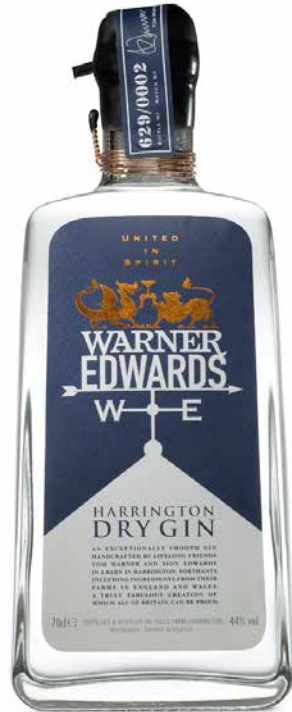
Through the years, the firm has evolved from a UK packaging design firm to an International Brand Consultancy with offices in Europe, America, Asia and Australia. This international network gives them the advantage of providing for their clients with a truly global reach, as well as agility and cultural perspective around the clock.

Their growth has been organic, fuelled by continuous reinvestment in our people and total commitment to producing brave, stimulating creative work. To this end, Blue Marlin actively pursue challenges that push the boundaries and deliver game-changing results.

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



Some examples of the latest packaging work produced by Blue Marlin



## Silk Pearce brands CBI Business Centre



Branding and design consultancy Silk Pearce has designed a distinctive visual identity, literature and website to help promote Cambridge's recently opened CBI Business Centre as the perfect place to grow a business.

The new centre is at the heart of CBI - the new business quarter next to Cambridge train station - and offers flexible office space, virtual office services and meeting rooms for early-stage and more established businesses.

Silk Pearce's visual identity for the new business centre is based on an eye-catching logo with block symbols to represent C, B and the number one (shown below), a pallet of corporate colours and specific typography. Elements of the new logo are being used illustratively across other marketing materials. The first wave of work includes: corporate stationery, a folder with leaflets promoting specific business services, building

signage and a dedicated website as well as mugs, pencils and other promotional giveaways.

The consultancy has also art directed the office photography that features throughout the new literature and website, and has designed a series of four canvas prints using repeating patterns of logo elements as wall art for use within the building.

Silk Pearce has been instrumental in branding and helping to promote CBI as one of the UK's most desirable business addresses. The consultancy's projects include erecting decorative site hoardings in 2011 to signal the start of building and redevelopment work; developing the 'See the future. Be part of it' promotional tagline to fire the community's imagination, and launching [www.cbi.cambridge.eu](http://www.cbi.cambridge.eu) to enable anyone to keep updated on progress.

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

## Carter Wong rebrands Cornetto

Design company Carter Wong recently completed the rebranding of an iconic ice cream product – the Cornetto.

Created some fifty years ago, the brand is shaking off its roots as a seasonal, out of home treat to sit alongside snacks as something to enjoy at home and share any time of the year. The rebrand gives the product a more youthful appeal, aimed at a 14-25 year old market. The visual changes signal and support a range of innovations in the product and product range that will reposition the brand worldwide.

The new brand design addresses key issues related to the global reach of the brand. It takes into account language differences, the variable printing capabilities of countries, and most importantly brand recognition. While not rigidly uniform, the new look signals that wherever you are in the world, the Cornetto range is part of a single family. The message across the globe is that the new-style Cornetto provides a full on journey of tastes and textures from crown to tip, with six deeper flutes on the crown and the all-important chocolate tip at the end. A slightly suggestive strap-line, 'Enjoy the ride, love the ending' aimed at a more youthful audience supports much of the design.

The visual changes begin with a complete re-design of the Cornetto logo. In its new guise, hand-drawn free-flowing letters reference the swirl of



the iconic Unilever Heartmarque, also designed by Carter Wong and recognised the world over. The shaping of the logotype playfully mimics the shape of the cone, with a large 'C' at the top end, tailing off to the 'tto' at the tip. This makes the logotype more playful and less 'corporate'. The new logotype 'owns the cone' as it would on a chocolate bar; to become the main graphic element and primary interface with consumers. The easy-to-recognise graphic nature of the word mark avoids language issues, much like the ubiquitous Coca-Cola logo. The Unilever Heartmarque appears white on red in a curved 'swoosh' on every pack.

New colour coding of the Classic single cone and multi-cone packaging give a visual indication of the flavours. The packaging colours draw on familiar universal conventions: blue for Classic Vanilla, red for Strawberry, brown for Chocolate, green for Mint and so-on. The colours are linked to precise pantone references to achieve consistency in every market despite local production. Classic multi-packs have also been given a make-over. Again, these are colour-coded, with appetising images of the cones, ingredients offset against a swirl background.

The cones within the multi-packs are given a completely different graphic design based on lively, modern typography intended to discourage the sale of the cones as individual units. Some regional



differences have been introduced, without undermining the 'family' look, to reflect local market tastes.

The re-design is carried across the premium Enigma range, which signals their different recipes with the aid of clear perspex coned lids that reveal an enticing peak of ice cream at the top and chocolate swirl patterns interwoven with their flavour colour coding.

As part of the range review, innovative Mix-Mini packs have been introduced to encourage the concept of sharing, in response to the tendency for the 14-25 age group to snack while they are involved in largely technology-based group activities.

To appeal to the younger target audience, Carter Wong has created a library of quirky illustrations that add a sense of fun and bring to life important messaging. These mood icons include playful characters, thought bubbles, love hearts and arrows, as well as references to universal youth culture: surfer vans, a play on the I Love NY logo and a couple on an Italian Vespa scooter; for instance. Similarly, a bespoke hand-drawn font in



all languages has also been designed as part of the new design collateral.

To support the new branding and packaging, Carter Wong has created guidelines for point of sale collateral to inspire local design and sales teams the world over. These are encouraged to take their own initiatives in their markets and convey the spirit rather than the letter of the branding through their marketing collateral. They can also choose or draw inspiration from a menu of ready designed elements, which include fun cone-shaped A boards, youthful wind-surf style banners, eye-catching waste-paper bins and freezer décor; and more. [www.carterwongdesign.com](http://www.carterwongdesign.com)

# The LEGO underground

London Underground is celebrating its 150th anniversary this year and LEGO has marked the occasion by recreating five Tube Maps made entirely out of LEGO bricks that will be displayed in major London Underground stations throughout the summer months.

The five LEGO Tube maps show how the network has evolved over the years starting from 1927 through to the future, 2020. These LEGO maps are displayed in ticket halls of major London Underground stations.

## LEGO Tube Map – the vital statistics

- Each map is made up of over 1000 bricks
- The Maps measure 140cm x 100cm
- Each map took 4 days to build
- Created by Duncan Titmarsh, the UK's only Certified LEGO Professional – there are only 13 in the world!

## Where are they?

The LEGO Tube maps will be on display in the unpaid side of ticket halls at four stations\*, for all to see. These can be seen at the following London Underground stations:

- South Kensington – 1927 map
- Piccadilly Circus -1933, Beck's original map
- Green Park – 1968 map
- Stratford\* – 2013 map
- King's Cross St.Pancras – 2020 map including Crossrail, the proposed Croyley Rail Link, and the proposed Northern Line Extension

Mike Ashworth, Design and Heritage Manager at London Underground, said: "LEGO have done a wonderful job of recreating our internationally recognized Tube map. I'm sure our customers of all ages and backgrounds will enjoy looking at the



five different LEGO maps that show the history and development of the Underground.

"The Tube network, like the famous Underground map, has constantly evolved to support London's growth and prosperity. The 2020 map at King's Cross St.Pancras shows the new stations and rail links we want to deliver – we hope this fun LEGO map will inspire the young engineers of the future to help deliver our vision."

Pick up a leaflet at these stations where you will find details on how to build your own London Underground logo or "roundel" out of LEGO bricks. The LEGO Tube Maps will be on display in London Transport Museum later in the year.

For further information about The LEGO Group or to view the full product range please visit [www.LEGO.com](http://www.LEGO.com) and [www.facebook.com/LEGOGROUP](https://www.facebook.com/LEGOGROUP).

## The refreshed 200 shop

As some of regular followers will have already noticed, the twohundredby200 online shop has changed drastically over the past few weeks.

The shop has now been fully integrated into our main website making it even easier for our visitors to browse the creative work on sale. The upgrade to the shopping solution comes at the same time as our studio team roll out a range of affordable e-commerce solutions specially targeted towards small and medium sized business.

Not only has the technology improved but the range of products has as well. For the first time we have added clothing to our already popular screen printed art range with the work of studio favourite WD (War Department) being the first of many lines to go on sale.

Our team has worked with WD to produce a range of stickers and badges alongside the clothing in response to numerous requests from customers and are continuing to work with the artist to create more limited edition lines.

WD commented: "When the 200 team asked me if I would be interested in developing my designs for use on t shirts I instantly said yes as followers of my Posting Sentries Project have been asking for them for months and now they can not only own one but it won't break the bank to do so."

There will be more products coming online in the coming months along with special bundle offers and discounts. If you would like to keep up to date with what is happening in the twohundredby200 shop then you can follow the shop's twitter account @200ArtShop.

You can visit the shop at [www.twohundredby200.co.uk/store](http://www.twohundredby200.co.uk/store)

## The Minister of Chance

The Minister of Chance is a hugely enjoyable and excellently produced crowd funded audio series.

The cast for the production is made of some of Britain's leading talents including Julian Wadham, Lauren Crace, Jenny Agutter, Jed Brophy, Paul Darrow, Beth Goddard, Philip Glenister, Tamsin Greig, Peter Guinness, Sylvester McCoy and Paul McGann.

The full season of five episodes and the Prologue of this innovative series are available as a free download to anyone wanting to cheer up their commute, gym session, airport lounge or to enjoy on a sunlounger with a holiday cocktail!

The [www.ministerofchance.com](http://www.ministerofchance.com) website allows for download options with or without iTunes.

Meanwhile their campaign has just begun for the Sonic Movie to take its steps towards feature movie.

The project is not funded by the Government, the BBC or any other organization. It is only funded by fans. The group need to raise £30,000 by the end of September to make The Prologue, the first part of the movie.

Their crowd-funding campaign includes a raft of limited edition collectors items, along with tees, signed posters and script packs, as well as a chance to join 'The Ministry', a members only club giving a blow by blow insight into the production process as they go along.

Have a listen to the series, and if you like it, why not take the opportunity to become part of movie-making history yourself?

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



Groundbreaking Sci-Fi / Fantasy podcast series

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JULIAN WADHAM    JENNY AGUTTER    LAUREN CRACE  
PAUL DARROW    TAMSIN GREIG    SYLVESTER McCOY  
and PAUL McGANN as DURIAN

Free to download from iTunes or [www.ministerofchance.com](http://www.ministerofchance.com)

## A renaissance in traditional sign writing

I started my design career working in the sign industry after a two year course in traditional sign making.

The course covered everything from hand painted lettering through to graphic design and lots in between.

After graduation I went to work for a small sign shop where both traditional and modern approaches were taken towards producing signage.

The sign shop produced stunning work for everything from shops fronts through to massive industrial frontages with each project being treated equally as something special.

The love of traditional sign writing has remained with me and I still occasionally break out the brushes and a can of 'One Shot' paint to knock up a quick gate sign for friends and family.

It truly is satisfying to get away from the Mac and make something that is not 100% perfect but is indeed 100% beautiful and so when I recently spotted a book by Faythe Levine & Sam Macon titled 'Sign Painters', I had to buy a copy straight away.

As recently as the 80's shop fronts, banners, street signs and even vehicles were all hand-lettered with brush and paint. But, like many skilled trades, the sign industry has been overrun by the technological promise of quicker and cheaper. The resulting proliferation of computer-designed, plotter cut vinyl lettering and large format printing has ushered in a blandness into our urban landscape. Fortunately, there is a growing trend to seek out traditional sign painters and a renaissance in the trade.



In 2010 filmmakers Levine and Macon began documenting these dedicated practitioners, their time-honoured traditional methods, and their appreciation for quality and craftsmanship. Sign Painters, the first anecdotal history of the craft, features the stories of more than two dozen sign painters working in cities throughout the United States.

The 184 page book profiles sign painters young and old, from the new vanguard working solo to collaborative shops and is packed full of colourful imagery that is sure to inspire a new generation to take up the baton or should I say brush and start to create signage that not only looks good but feels good as well.

The documentary, which you can view the trailer for below, is currently being screened across the US and will be eventually released globally later in the year.

To find out more about both the book and the film, visit – <http://signpaintermovie.blogspot.co.uk/>

Sean Makin

## Finding an envelope for any requirement

If you have ever been in the situation where you simply don't have the right sort of envelope for the job in hand then it may be worth paying a visit to the website of one very well known supplier:

Madison Commercial Ltd is probably the leading supplier of every kind of envelope imaginable, plus many that you never even thought existed. This online business has been going for many years supplying a quite astonishing variety of envelopes to customers in the UK and worldwide, and if you are yet to discover the website and the amazing range on offer then now is a good time to do it, as a spokesperson for the company explains:

"Back in the old days, when it came to choosing an envelope you had one choice and that was labelled 'boring', but now things are very different. You no longer have to put up with plain old manila when you can choose from a superb range of envelopes in all sorts of colours, patterns, shapes and finishes. If you love to make a statement when you send out packages to customers, friends and relations then you simply have to visit the website because we have the envelopes that can help you make a really unforgettable impression."

Judging from the website it seems that the company is quite right when it claims you can make an impression. The site is an Aladdin's cave of envelope treasures that anyone with an eye for design and an interest in novel forms of marketing and promotion will almost certainly be fascinated by. From metallic matt bubble bag envelopes to pearlescent and even Union Jack themed envelopes, to say that there is a great choice on offer would be an understatement.

"We don't believe that packaging needs to be boring and we believe that every kind of envelope should be just as exciting as the contents, even if the contents aren't always that special", explained



the Madison Commercial Ltd spokesperson. "Our envelope solutions can really open a lot of new opportunities and allow you to find the perfect envelope for any particular requirement. What's more, buying online can really save you lots of money, so you get great envelopes for less money. So why not go to town and get something really special?"

If you would like to see the incredible envelope variety for yourself, visit [www.envelope.co.uk](http://www.envelope.co.uk) for more details.

## Writers honoured

The screenwriters of the BAFTA-winning James Bond movie, Skyfall, received honorary degrees from the University of Kent on Friday 19 July 2013. Kent alumni Neal Purvis and Robert Wade received their awards at Canterbury Cathedral.

Purvis and Wade have written five James Bond films, including Skyfall, the UK's highest grossing movie.

## Photographer Focuses On Great British Bingo

Recording the culture and ephemera of the UK's bingo halls has been PlayingBingo.co.uk's mission since its inception in 2005. In July it published the first in a series of new photographic projects aimed at lifting the hood on the popular game, providing people with a photographic trip into a typical session at a number of UK bingo halls.

In April the site commissioned the photographer Michael Hess to shoot a 'five years later' follow-up to his book *Bingo And Social Club*. The book is a rare document of the game of bingo in the UK, featuring a time that has already changed and passed for the game. The results of this new project, "Bingo And Social Club Five Years On" can be seen in a gallery at the website.

Across 13 clubs and 88 photographs, Hess created an evocative and visually appealing record of one week in April 2013, five years on from when he shot the bulk of the photos in the book. The clubs featured were located in Biggleswade, Bedford, Coalville, Hinckley, Nuneaton, Rushden, Skegness, South Shields and Worksop. The collection of images highlights both the things that have changed in the intervening years and how things have stayed the same.

Five years ago the players sat smoking whilst they play, but now are no longer able. Today players use electronic bingo devices which did not feature back then. A younger audience appears to show the game's attempts to reach out beyond its traditional core audience, juxtaposed with the familiar faces of said same traditional audience. Faces and scenes from the book reappear; players still in their lucky seats and still playing the game whilst callers continue to read the numbers.

David Lloyd, the founder and curator at PlayingBingo.co.uk had this to say about the work that Michael has produced. "We're all really



pleased with these photographs, Michael has successfully captured a fleeting moment in time at these clubs. He successfully manages to get under the skin of the game and create an engaging and unique view with his work. There is little in the way of documentary photography at the country's many halls, and with the loss of many already, it's a way of life that in some cases has long gone."

To illustrate the point, one set of photographs shows a club which closed a year previously due to falling attendance. Like the *Marie Celeste* it sits in the state it was when it was in use. Posters on the wall talk of jackpots whilst the caller's microphone waits on the console to be picked up and used once more. Sadly the hall is due to be demolished to make way for a new supermarket, a fate that has already befallen many a club already.

But it's not all doom and gloom. The photographs show what's great about the game for many of its players. The camaraderie, the sense of community, the entertainment and the smiles, a break away from home in a safe and welcoming environment; the positives of the game are well represented across the halls and the sets of photographs. There is also a strong focus on the buildings themselves, the details and structure that go into giving many a hall a unique vibe of its own. The gallery of photographs is available to view in its entirety here: <http://goo.gl/2azLTL>

## Leading UK creative agency wins Cannes Gold

London based creative agency FreeState recently received one of the world's leading design prizes at the Cannes Lions International Festival of Creativity 2013. Awarded for their Dune Grass sculptures on Blackpool's promenade, which are the world's largest kinetic sculptures, FreeState beat entries from China, The Philippines, Belgium and France.

The annual awards received over 36,500 entries from 92 countries this year, with FreeState being the only UK entry short-listed in the 'Design in Public Spaces' category (C06).

Made from glass-fibre and commissioned by Blackpool City Council as an icon to help refresh perceptions of the city, Dune Grass was installed in April 2012. Standing as tall as a ten-storey building, with heads the size of a transit van, the design presents five giant blades of grass blowing in the wind. The sculptures have since achieved cult status in the city, sparking thousands of online conversations.

Adam Scott, co-founder and creative director at Freestate said: "This Cannes Lions Award is the greatest accolade the team could hope to receive. But maybe more importantly, it honours an extraordinary new trend in how the most sophisticated branding uses our whole environment to tell stories. And in this case it is a living landmark unique to Blackpool that will continue to tell its stories for many generations to come. Now you can't say that about traditional media!

"Widely recognised as a living icon, Dune Grass is one of many initiatives that is helping to redefine Blackpool. With an annual audience of over 10 million visitors, it truly engages people walking past, connecting at a deep human level in a totally open and public place," added Scott.



The project was led by FreeState and the design team was a collaboration between LDA, who are responsible for People's Playground Masterplan, Atelier One, the structural engineers, and City University.

## A family of beautiful stationery for business

MOO, the award-winning digital print service has launched an expansion to its popular Luxe Business Cards. The first online digital printer to offer super-premium business cards, Luxe now includes Notecards, Postcards and MiniCards. MOO's Luxe premium business stationery provides a consistent high-quality feel for people looking to create lasting impressions at every point of customer interaction.

MOO launched its collection of Luxe Business Cards in early 2012 to offer super-premium quality cards that were historically only available through traditional lithographic print houses. With the addition of Luxe Notecards, Postcards and MiniCards, MOO provides businesses with a suite of consistent branded stationery to use when communicating with potential customers over the lifecycle of a business relationship.

"Here at MOO we want to make beautiful design more affordable and accessible, Luxe is the perfect manifestation of this vision" said Richard Moross, CEO and Founder of MOO.COM. "With Luxe Notecards we're re-booting stationery, the original high-impact communications tool, by using new technology to make super-high quality print available to our customers for a fraction of the cost."

For small businesses especially, MOO's Luxe products provide a new way to create a personalised, intimate experience with a premium, tangible communications piece. The Luxe family makes the recipient feel they've received something that is unique, special and limited in number.

"Today, more than ever, tactile, personal communication makes a real difference for people and businesses that want to make a meaningful and lasting impression. The Luxe family gives customers



a range of premium stationery to choose from, each one a consistent, beautiful and personal token that stands out in a world of ephemeral email, messaging and texts" said Moross.

The Luxe family also uses MOO's patented Printfinity technology, which allows businesses to personalise their communications with different images on each piece. For retailers, artists, real estate agents, designers, photographers, and other creative professionals, Luxe offers do-it-yourself and bespoke designs with print runs starting at ten pieces, for even the most intimate event or correspondence. With triple the thickness and weight of most standard business stationery, Luxe feels as incredible as it looks. The Luxe family is printed on Mohawk Superfine paper, and is enhanced with a rich seam of colour within the layers of paper. Customers can select from a collection of exclusive design templates professional templates that are completely customisable or upload their own, unique design.

MOO Luxe products are also ideal for invitations and menu cards, announcements and personalised thank-you cards. Luxe Business Cards and MiniCards also make unique "calling cards" for casual introductions and high-volume networking events.

To learn more, visit [moo.com/luxe](http://moo.com/luxe)



# Special Reader Offer!

As a thank you to our readers, twohundredby200 is giving a 10% discount\* on all orders from the 200 art shop until 31 August 2013. To qualify for the discount simply enter the coupon code shown below at the checkout.

Coupon Code - AUG13SPDX

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

*\* Discount does not apply to items currently on sale*

## Wood awards 2013 announces shortlist

A shortlist of just 30 has been selected from a record entry of 318 British projects in the Wood Awards 2013, the UK's premier award scheme celebrating excellence in design in wood.

The Wood Awards is a flagship for wood in the best of British architecture, furniture and design. This year's 30-strong shortlist features unique private houses, stunning small projects, outstanding restorations, impressive public buildings and extraordinary bespoke and production-made furniture, ranging from the traditional to the cutting edge.

The independent judging panel of architecture, engineering, craftsmanship and design experts and specialists led by Michael Morrison of Purcell UK and Sean Sutcliffe of Benchmark Furniture now see the shortlist in person before making their final decisions. The winners of the Wood Awards categories and which project will receive the coveted Gold Award - the winner of winners - will be announced on the 19th November at a reception hosted by the Worshipful Company of Carpenters.

The shortlisted projects range from Wilkinson Eyre Architect's Mary Rose Museum in Portsmouth featuring Canadian Western red cedar to Atmos Studio's undulating RoominaRoom in London, using birch plywood, European oak and American black walnut, and in the Furniture categories, Angus Ross's deconstructed Tay Bench in Scottish and European oak is shortlisted alongside a second Atmos Studio project, 16 metres of continuous integrated landscape furniture in Latvian birch plywood with seating for 80 people.

Michael Morrison said, "The diversity of this year's entries demonstrate the range of flexibility and problem solving which timber brings. This is exciting to see, and the quality of entries this year



has made the selection of the shortlist particularly difficult."

David Hopkins, head of communications and external affairs for major sponsor Wood for Good, said, "Looking through the entries for this year's Wood Awards, it is hard not to be struck by the impact that the timber industry is having on the face of urban architecture throughout the UK. Timber is carving itself an ever larger niche in the construction market and one factor which is repeated throughout the entries is sustainability. Timber is finally being recognised as a solution to achieving affordable, low-carbon urban development goals."

The Wood Awards 2013 shortlist will be showcased for the first time at 100% Design in London from 18-21 September; and at Timber Expo, now at the NEC in Birmingham from 24-25 September.

As the flagship for wood in the best of British architecture, furniture and design, the Wood Awards is made possible by the major sponsorship of AHEC, Canada Wood, the Carpenters' Company, TRADA and Wood for Good. Other sponsors include American Softwoods, BRE and the Forestry Commission.

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



## Linear Abstraction | 1 September - 5 October

Linear Abstraction is a exhibition examining differing approaches to geometric abstraction in editioned form. By virtue of its constituent processes, printmaking offers the possibility to create, manipulate and define a mark or colour in far greater depth and precision than almost any other medium. The exhibition which takes place in the Alan Cristea Gallery includes graphic work by leading artists; Eduardo Chillida, Ian Davenport, Ellsworth Kelly, Sol LeWitt, Robert Mangold, Bridget Riley, Sean Scully, Frank Stella and Josef and Anni Albers.

Josef Albers, a founding member of the Bauhaus, was one of the most innovative printmakers of the twentieth century, making use of numerous print media, including etching, engraving, woodcut, lithography and screenprinting.

Frank Stella is recognised as one of the most influential artists of the Twentieth Century and was at the forefront of the Minimalist movement.

Bridget Riley emerged in the 1960s as an influential pioneer of Op-Art. Riley's distinctive work actively engages the viewer's perception, producing visual experiences that are complex and challenging, subtle and arresting.

Whilst aesthetically there is a close affinity between much of the work of Riley and Ian Davenport, they have approached printmaking from very different backgrounds. Davenport is best known as one of the generation of Young British Artists and in 1991 he was shortlisted for the Turner Prize. His exploration of colour is allied with an engagement to process and this combination is fundamental to Davenport's work.

Over the years, Sean Scully has developed and refined his own recognisable style of geometric abstraction and most notably his characteristic



*Josef Albers, Mitered Squares (L), 1976, Portfolio of twelve screenprints on Arches 88 rag mould-made paper, Paper 48.3 x 48.3cm, Image 28.6 x 28.6cm, Edition of 36, Courtesy the artist and Alan Cristea Gallery*

motif of the 'stripe'. Although he is predominately known for his monumental paintings, he is also a gifted printmaker who has made a notable body of woodcuts and etchings. Best known for his monumental sculptures in iron and stone, Eduardo Chillida also has a distinguished oeuvre of etchings, lithographs and woodcuts, which retain something of the physical, weighty quality of his sculptures.

Ellsworth Kelly's rigorous exploration of colour and form made him a key figure in post-war Abstraction. The exhibition will feature several lithographs by the artist. Exploiting the sharp contrast between its component colours, *Yellow/Black* (1970) suggests a three-dimensional form, whilst *Red/Yellow/Blue* (1990) continues an expansive series of two and three-colour paintings.

Robert Mangold elides lyrical structures with hard edge colour. Since the 1960s Mangold, an influential member of the American Minimalist school, has developed an artistic vocabulary derived from the idea of geometry and asymmetry in shape and form.

Alan Cristea Gallery  
31 Cork Street, London W1  
[www.alancristea.com](http://www.alancristea.com)

# Superhero's day off

Honora Strongwoman needed a holiday from the endless here and there and everywhere of superheroism. She was super and strong, but even a woman capable of pretzeling a misogynist's spine in three easy moves needs to relax and have fun. Her regular hobbies included baking, chess and gardening but on this morning, a foggy, cool autumn morning of yellow leaves and late trams, she yearned for something different.

She zipped up her black leather suit, and pulled on her red boots and her sunnies. She slung her backpack over her shoulders and opened her front door into the early morning air. On light feet she stepped down the pathway, jumped over the small wire gate, and hurried down the footpath to see what the morning would bring.

Her first instinct when she saw the tall, lean figure dressed in paint-stained white pants and a black hoodie was to pounce and twist his fingers into a sturdy knot. But she stopped, and looked, and stared as sprays of paint transformed a grey concrete block wall into a carnival. The painter tickled and teased

the paint into a splodge of dropped hot dog, a sauce-smearred child, a fairy-floss mouth, a snickering carnie, a hooting clown, a Ferris Wheel reaching into the stars and balloons, balloons all around.

The painter turned to Honora Strongwoman, and smiled. In his thin bony hand he held out a spray can, its nozzle dripping with bright red paint. Honora stretched her hand towards the painter. She gripped the paint can tight, then loose. She shook the can until the ball rattled inside like a hurtling train. She closed her eyes and began to paint.

Before her the carnival unfolded, a rippling banner of colour and light. She took can after can – orange yellow blue green purple white – and mixed and swirled and swam in the colours until the last drop was gone.

Honora Strongwoman stepped back to see what she had done. The painter clasped her muscled shoulder and nodded his head.

‘Pretty good,’ he said, ‘for a superhero.’ He shook her hand, packed up his cans into a large striped bag, and walked away.

Honora Strongwoman watched him disappear around the corner. Then she stepped up into the carnival and rode the Ferris Wheel until the sun went down.

## 'Seen off Sussex Shores' Marine Wildlife Trail



UK illustrator and graphic designer Felicity Price-Smith guides us through her final university project.

For my final project I proposed an exhibition trail along Eastbourne promenade that would provide information about local marine life and encourage an appreciation of the surrounding natural environment rather than just a tourist destination. I produced a series of sample exhibition panels and a map to guide visitors along the trail and provide activities for young explorers.

After consultation with staff at the Sussex Wildlife Trust, I decided to focus on highlighting just a few of the amazing creatures found in the sea off the Sussex coast.

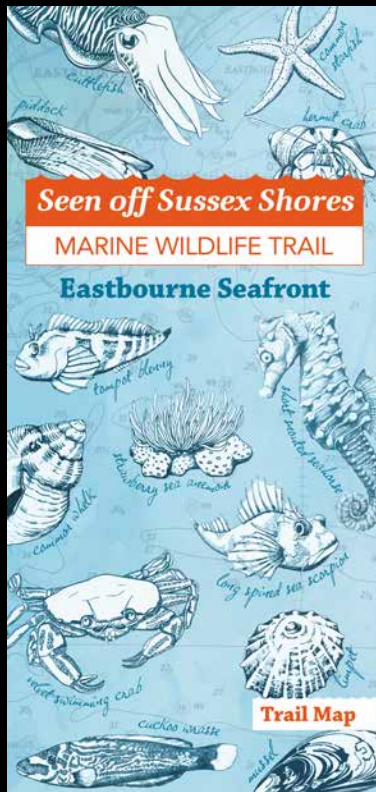
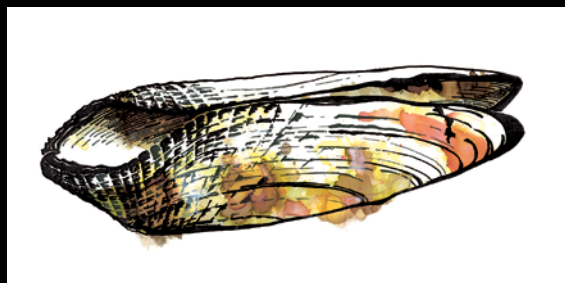
There seems to be a common misconception that unlike more glamorous tropical locations, the water around the UK is murky and polluted and devoid of anything except dull, brown fish; but in fact hidden beneath the waves is a world of weird and wonderful marine life.



I felt it was important to present the information in a positive, light hearted way to encourage people's interest rather than being overly formal, particularly as the panels are located in a relaxed, leisure environment. With such a wide target audience that might use the promenade, my designs had to strike a balance between something contemporary and eye-catching and a more traditional feel that wouldn't put off more conservative viewers.

I chose species that have a strong visual impact due to their shape, colour or pattern. My illustrations aimed to balance a fairly realistic, identifiable image of the species with a sense of energy and character that would appeal to a wide audience of adults and children. It was crucial that the illustrations worked both close up and at a distance, so I simplified the shapes and patterns to create bold, stylised images.

The bright colours also help to make the panels stand out against the outdoor surroundings without being brash and off-putting. I used short facts that are bizarre/funny/weird rather than in-depth, minimising overly complex language and also positioning the Latin names as a more decorative part of the illustration rather than a formal textbook like layout. The use of local sea charts helps to strengthen the connection to the Sussex coastline.



Felicity Price-Smith

Having originally graduated with an architectural degree from the Bartlett (UCL), I helped build sustainable Earthships in New Mexico, worked as an art technician and stage manager before subsequently deciding to pursue a career in graphics and illustration. I have recently achieved a First class honours degree in Graphic Design from Kent University and now work freelance from my home in East Sussex, UK.

My illustrative style combines an expressive, dynamic style with an established foundation of technical and analytical drawing. I usually begin my drawings in pencil or fineliner pens/Indian ink (or a dodgy old biro that might be lurking at the bottom of my pencil case) then add colour

using both traditional media such as watercolour, coloured pencil or collage and digital techniques. I particularly enjoy designing informative and educational graphics, and projects with a spatial/interactive aspect.

When not designing, I create mixed media 'streetscape' paintings, make lots of mess, drink lots of tea and help run a small art gallery and the annual arts festival in my local town of Hailsham, East Sussex.

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Twitter: @missflissps



# exposure

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# Adam Graff

Artist

UK  
a.graff68@gmail.com  
www.adamgraff.com

Titles: Crisps  
Gum  
Incident on the pier  
Cereal

Featured artist July 2013 on the AOI website - <http://goo.gl/qGcGLT>

yum

non stop  
munch







*Reblogg's*  
**RICE**  
**KRIS PIES**



# Dan Yell Elyse

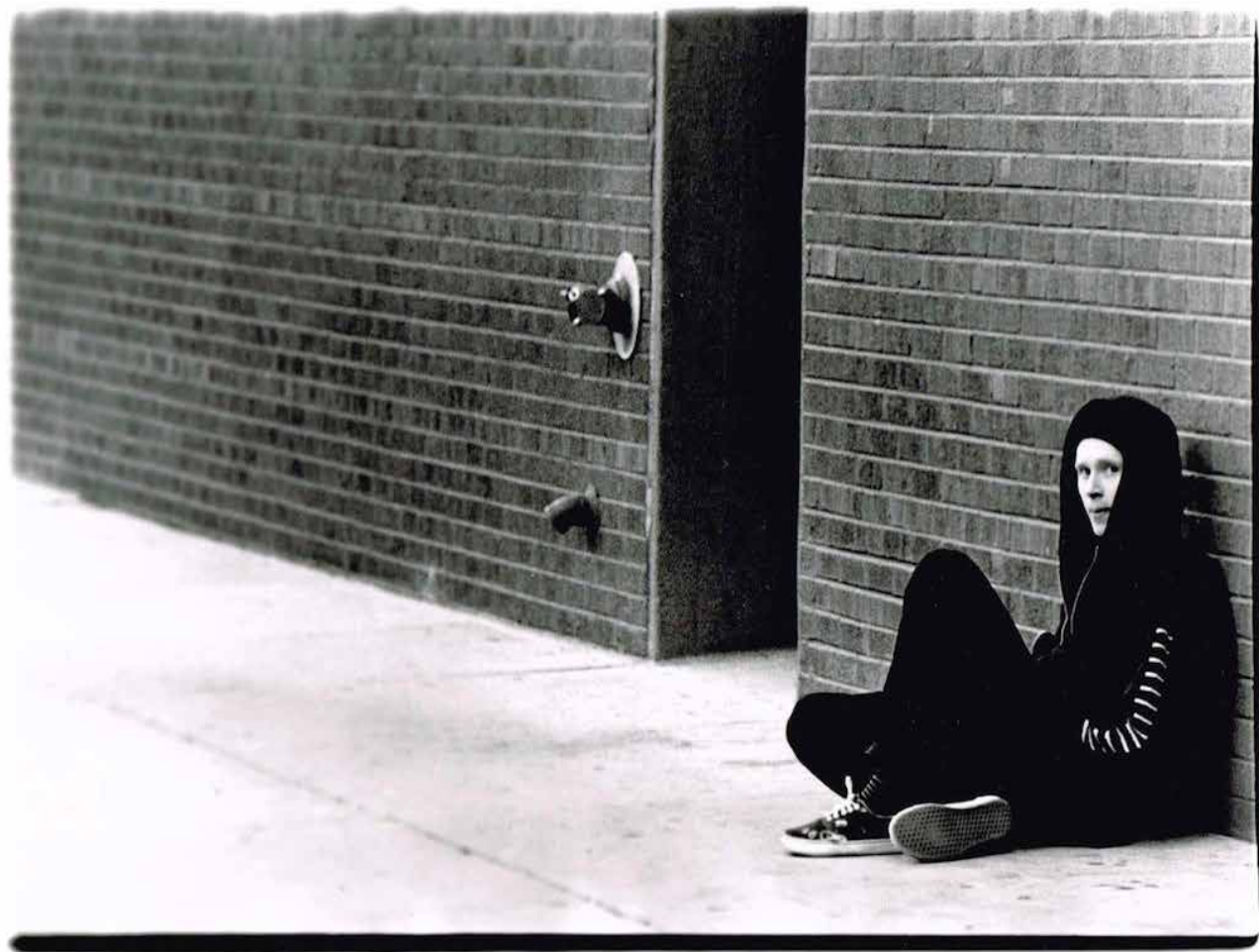
Artist

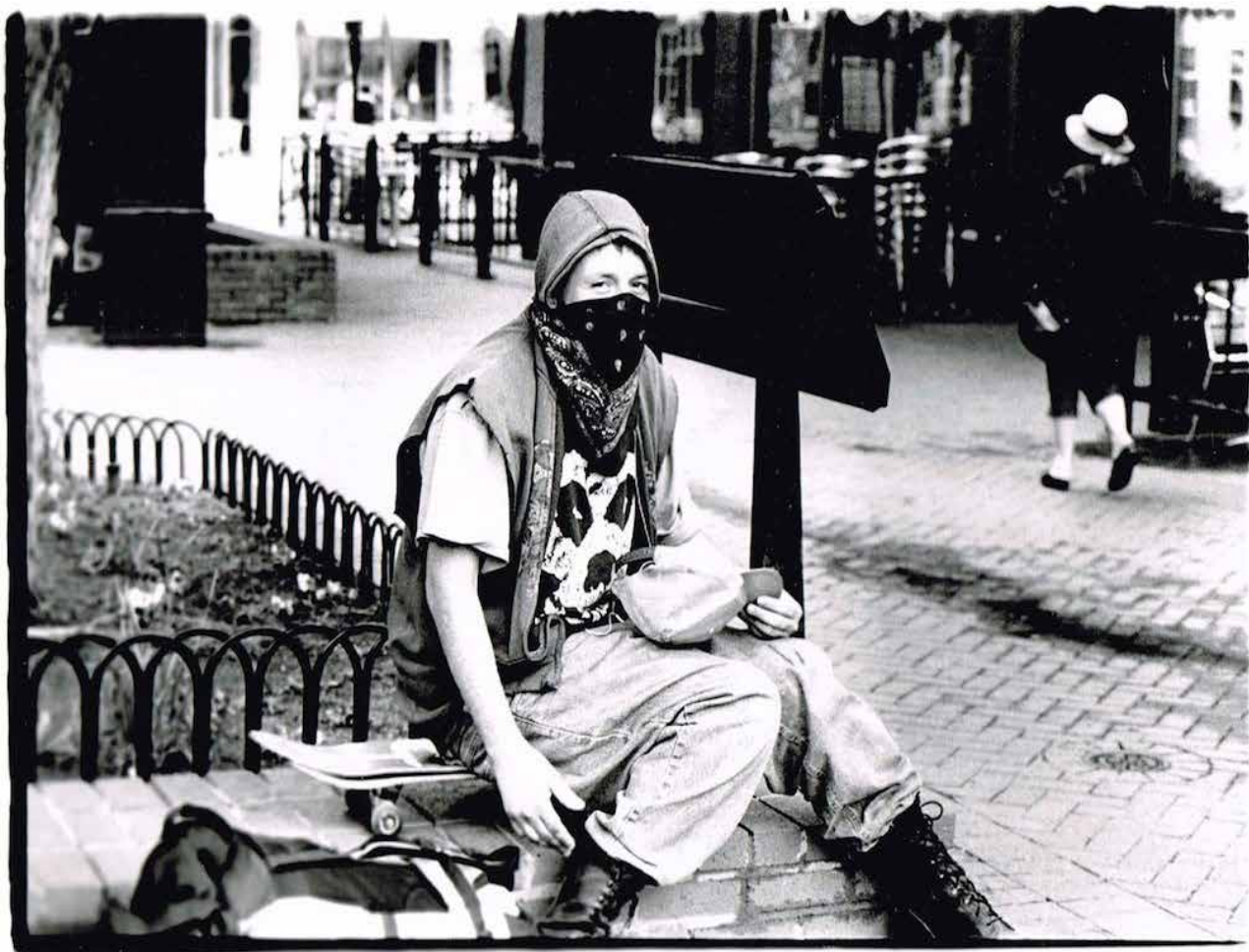
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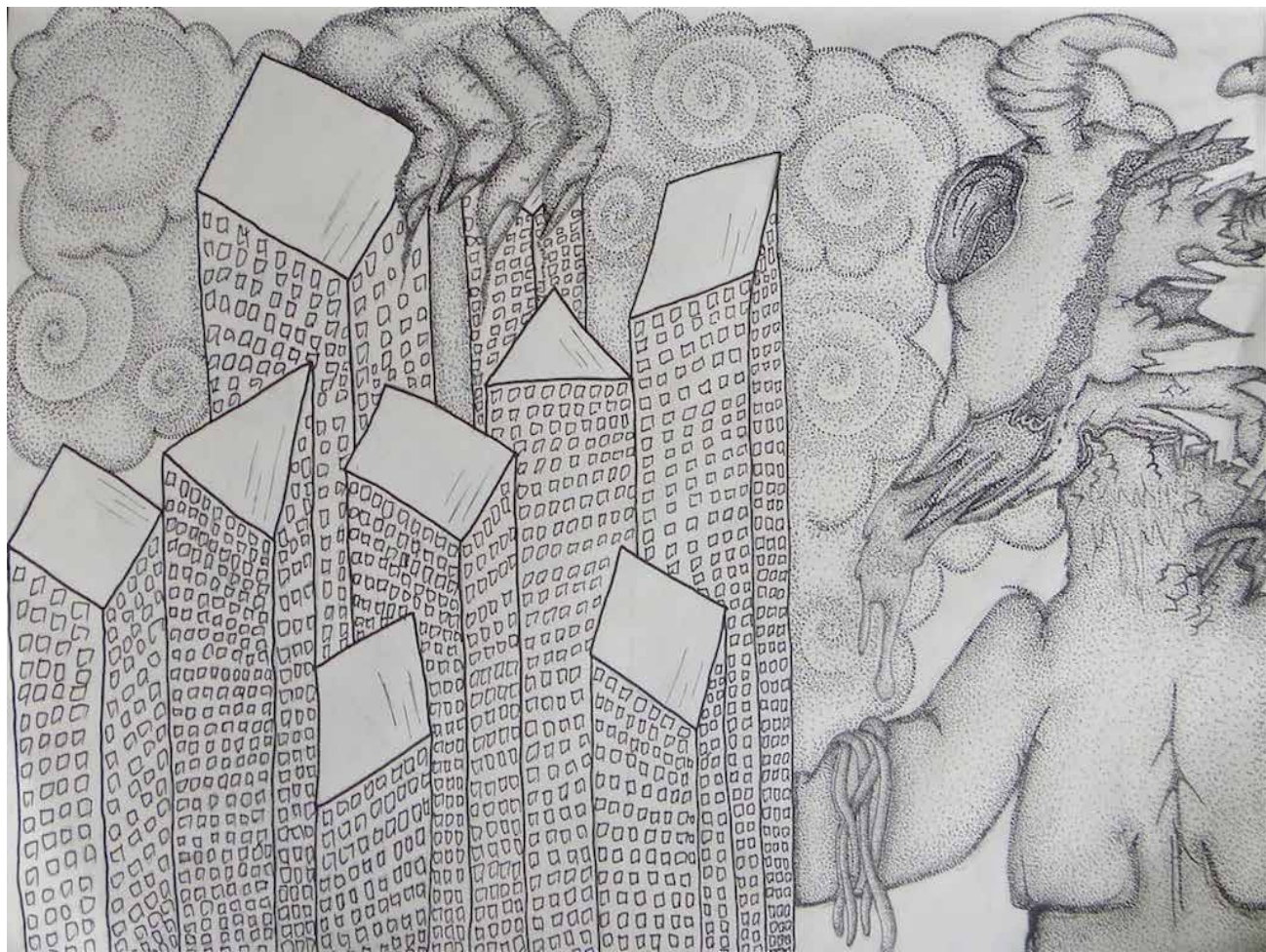
[danielleelyse89@gmail.com](mailto:danielleelyse89@gmail.com)

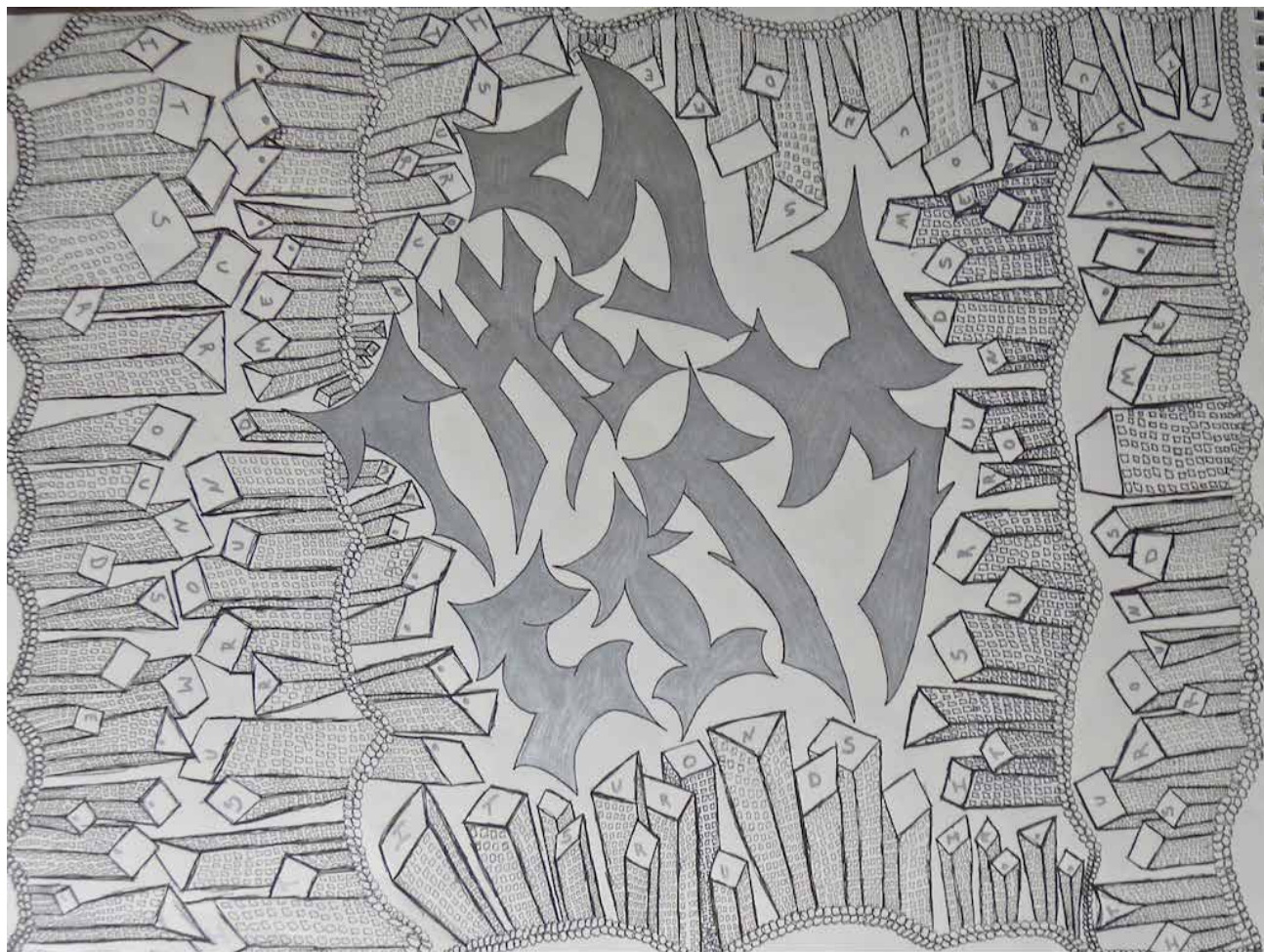
<http://cargocollective.com/danyellstockman>

I like to use as many mediums as possible, but particularly enjoy working with technical pens and spray paint along with collaging. I also enjoy welding for furniture making, black and white photography, and during the spring and summer dabble in a bit of street art (wheat pasting and tagging), the nice weather makes me extra cheeky.













# Harrison Edwards

Illustrator, Screen Printer, Designer

UK

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

I am a Manchester-based Illustrator/Screen Printer. I draw the things I like - the presentation and aesthetic of my work reflects his love of the old and the new, combining both digitally produced art with an uncompromising love of seeing those images represented in print form.



JUST



LEG  
CAN

AN

Adventure

**THERE HAS!**  
**TO BE**  
**MORE**  
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**FE** TH AN  
**CATS**  
**BEARDS** ★★☆☆



*But then again probably not.*



W  
NOTORIOUS

D

D.O.T

KNITTIN' SMOKIN' NEVER CHOKIN'

# Jade Redford

Illustrator

UK  
jemredford@gmail.com

I enjoy telling stories through illustration, and I'm particularly inspired by comics, mythology and picture books.

Titles: Valkyrie  
Cerberus  
Odin's Ravens  
Viking



Κέρβερος



HAIXIX



ANTIX





# Maggie Wauklyn

Illustrator

USA

[maggie@simplykumquat.com](mailto:maggie@simplykumquat.com)

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

Illustrations for Charles Dickens' "Hard Times".















# Marcus Marritt

Studio Director and Freelance Illustrator

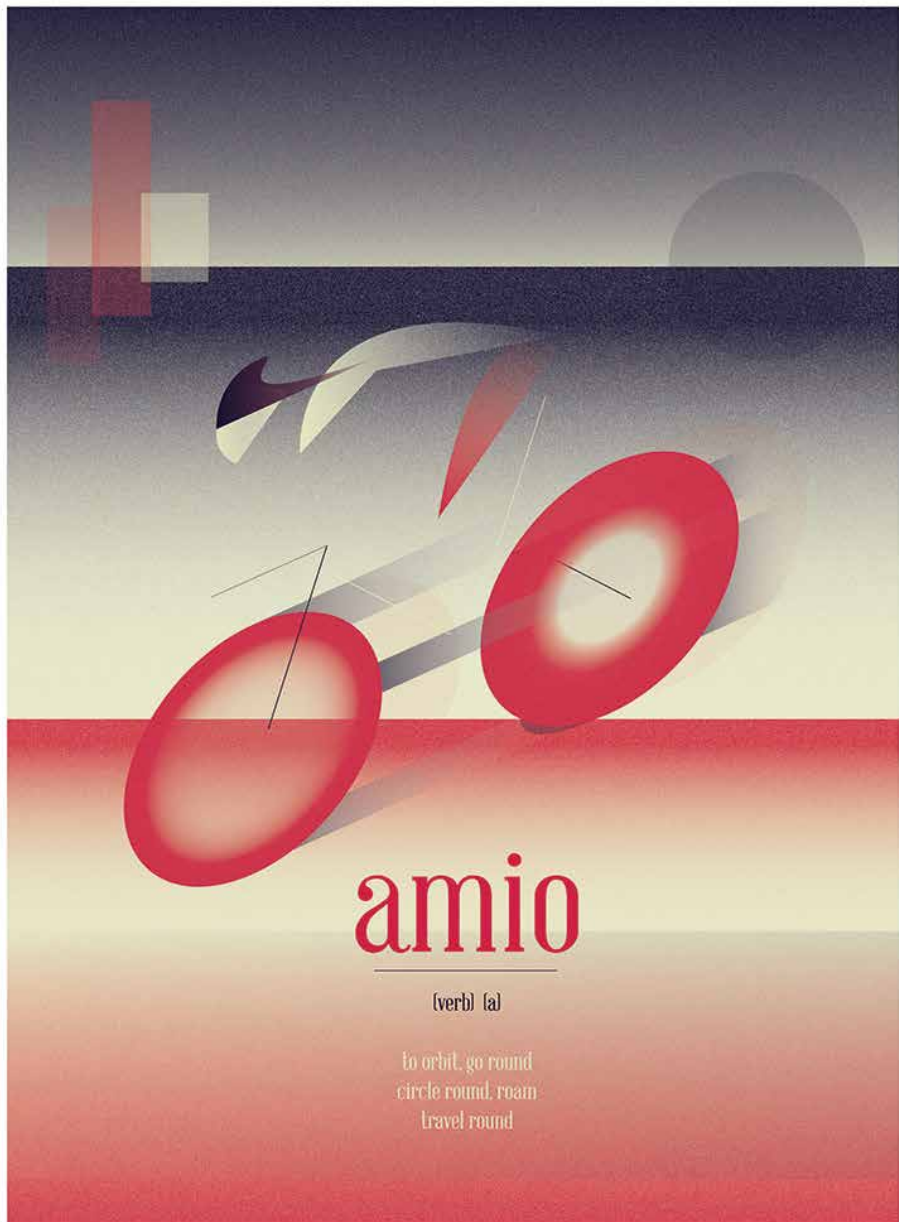
UK

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

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

As a illustration led designer specialising in poster art I have two distinct styles, one very much art deco inspired and another more modern and playful. I love to be geometric, my work is very much about building with shapes

Titles: Amio (vintage cycling)  
Gareth Bale  
Lana Del Rey  
Love Song  
The Great Gatsby



# amio

(verb) (a)

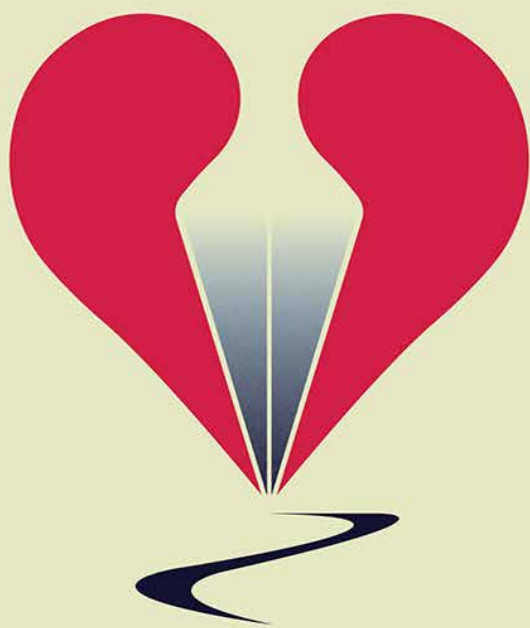
to orbit, go round  
circle round, roam  
travel round

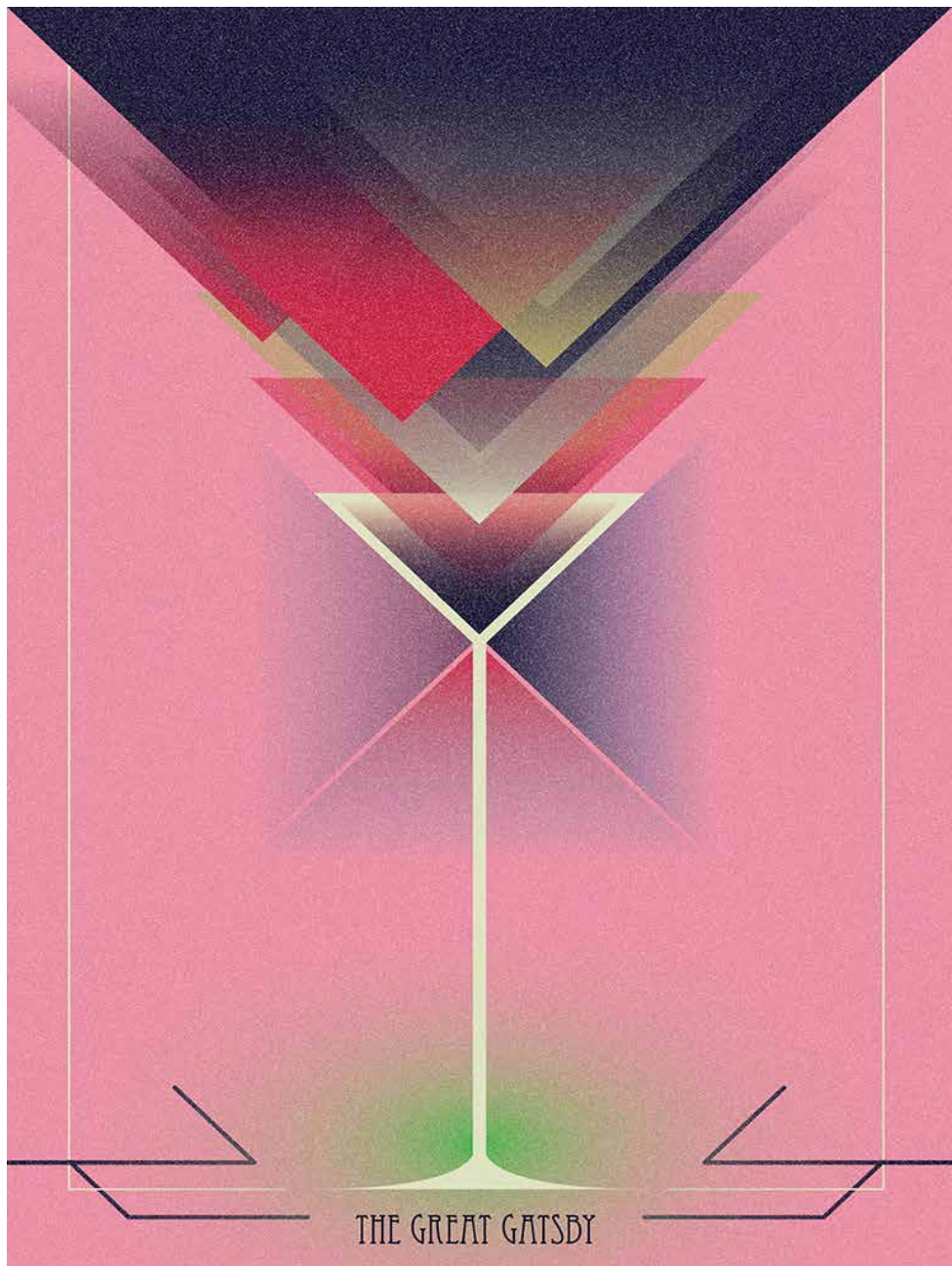


**Bale.**

.lana del rey







THE GREAT GATSBY

# Mohan Ballard

Illustrator

UK

[m.ballard@hotmail.com](mailto:m.ballard@hotmail.com)

[www.hireanillustrator.com/i/portfolio/mohan-ballard/](http://www.hireanillustrator.com/i/portfolio/mohan-ballard/)

Colour, colour and colour - This is what I feel best describes my work. I feel this is a reflection of me and my personality!

I first discovered my style during University, at Southampton. It was here I was taught to express myself through vivid and vibrant scenes while also exploring how to pack my images full of features and people.

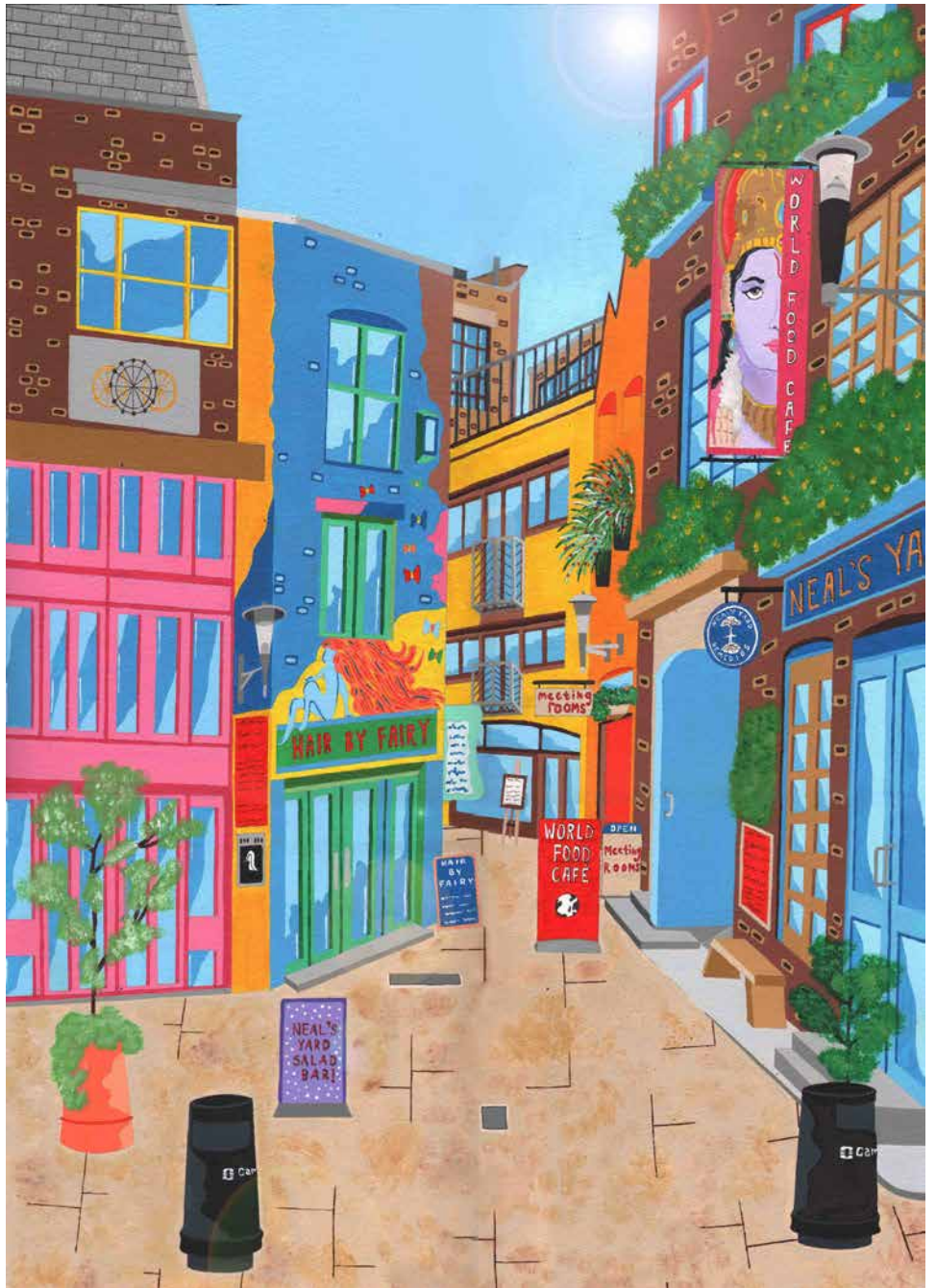
After university I carried on with this style and I really feel I have brought my style and technique forward. The child-like drawn people and bright colours add a sense of enjoyment to the image, and I just want my images to breed happiness and smiles.

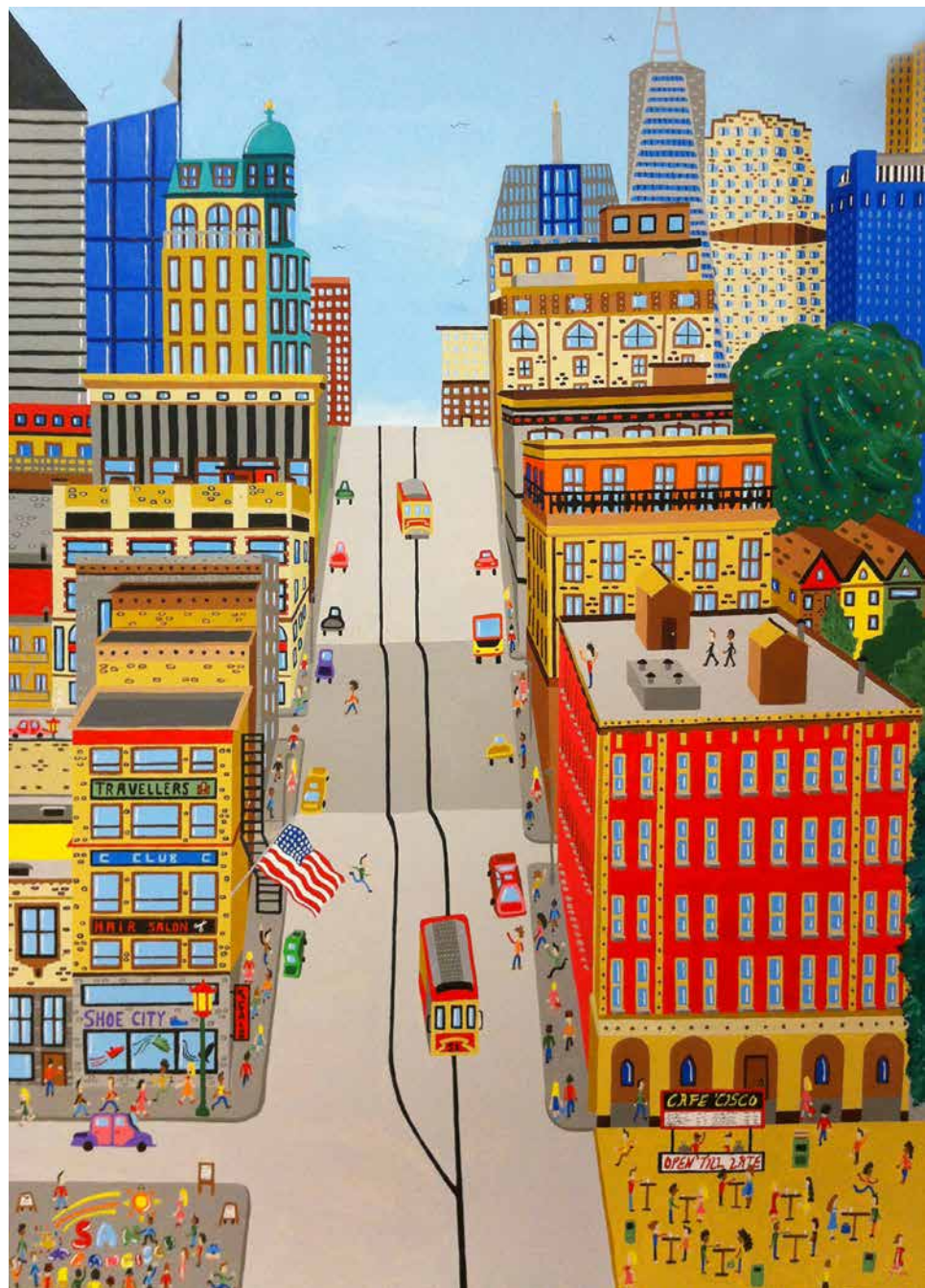
Every image I create is made with a passion and energy I feel that cannot be found just anywhere. I feel so lucky and privileged to be able to produce images like this for other people and the happiness they get by enjoying my images makes me proud to be an Illustrator.











# Petra Van Berkum

Illustrator

Netherlands  
[info@petravanberkum.nl](mailto:info@petravanberkum.nl)  
[www.petravanberkum.com](http://www.petravanberkum.com)

The title of this work is simply 'stones' it s meant to be a very serene piece showing the atmosphere of the sea. Would look great in any white or sea-themed room I would say!



# Sian Pattenden

Illustrator and Author

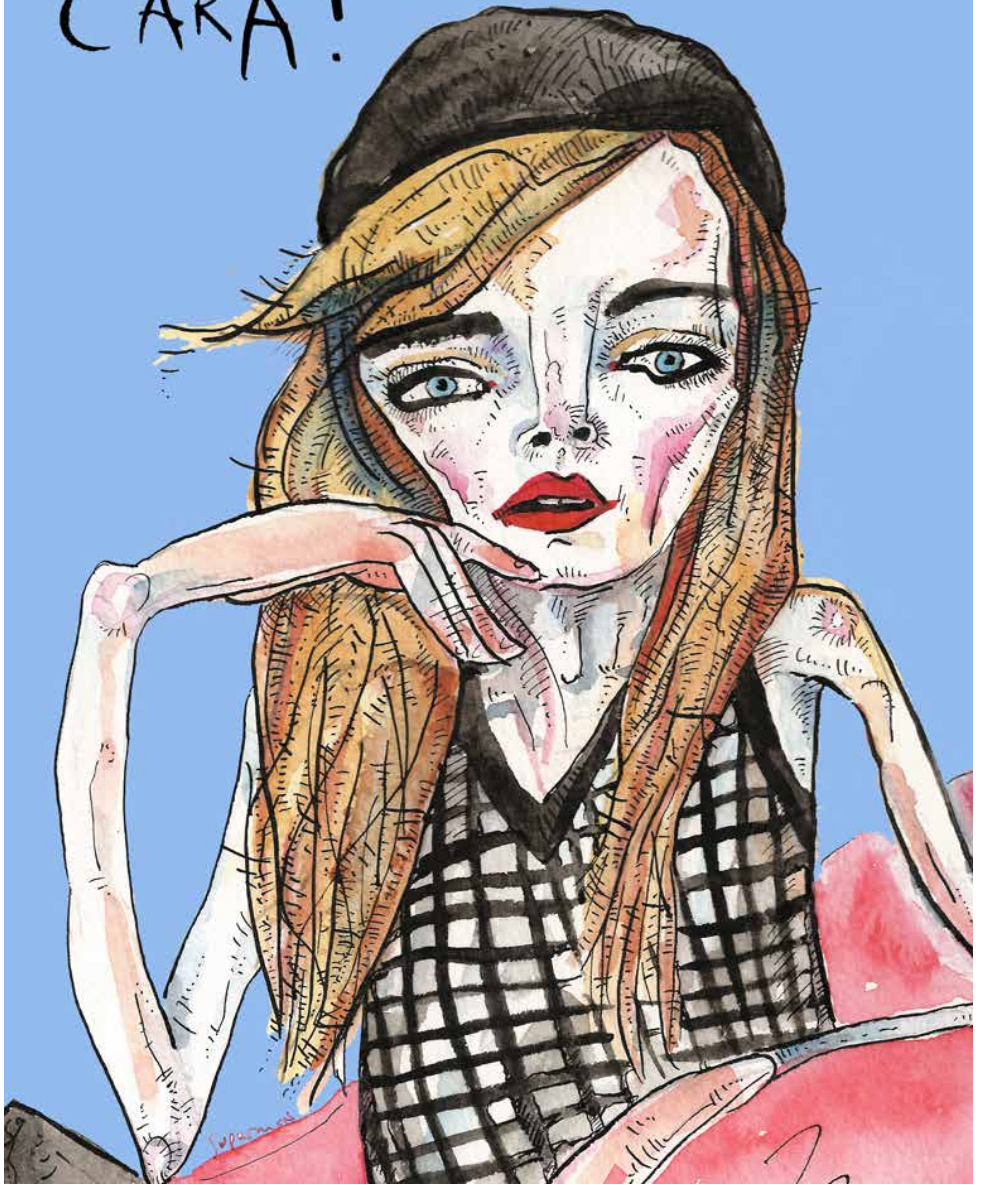
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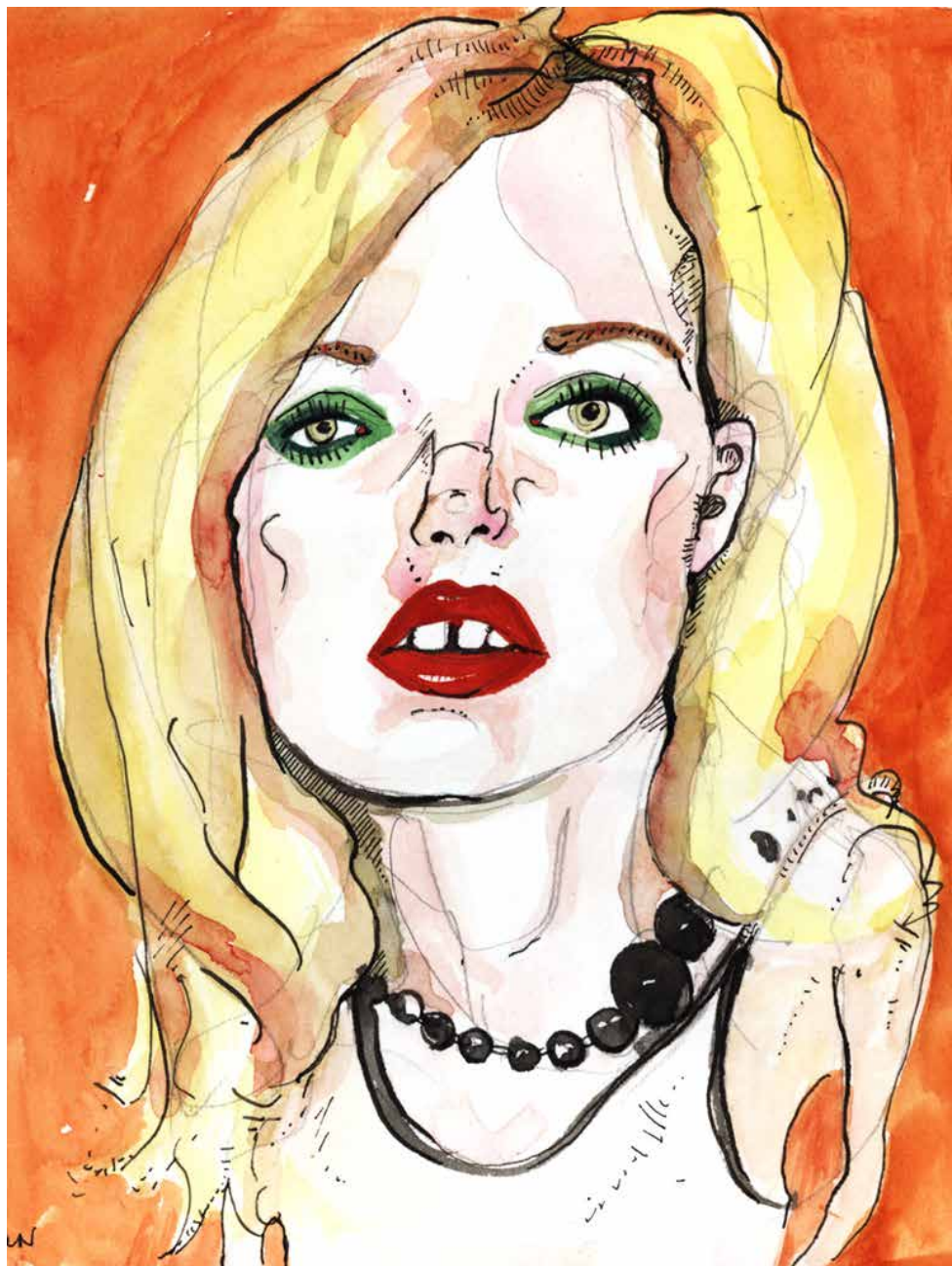
[sian@sianpattenden.co.uk](mailto:sian@sianpattenden.co.uk)

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

I am an illustrator specialising in portraits. I have illustrated the US rock music anthology *Everyone Loves You When You're Dead* by Neil Strauss - 80 portraits of rock, film and global superstars. I work with pen, ink and watercolour. The pieces I have submitted are high-colour, pop portraits of Cara Delevigne and Georgia May Jagger... long may they reign.

CARA!







# UpstartThunder

Animator

UK

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

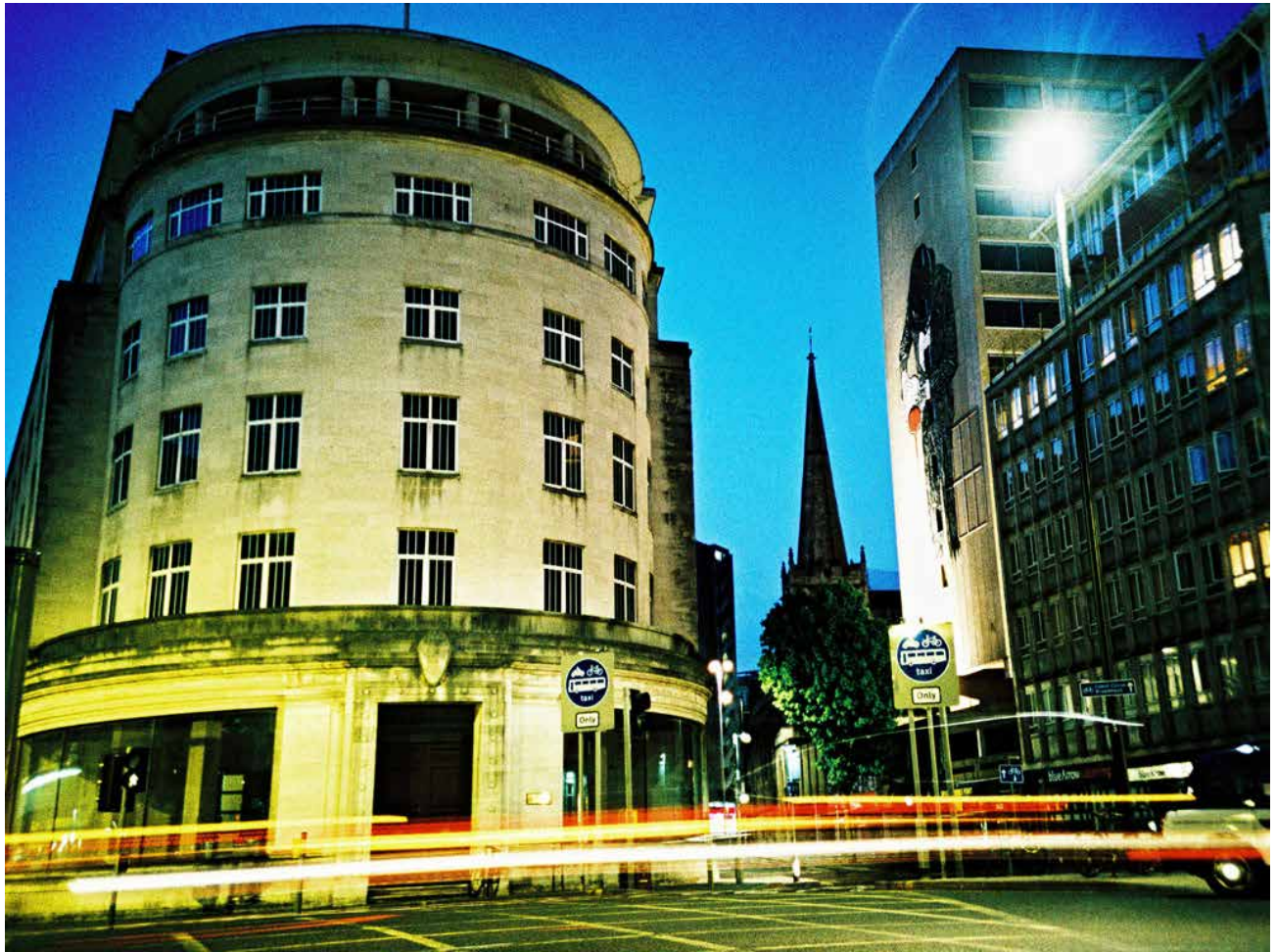
[www.UpstartThunder.co.uk](http://www.UpstartThunder.co.uk)

I use 35mm film and do not adjust my pictures in anyway.They are how they appear on the negatives.The joy or disappointment at the results after you develop a film is intoxicating.





















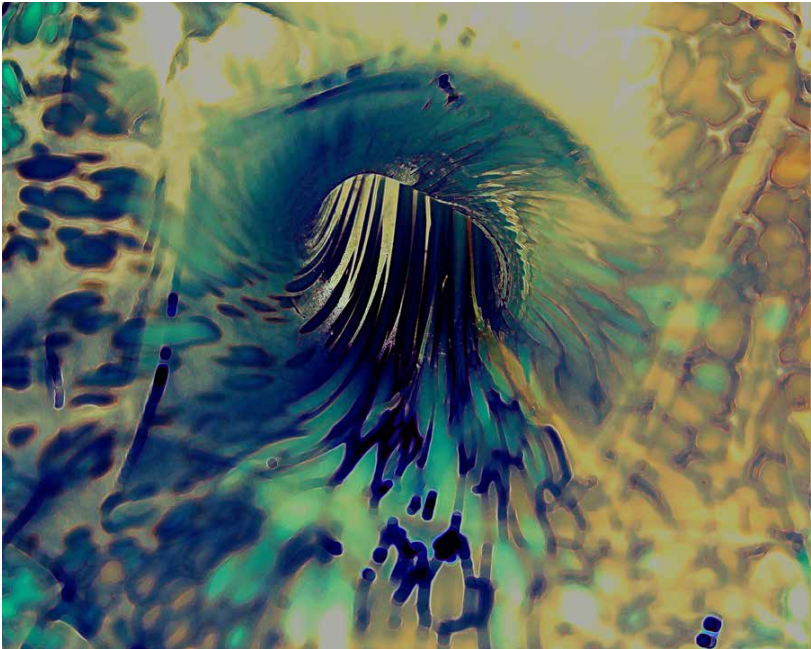
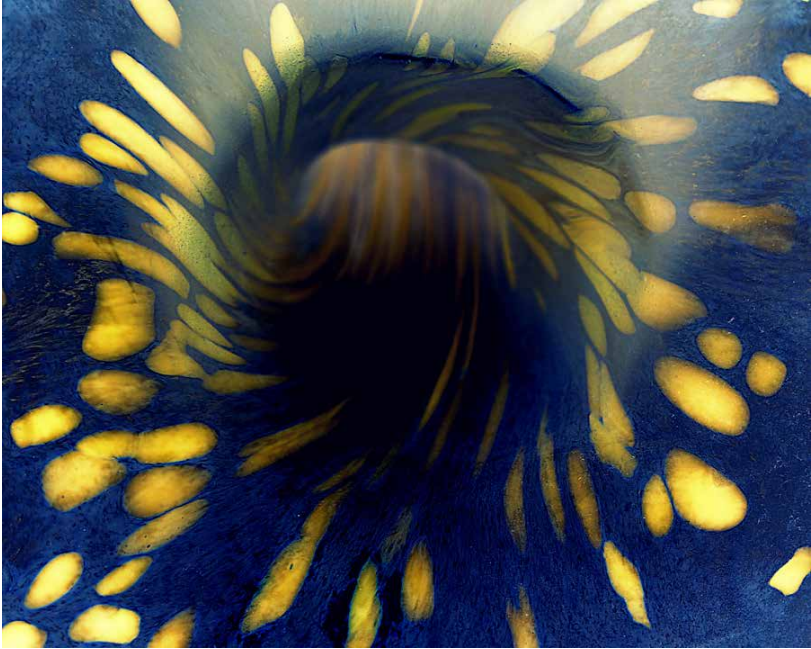


# Robert MacNeil

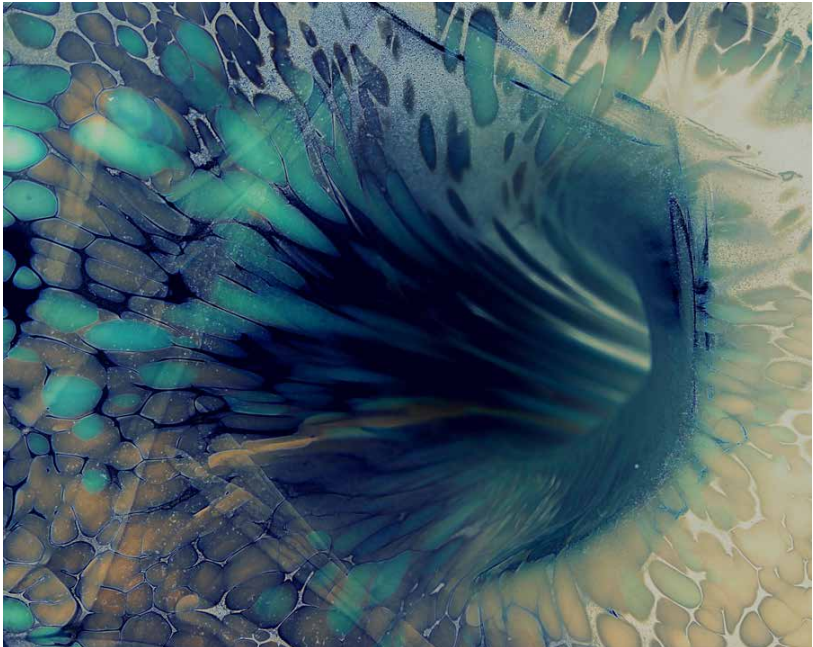
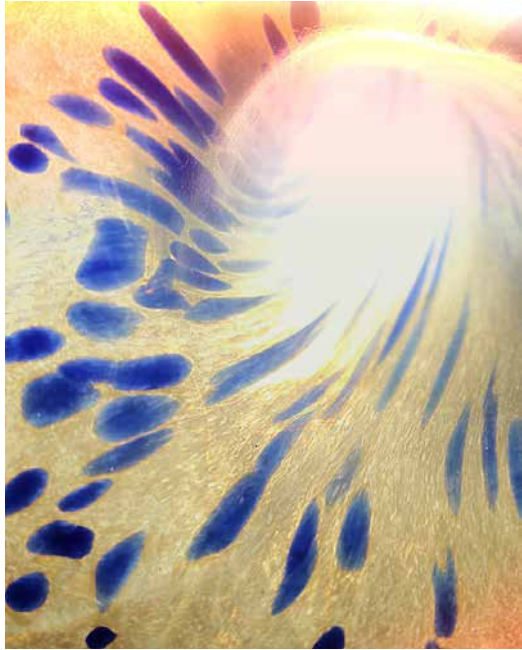
Photographer

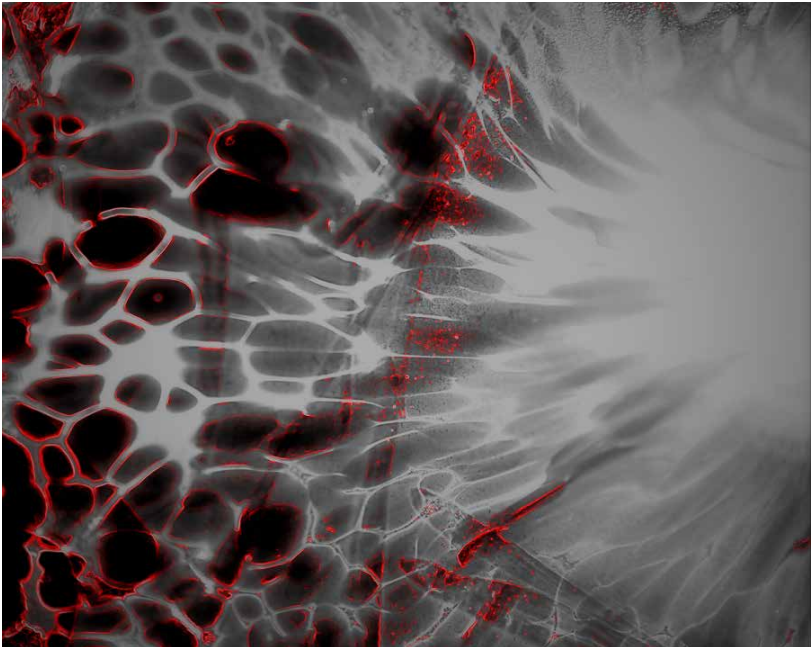
Canada  
[rob@robmacneil.com](mailto:rob@robmacneil.com)  
[www.robmacneil.com](http://www.robmacneil.com)

You can find out more about Robert MacNeil  
in issue 5 of [twohundredby200](#) where is featured  
in a creative profile.

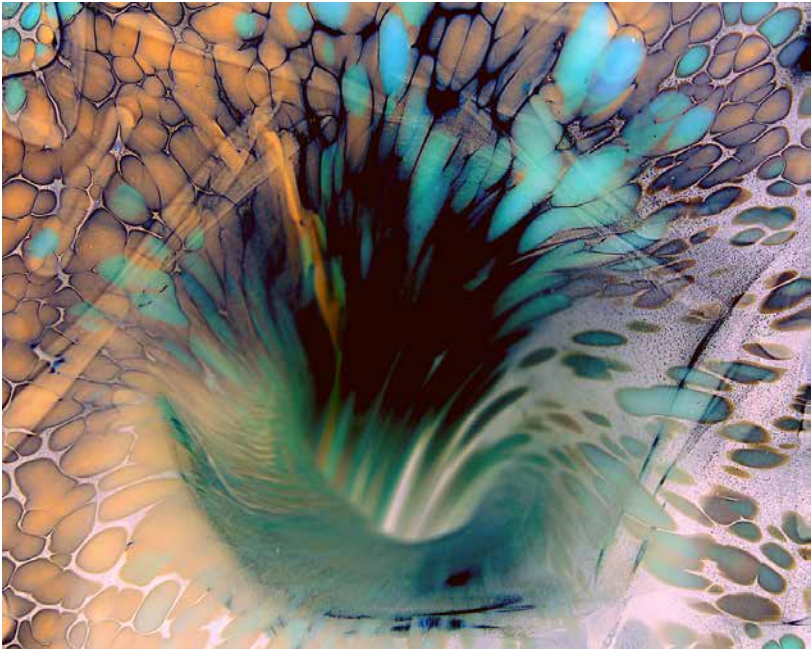
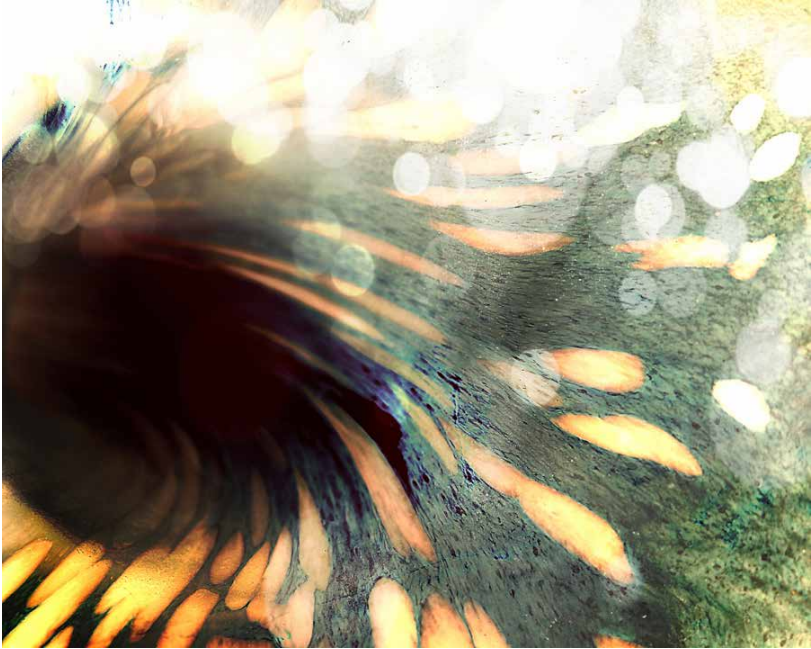


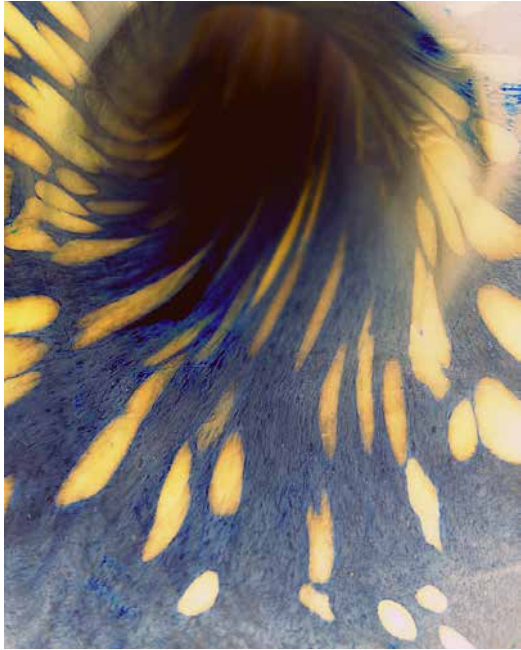












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