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www.twohundredby200.co.uk/magazine.html

twohundred by200

twohundredby200, 16 Linton Place,
Dunfermline, Fife KY11 2YY UK

Tel: +44 (0)1383 417667

Email: info@twohundredby200.co.uk

Web: www.twohundredby200.co.uk

Editor

Sean Makin

seanmakin@twohundredby200.co.uk

Art Editor

Tara Chalmers

tara@twohundredby200.co.uk

Staff Writer

David Evans

david@twohundredby200.co.uk

Advertising Sales

Jennifer Whitfield

jennifer@twohundredby200.co.uk

App Support

Pod200

info@pod200.com

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Issue 3... fully loaded

Welcome to issue 3 of twohundredby200 creative magazine and what an issue it is!

We have some incredible work submitted to the exposure section covering photography, illustration and graphic design as well having the latest news from some of the worlds' most creative studios.

Illustrator Ben Rothery provides a wealth of helpful advice to the creative job seeker on page 21 and the US-based packaging agency, Product Ventures, share some of their in-house packaging design experiments with us.

Our aim is to continually improve our magazine and as such we will shortly be launching a new version of our iPad edition which will bring in more interactive features and content.

Along with Pod200 who are developing the ios framework, we are looking at some exciting additional delivery platforms for the magazine each of which have their own possibilities to further enhance the reading experience.

I would like to thank all the contributors for their continued hard work and enthusiasm and I would also like to thank those of you who have provided us with support and feedback.

Enjoy this issue.

Cheers

Sean Makin
Editor

seanmakin@twohundredby200.co.uk



Sean Makin - Editor



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twohundredby200 hits a decade!

2012 is an exciting year for many reasons; the London Olympics, the Queen's Diamond Jubilee, the supposed end of the world as we know it and it also marks the 10th anniversary of twohundredby200.

200 has been creating great design over the past decade and to celebrate the studio will giving clients, friends, supporters and readers some special treats over the course of this very special year.

"It is hard to believe that twohundredby200 is 10 years old already" said Sean Makin, the founder of the studio and magazine.

"twohundredby200 has come a long way from the early days of working on small one-off jobs in the corner of a basement to today being a truly multi-faceted studio capable of undertaking even the most demanding of creative projects with ease.

"It has been challenging and exciting in equal measures but, thanks to our dedicated and talented team, the future is looking fantastic for the studio.

"I don't think we would have been able to develop into the studio and magazine that we are today without the tremendous support of our clients, friends and families we have had along the way.

"We have been extremely fortunate and I hope that they will all be able to join us in celebrating this milestone in the studios life."

Clients too are looking forward to the celebrations planned by the studio.

We are
ten
10 years of creativity

"We have worked closely with the creatives at twohundredby200 ever since they first knocked on our door back in 2002" commented Neil Jack of Surf 'n' Skate.

"Their creativity has always complimented our product designs and company ethos. Admittedly their working method can sometimes be called quirky (especially their morning crazy golf meetings) but that is part of why we like working with them so much.

"Their creative energy is boundless and is reflected in their work. I know that I can speak for everyone from Surf 'n' Skate when I say that we are all looking forward to celebrating this important birthday and also to another 10 years of working together!"

Helen Chalmers organiser of the Wickerman Festival said: "We have worked with Sean and the team for several successful years. In 2011, they helped us celebrate our tenth birthday in style and we are over the moon to be involved with their birthday celebrations this year."

The studio will be announcing news of giveaways, competitions and events over the course of the year. To help twohundredby200 party through 2012 in style, follow them on twitter & facebook to be the first to hear the latest updates.

Fortnum & Mason celebrate diamond jubilee



To celebrate The Queen's Diamond Jubilee, Fortnum & Mason followed its long-standing tradition by decorating their building from top to toe, inside and out.

The firm first started decorating the outside of their Piccadilly store in 1863 to mark the wedding of the future King Edward VII to Princess Alexandra of Denmark. Stars, made up of lit gas jets, illuminated the building for several evenings during the wedding celebrations. Since then, Fortnum & Mason have decorated the building for royal weddings and coronations to add to the pageantry of Piccadilly on these national occasions.

The inspiration for this year's theme harks back to Queen Elizabeth's Coronation, when the Queen's Beasts - ten heraldic creatures taken from her Majesty's ancestors' coats of arms - made their first spectacular appearance..



The Beasts are the Lion of England, the Unicorn of Scotland, the Dragon of Wales, the Griffin of Edward III, the Falcon of the Plantagenets, the Black Bull of Clarence, the Yale of Beaufort, the Lion of Mortimer, the Greyhound of Richmond, and the Horse of Hanover.

As they are normally rather fierce creatures, Fortnum's has brought them to 3D life and given them bright colours and a happy aspect. The beasts dance along, playing a variety of musical instruments, turning them into the very embodiment of exultation and jubilation.

Paul Symes, Head of Visual Presentation explains, "The musical focus was chosen

for its universal appeal, a joyous subject that everyone worldwide will be able to appreciate and relate to, regardless of nationality.'

As a proud Royal Warrant holder, and staying true to Fortnum & Mason's commitment to supporting British craftsmanship, - all technical work and décor has been undertaken by British craftsmen, using materials sourced within the UK.

This is Fortnum's most technically advanced and complicated celebration display ever and – just like in 1863 – uses modern technology to bring joy and merriment, beauty and fun to the Piccadilly streetscape on this national occasion.



Jamie Hewlett creates London backdrop for Absolut®

The world's most iconic vodka launched Absolut® London, the latest limited-edition from Absolut® in collaboration with one of the UK's leading graphic artists, Jamie Hewlett.

Absolut® London celebrates the vibrant cultural city, capturing London's creativity and rich style heritage in a unique bottle design..

Designed by London creative and visionary Jamie Hewlett, the bottle is a unique take on London's style and fashion pioneers over the past 200 years. Set against a London backdrop, the bottle introduces key characters from the

past who have influenced and shaped London's present fashion scene. The seven characters encapsulate the city's diverse heritage, spanning the ages from Dickensian and 18th Century Dandy, through to Pinstripe gent, 60's chick, Ska, Punk and 80's Casual.

"London has such a fascinating and rich history which has inspired me over the years. For Absolut® London I chose to re-create 7 iconic characters from different eras who are largely defined by their style as well as their impactful contribution to London's culture at the time." says Jamie Hewlett.

London 2012: the world is coming

London is a primary world tourist destination which this year faces the challenge of receiving many thousands of extra visitors as it hosts the Summer Olympics for the first time in over 60 years. For many of these visitors it will be their first time in the city or at the Games.

The Sign Design Society, based in London, announced its first international seminar, with an advance look at the impact on the UK capital in the areas of people navigation and orientation and a review of how Games organisers and planners have prepared for it.

Some time in the planning, the seminar will also give an insight into the response of this most complex of cities to help people understand and negotiate the metropolis, both during the Games and as part of the legacy of planned strategic improvements. Delegates will hear from a wide array of speakers closely involved in the regeneration of the eastern part of the city, the planning of the Olympic Park, the delivery of the Games and in city navigation. Associated subjects will include the accessibility strategy for the Games, an independent perspective from the walking community and lessons in wayfinding and communication from the Sydney and Vancouver Games.

The event will be held on 11 April in the campus of the University of Greenwich, formerly the Royal Hospital and the Royal Naval College.

The seminar should appeal to all those with an interest in planning and wayfinding for major projects as well as how London will cope with the challenges of hosting the Olympics.

Full information and booking arrangements, can be found at: www.signdesignsociety.co.uk

Blue Marlin scoops two silvers



Integrated brand design specialists Blue Marlin picked up two industry accolades at the Design Business Association Design Effectiveness Awards held in February.

The independent agency network, which has operations on four continents, won silver for challenger brand Funkin Mixers and another silver for Shell's forecourt food and drink offer, Deli2go. The agency was also recently voted Best Design Agency in the inaugural FoodBev Awards as well as scooping two awards in the Marketing Design Awards and the Grocer Marketing and Advertising Awards for Sensodyne Repair & Protect.

Blue Marlin Bath creative director Chris Hart notes: "We pride ourselves on getting to the brand essence and expressing it in the most appropriate, engaging and effective way. No one solution fits all so we offer focused and adaptable creativity, which makes being recognised as an agency, in addition to the awards we have won for specific clients, particularly gratifying."

New identity for Norwich & Norfolk Festival

Design consultancy Silk Pearce has just completed a complete rebranding project for Norfolk & Norwich Festival. The arts festival is the UK's fourth largest and is a flagship arts organisation for the East of England with a reputation for innovative, inspirational programming and commissioning.

A programme brochure detailing all this year's events, promotional flyers, advertisements and a new website at www.nnfestival.org.uk have been created to coincide with the opening of ticket sales for the 2012 festival (11 to 26 May).

The new visual identity is centred on a contemporary interpretation of woodblock type, a carefully chosen colour palette and distinctive typography to give all the organisation's promotional materials a dynamic and accessible feel. The design team has also developed a detailed set of corporate identity guidelines enabling the new colours and visual styling to be consistently applied to future items.

"Norfolk & Norwich Festival is a dynamic city arts festival, drawing diverse performers and audiences from across the world, but one of its core objectives is to remain accessible to everyone. Our creative work has been designed to highlight the Festival as a forward-thinking, fast-growing arts organisation but also to inspire and encourage its local communities to get involved," said Peter Silk, joint creative director at Silk Pearce.

"Everyone is excited by the striking new look Silk Pearce has created and we are looking forward to seeing what positive impact it has on this year's Festival and for our future activities," said Matthew Sanders, Director of Communications at Norfolk & Norwich Festival.

www.silkpearce.com



Designers Peter Silk and Rob Steer with copies of the new festival programme brochure

Vibrant designs for leading consumer brands

UK design agency BrandOpus create a new brand identity and packaging designs for Pipers Crisps Co. and Twinings new range of Green Teas



Pipers Crisps Co. approached BrandOpus looking to reinforce the perception of Pipers as the tastiest crisp brand in Britain by discovering what makes the brand unique, allowing Pipers to own the 'out of home' crisp market. Pipers pride themselves on the artisan, handmade crisps that they have been supplying the most discerning outlets with for the past eight years.

Pipers wanted to underline their passion for making crisps, and tasked the creative team to develop a bold and assertive identity and pack design which reflects the honest, straightforward ideals of the company.

The agency developed the brand name to Pipers Crisp Co. to make it more ownable, placing the logo at the focal point of the pack to drive the presentation. The Piper was established as the quirky masthead, and now anchors the brand into the natural and rural provenance of the crisps.

A colour palette was developed for the brand, which allows clear navigation across the portfolio, making it easier for the loyal consumer to select their favourite flavour, and allowing standout that encourages new consumers to buy the brand. The flavour descriptors across the range of seven variants were updated to focus on origins, illustrating

just how much care and attention has gone into sourcing the tastiest flavours possible.

Refreshing design

It's Green Tea, but like you've never seen or tasted before... BrandOpus have brought a dash of the Far East to the Twinings portfolio, delving into the Orient to create striking new designs for the iconic British tea manufacturer's range of Green Teas.

The agency were appointed by Twinings to enhance the brands leadership position in the Green Tea category through a range of more confident and modern designs. The agency commissioned fashion illustrator Tobie Giddio to create the unique ink drawings in vibrant colours across the range of fifteen packs, bringing to life the quality ingredients which go into making each cup of Twinings Green Tea.

The world-renowned artist, who has previously worked for Alexander McQueen, Vogue and Tiffany & Co. says, "I wanted the illustrations to express the art of these delightful blends in a visual way. Utilising the unique combination of ingredients, I was able to achieve a true expression of the delightful flavour that is unique to these special combinations."



May the force be with Keltie Cochrane



Keltie Cochrane's unique design talents were recently sought out by Random House in New York and Lucas Film Ltd in San Francisco to pitch for the cover design for the latest series of Star Wars novels. Up against a New York based movie poster design studio, the Newcastle based designers won out with their unique style and endless ideas.

The team chose to take a controversial stylistic approach and not use the traditional sci-fi art that fans were used to seeing – a concept Lucas Film Ltd bought into instantly as they wanted to take the novels in a new direction, keeping things new and fresh.

Creative director Ian Keltie said: "We are very privileged to have worked with Star Wars; it's been a dream come true. The brand being so huge worldwide has been a fantastic profile builder; however it has also meant there was an immense amount of pressure on us to deliver something that the dedicated fans would appreciate. Having received some wonderful feedback from people all around the world

who have followed the storylines of Star Wars for the past 30 years, I really couldn't ask for a greater feeling of satisfaction in my job.

"A hidden gem to the project was that in order to create the artwork I was given the passwords to the Star Wars image vault which is full of the original photography and behind the scenes imagery, which I had to promise to never share – I felt honoured to be part of a privileged few with something that was so special to so many people.

"The entire project has been an overwhelming experience; from visiting Lucas Films in San Francisco and seeing original costumes, props and artwork, to having our own designs unleashed on a powerful worldwide community – it has certainly been one I will always look back on with pride. We are really looking forward to the unveiling of the final book and hope it helps to start a new chapter for us with more exciting projects in the future."

Pearlfisher creates identity for charity brand

Pearlfisher has created a brand identity for Harrison's Fund, the charity founded to raise money to fight Duchenne Muscular Dystrophy.

Harrison's Fund is named after five year old, Harrison Smith who was diagnosed with Duchenne Muscular Dystrophy in January 2011. Harrison has the appearance of all strong and healthy five year olds, however, like other children with Duchenne, his muscles are deteriorating at an alarming rate. Unless a cure is found for Duchenne Muscular Dystrophy, Harrison will lose the ability to walk at some point in his adolescence and eventually will lose all muscle function in his body.

Like all children with Duchenne, Harrison will lose his battle for life in his late teens or early twenties from heart or respiratory failure. The mission of Harrison's Fund is to direct money into the hands of the researchers who have the very best chance of finding a cure or treatment for Duchenne Muscular Dystrophy.

Pearlfisher has created a brand identity that is inspired by the playful spirit of Harrison's character. The smiley face brand mark is formed from the dot of the 'i' and the apostrophe in Harrison's name.

The characterful identity is expressed through different playful expressions, and a bright colour palette of blue and orange, with secondary colour-ways of purple and green.

The strapline that accompanies the identity is 'Make time', highlighting that, for Children like Harrison, time is of the essence and that we all need to 'make time' to raise the money necessary to research finding a cure and the best treatment for Duchenne Muscular Dystrophy.



Natalie Chung, Creative Director at Pearlfisher comments "we wanted to create a fun and informal identity that was inspired by Harrison's playful personality and reflected the core vision of making the most of every second. Similarly, an identity that was impactful and that inspired people to help the fund succeed."

Alex Smith, Founder of Harrison's Fund comments "Pearlfisher have expertly brought to life a vision we had for Harrison's Fund brand design. As a charity we want to be a breath of fresh air, whilst this is a very serious cause, currently with a bleak outlook, we are always, and always will be, up-beat, vibrant, fun, bold and enthusiastic...just like Donna, myself, Harrison and our youngest William."

The Harrison's Fund identity has been expressed across stationary, T Shirts, postcards and online. More about Harrison's Fund can be found on www.harrisonsfund.com

Team members for the project were:
Creative Director: Natalie Chung
Creative Partner: Jonathan Ford
Strategic Planning: Jack Hart

www.pearlfisher.com

Top 100 world architectural practices iOS app



UBM Built Environment recently launched the World Architecture 100 iOS app - the only guide to the world's biggest architecture practices. It is the first time the World Architecture 100 has been available in app form - on both iPhone and iPad putting invaluable industry data at the fingertips of an international audience.

As well as fun features – including a 'shake' mechanism to help users explore the content – the app contains a wealth of exclusive information that makes it a powerful reference tool for property and construction professionals. As well as information on fee income, staffing and rankings for each of the practices that qualified for this year's 100, the app includes a wealth of additional content including:

- The top 10 most profitable practices
- Analysis on the health of the architecture industry across the globe
- The best new buildings completing in 2012
- The practices on the verge of becoming the next big names in architecture
- The world's most admired architects
- Architects' favourite contractors, consultants, engineers and project managers

The World Architecture 100 has been an exclusive source of information about the top 100 architectural practices in the world for over 10 years and has become a must-have resource for top professionals in the architectural, construction and property industries across the world. The data is collated every year on behalf of BD, the architect's newspaper in the UK, for its annual top 100 publication. Thousands of practices take part in the survey, and are ranked by the number of qualified architects they employ.

Anna Winston, BD online editor, said: "Apps are a golden opportunity to share rich information and make hard data more friendly. In the past, the World Architecture 100 was seen mainly as a resource for big architecture practices, FTSE listed companies and their clients. But the app makes this information available for both companies with a financial interest in knowing who the world's biggest practices are and anyone with an interest in architecture."

Pigging good design



Brand design specialist Blue Marlin has created a dynamic and charming identity to enable artisan cider and juice producer Orchard Pig to scale its core business and move into the mainstream. The agency has worked with Orchard Pig for five years, back when it was a hobby brand

“Orchard Pig is a real colourful character and quite simply one of a kind. To reinforce this, the new labels have been designed to make Orchard Pig stand out from the herd by celebrating its hero, provenance and natural individuality. Playful copy, unconventional colour, graphic discovery and a spot of mischief have been combined to appeal to our free-spirited fans and their thirst to explore,” comments Orchard Pig managing director Andrew Quinlan.

“What the re-design has done is create a herd, Orchard Pig’s family if you like, whilst at the same time provide much clearer product differentiation between ciders and fruit juices, and specifically the individual varieties within these categories, to make the range easier for consumers to navigate,” he concludes.

Blue Marlin has given each product a fun and memorable name. The new names reflect Orchard Pig’s character: a truly loveable swine!

I40 Proof expand socially

San Francisco based I40 Proof have launched a new in-app social video ad unit that enables brands to increase social engagement around videos and better capture the positive buzz surrounding their video campaigns. (Photo: Business Wire)



I40 Proof helps marketers reach consumers in social feeds through paid media placements and a growing percentage of these ads now include links to videos. With I40 Proof’s new in-app video ad unit, brands can now drive consumers to a custom video viewing experience within the app for a seamless user experience when they click through to watch a video.

The new in-app social video ad unit includes:

- Creation and hosting of a customized video viewing experience;
- A state-of-the-art html5 video player that allows consumers to watch the video from the page;
- An in-app video rating widget consumers can use to rate the video within the page;
- A discussion widget that creates a feed of all tweets referencing the client’s hashtags.

This enhanced video viewing experience allows brands to add a number of different social and branding elements like video ratings and a tweet stream of all the social conversation around the video. Consumers can now also click to play the video from within the viewing experience itself.



Photoshop touch launched on app store

Adobe Photoshop Touch offers core Photoshop features, as well as new capabilities for creating and sharing in an app custom-built for tablets. The app is a central component of Adobe Touch Apps, a family of six intuitive touch screen applications, inspired by Adobe Creative Suite® software. iPad versions of the other Adobe Touch Apps are expected later this year.

Photoshop Touch gives users the ability to combine multiple photos into layered images, make essential edits and apply professional effects to create beautiful artwork, touch up photos, paint, lay out ideas and much more. The Scribble Selection Tool allows users to easily extract objects in an image by simply scribbling on what to keep, and then what to remove. With Refine Edge technology from Photoshop,

even hard-to-select areas with soft edges are easily captured when making selections. Photoshop Touch helps users quickly find images and share creations through integration with Facebook and Google Image Search.

In addition to Photoshop Touch, Adobe expects to release the following touch apps for the iPad in the coming months: Adobe Collage for moodboards; Adobe Debut for presenting and reviewing creative work; Adobe Ideas for sketching; Adobe Kuler® for exploring colour themes; and Adobe Proto for website and mobile app prototyping.

For Photoshop Touch how-to videos, visit www.tv.adobe.com/show/learn-photoshop-touch/



Aesop crafts new visual story for Ribena

Aesop, the brand storytelling agency, has created packaging for GSK's biggest drinks launch for 20 years, Ribena Plus.

Its launch signals a new era for the market leading juice drink, with the addition of vitamins and minerals designed to slake consumers' thirst for added value, functional and healthy products. Ribena Plus Apple & Peach and Blackcurrant Immunity Support contain added vitamins A, C and E, while Apple & Raspberry and Mixed Berries contain added calcium for healthy bones.

Backed by a £6m marketing spend, Ribena Plus will be unmissable. Naturally it needed a fabulous new look that reflected its marriage of delicious fruity goodness with nutritional science, which is where Aesop comes in. "The launch of Ribena Plus really moves the brand on in terms of boosting its health credentials. So with this design, we moved on Ribena's

visual equities by introducing a healthy helix device that brings together both taste and refreshment and also suggests science and dynamism. It's the Ribena everyone loves, but credibly healthier," says Aesop executive creative director Martin Grimer.

"Aesop really challenged us to move beyond the boundaries of the existing visual assets associated with the brand in order to develop a design for Plus that signified this is something new and different from Ribena. The resulting design is one that still retains the quality and fruit goodness cues associated with Ribena, but also introduces an element of health and science to reflect the added health benefits that make it Ribena Plus," comments Hannah Norbury, group brand manager, Ribena.

Ribena Plus is designed to target two key audiences: young women and mums trying to get added goodness and health benefits into their families.

Extensive research has been undertaken to ensure the health benefits and flavours used are the most relevant and the ones with highest consumer appeal. It comes in cordial and ready to drink in a range of formats, including bottles and tetrapaks.

Willer joins Pentagram

Marina Willer was recently named as the latest partner in Pentagram's London office and the eighteenth worldwide.

Originally from Brazil Marina has been working in London as Creative Director at Wolff Olins, a graphic designer and filmmaker for the last 13 years. She has a Master's Degree from the Royal College of Art in graphic design and film. She is a member of AGI and was until recently an external examiner for the Royal College of Art.

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If I had to...

As I see you there, I think about what I would do for you. As it slows down and we approach, I can see you wrapped in spring sunshine awaiting my yet again late rival and as I watch you become more than a spec on the horizon, I begin to think what I would do for you, if I had to save our friendship. What would I do to keep our friendship alive, to keep us as companions for a lifetime? Would I miss a night out on the town in cheap bars with my friends? Or like the gents old in their flowing coats and in their manor house gardens, face an immaculately polished flintlock loaded with powder, take those ten paces then face my fate for you? What sacrifices, if I had to for some unknown reason, would I make, could I make to keep us friends? So I could be there, to share a joke, see your smile, be there when times are bad, what would I be willing to do? And as I see you there I know there is no sacrifice too small, too large that I wouldn't make for you, for us to carry on as companions in life, And the look in your eyes shows me you would face the flintlock for me. That you would sacrifice; drop what you are doing for me if I happened to fall from grace again into that dark place where I once was. I step from the train, six months have passed but it feels like it was just five minutes since I have last seen you, knowing the petty sacrifices over the last few months were worth the train ticket just to see you smile. And knowing I would be happy to make many more if I had to so I could share that joke, see that smile. Even if it did result in a musket ball.

DJ Makin

<http://emotionalshorthand.blogspot.com>

*A letter to my
former self*



Advice for the professional scribbler

Ben Rothery



Hello, I suppose that an introduction is in order, my name is Benjamin Rothery and I am a recently graduated illustrator and print maker from Norwich via Cape Town and all points in between.

I work mainly in traditional media, particularly anything which allows me to indulge my love of line work. It has been suggested that I have an unhealthy obsession with detail but I prefer to think that my way of conveying the vastness of the world is through it's tiniest details, (but I would say that wouldn't I) so that's the 'me' bit out of the way.

The following article grew out of a conversation I recently had with Emma O' Donovan aka 'The Book Sniffing Pug' on the subject of 'making it' and all that it entails, what my experiences of 'graduated life' have been, what I have learned and what advice I would offer to other people in my position.

So who am I to offer such advice you might ask? Well, that's a fair point I suppose and my answer? I am you (or at least someone very like you), just a little further down the line so look at this as a glimpse of what is in store for you... as for those of you who have already 'made it' or are at least a little further down the line, think of this as a nostalgic look back at what it was like to be slung out into the 'real world'

I wrote this article from the perspective of an illustrator because that is what I am but it could just as easily apply to anyone trying to find their way in the world.

It began as a personal reflection on how my life as an Illustrator has gone since I graduated a little over 8 months ago, the things which I know now and could really have done with knowing then. Somehow it ended up being a letter that I wish I were able to send to my former self but feel free to insert your name instead...

Dearest Ben,

So, you've done it, you've graduated, you're now a fully pledged Illustrationist, professional scribbler and crayonologist. In the face of all the evidence and advice to the contrary you've chosen to pursue a career in Illustration. In spite of the dire warnings of tutors, visiting lecturers and those professionals who came back to tell you just how hard it is, you knew that everything was going to be alright. Three years to be fully self supporting, five, never? Those problems were for someone else surely, You were going to be just fine... right?

You've heard the saying that nothing worthwhile is easy but in graduating into an oversubscribed and shrinking profession in the middle of a global recession you really have decided to push the boundaries of this theory haven't you.

Over the last eight months I have met a truly diverse cast of characters; heroes, villains and everyone in-between and have been offered all manner of advice both good and bad, most of it unsolicited so I thought I'd throw in my penny's worth. What advice can I offer you, what have I learned from my 8 and a bit months of working and trying to 'make it' ?

Well, the worst thing that you need to understand is that Art school has left you hopelessly unprepared for 'The real world'. The last eight months have at times been lonely, stressful, terrifying, exhausting and dull beyond words, sometimes it's been all of the above as well as any other emotion you might think of. However hard you think it is going to be, it is harder.

There have been times when I have felt like the light at the end of the tunnel has been switched off permanently. BUT balanced against that, it has also been exhilarating, rewarding, exciting and at times, deeply fulfilling. When it is good it is possible to forget all about the negatives and it all seems worthwhile.

So, how does one succeed? What is the secret? Stubbornness! Sheer bloody mindlessness is the key to your future. You could be forgiven for believing that talent is the most important factor in determining success but I can assure you that this is not the case. There are as many fabulously talented Artists and Illustrators working in other jobs as there are other jobs for them to be working in. They make your morning



coffee, take your orders and assure you that "your call is important" when you ring the bank.

Some of them are waiting for their 'big break', others sadly have already given up on it ever happening. As for the ones who have succeeded, I am telling you now that by no means are they the most talented Illustrators around (some are but not all). They are the ones who just refused to give up, who insisted on being noticed!

You are also going to need to be lucky. Some people just are but you probably aren't one of them so you're going to need to make your own luck. Put yourself in a position to be noticed and once you've been noticed don't allow yourself to be forgotten.

Blog, Tweet and Facebook about your work constantly, but most importantly go and see people because to quote a famous Illustrator of my acquaintance "Facebook is faceless" and this could be said to apply to any and all forms of submission.

Publishers, Agents and Editors might receive hundreds of submissions every week so they need a reason to notice yours, they might of course stumble across your submission in their inbox but do you really want to take that chance? The simplest solution would appear to be to give them a reason to remember and like YOU! so that they want to work with YOU, your talent is not enough to make you stand out, people deal with other people, that you are talented should be a given.

BUT and it is a big but (and before you say anything I freely acknowledge that I appear to be contradicting myself) You should still Blog, Tweet, Facebook all the time, just because using social media to get noticed is a bit hit and miss, doesn't mean that it can't or won't happen. Also it allows you to feel as though you are still in control and still working even if the work has dried up or never got started in the worst place. It allows you to feel like you are still part of a creative community and are engaged with your peers even if you're tapping away from your studio / bedroom which you haven't left for three weeks as you



can't afford the price of a cup of coffee.

Keep working. Even if you aren't getting commissioned, this is your passion remember? Picture the scene if you will, you have finally managed to get that interview, that meeting and they ask you what you've been up to since you left uni and your answer is?

Doesn't look good does it!

I am not suggesting that should you work for free. There are lots of unscrupulous people out there who will attempt to con you out of free work.

Memorise the following phrases -

"I can't pay you now but I'll offer you a 50% share of the profits"

"It's not paid but it's a great opportunity"

"It'll look great in your portfolio"

Remember that everything in this world has a price and that this is your JOB. People who work get paid, that is how the world works so why should anyone expect you to work for free? Keep your wits about you. If you're going to donate your work for free then do it somewhere that is going to get you noticed, Mr "I'll give you a share of the profits" is not actually offering you anything. 50% of nothing, is nothing!

Don't be precious about your work, so you were only going to do picture books or editorial work? Better people than you or I have done less exalted work to make ends meet, any work is better than no work, it is a means to an end!

You are not an Illustrator. I should probably qualify that statement, what I mean to say is that you are not JUST an Illustrator; you are also a Salesman, Secretary and Debt collector.

You need to find work for yourself and you need to keep your records in order so that



you know who owes you what and when they are supposed to pay you and you need to chase them to do so.

Keep all of your receipts, train tickets and invoices so that you can claim them back from the tax man. Please don't do what I did at first and diligently keep every scrap of paper.. in a giant box and then have to spend a week of soul crushing tedium sorting through it all!

You also need your records to be in order so that you're able do your tax return. The tax man ain't your friend, he is not going to do you any favours and you don't want any nasty surprises, he does not care that you didn't know that you were meaning to keep 'that' bit of paper etc.

I worked out the other day that two thirds of my time is spent looking for work, talking about work and chasing people for payment

for work and only a third actually working. (That's right, your clients will often do almost anything to avoid paying you on time... or even at all) It doesn't sound very glamorous Now, does it?

But, it will get better, you'll get more efficient at the admin stuff, people will start coming to you rather than you chasing them, maybe you'll get yourself an agent and they'll do some of the chasing for you. Things will start to move in the right direction and you'll have more good days than bad.

Don't be put off by anyone, including yours truly I am after all on your side. I have waited tables, worked doors and have made every one of the mistakes I am warning you about, some of them more than once! So keep at it, keep working, keep doing that second job for as long as it takes... You managed to get this far and if you manage to pull it off then you have the best job in the world, you get to draw pretty pictures for a living and if not, you've always got that other job...

As for me, I'm not there yet but I'm working on it, I've still got a second job but I've nearly finished that book I've been talking about and I'm working. That light at the end of the tunnel has been switched back on and it seems to be getting closer.

Good Luck and keep your chin up

All the best.
Ben





Ben Rothery - Illustrator

Get in touch for commissions, collaborations
or just a chat via any of the following links.

Website: www.benrotheryillustrator.co.uk

Facebook: [BenRotheryIllustrator](https://www.facebook.com/BenRotheryIllustrator)

Twitter: [@Brillustrations](https://twitter.com/Brillustrations)

Product Ventures capture the spirit...



Connecticut based Product Ventures recently embarked on an in-house project to showcase their unique ability to combine structural and graphic innovations.

The alluring spirit of Absinthe was chosen as the platform because of its richness and complexity. The creative team of ten leveraged their package design talents to unleash the true essence of this misunderstood spirit.

After countless hours of research, they deconstructed the collective perception of Absinthe into meaningful facets of its character and then translated each facet into a visual language of imagery, elements, colours, and textures. The resultant designs that resulted were both creative and appealing and display the abilities of the company to the full.

You can view more work by the creative team at Product Ventures by visiting their web site at - www.productventures.com

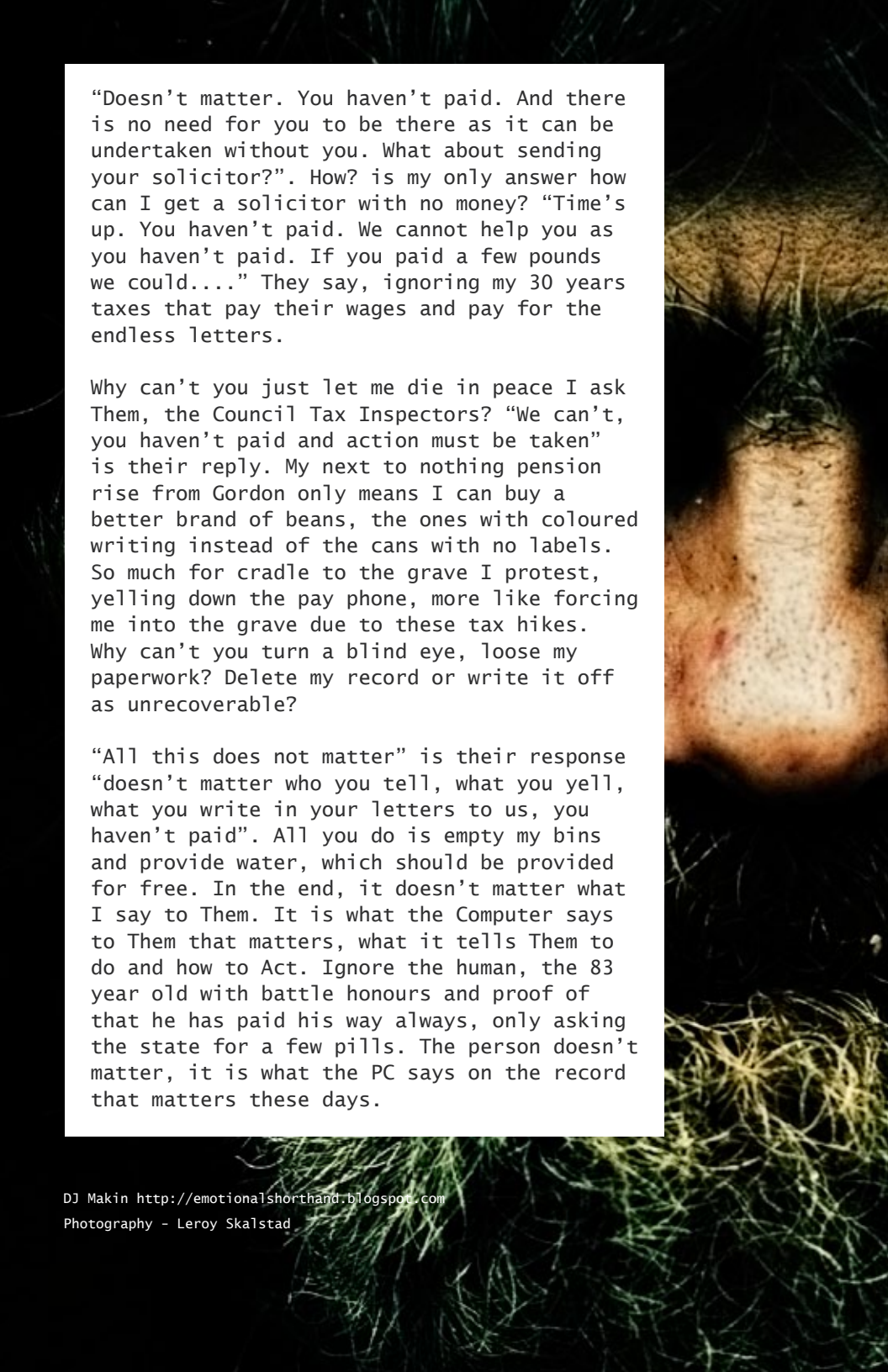
Wilfred

“Time’s up. You have not Paid. We have given you plenty if chances” They say. I cannot afford to heat my home. I live in a house that is so cold that I can see my own breath and rely on tired ancient blankets to keep me warm.

“Time’s up. You have not Paid” They say “it is now time to take action”. I fought in the trenches, that poured with blood of my pals for the nation, in war to keep the nation and my lungs are so full of chemicals that I struggle to breath and to steady my hand.

“Does not matter. Your bill is high so it is time to issue a Summons” They say collectively in their call centres. I worked every day until I eventually collapsed into retirement. I can only afford supermarket soup or battered tins of beans. To me, Heinz is a luxury.

“Doesn’t matter. You haven’t paid. See you in Court Three on Thursday at Two”. I can hardly walk a few steps, my vision gone due to age and hard work means reading a timetable is near enough impossible and a taxi cannot be telephoned as the phone company has just taken the phone away.



“Doesn’t matter. You haven’t paid. And there is no need for you to be there as it can be undertaken without you. What about sending your solicitor?”. How? is my only answer how can I get a solicitor with no money? “Time’s up. You haven’t paid. We cannot help you as you haven’t paid. If you paid a few pounds we could....” They say, ignoring my 30 years taxes that pay their wages and pay for the endless letters.

Why can’t you just let me die in peace I ask Them, the Council Tax Inspectors? “We can’t, you haven’t paid and action must be taken” is their reply. My next to nothing pension rise from Gordon only means I can buy a better brand of beans, the ones with coloured writing instead of the cans with no labels. So much for cradle to the grave I protest, yelling down the pay phone, more like forcing me into the grave due to these tax hikes. Why can’t you turn a blind eye, loose my paperwork? Delete my record or write it off as unrecoverable?

“All this does not matter” is their response “doesn’t matter who you tell, what you yell, what you write in your letters to us, you haven’t paid”. All you do is empty my bins and provide water, which should be provided for free. In the end, it doesn’t matter what I say to Them. It is what the Computer says to Them that matters, what it tells Them to do and how to Act. Ignore the human, the 83 year old with battle honours and proof of that he has paid his way always, only asking the state for a few pills. The person doesn’t matter, it is what the PC says on the record that matters these days.

BOOK CASE

Printed goodness.

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www.twohundredby200.co.uk/editorial.html

The bookshelf revealed

Bookshelf is an interesting new title from publisher Thames & Hudson.

Alex Johnson, author and editor of 'The Blog on the Bookshelf', provides a fun and informative look at the history of the bookcase, as well as reflecting on how a new generation of designers have re-imagined a classic.

Bookshelf presents over 200 inventive and experimental shelving designs in more than 300 colour illustrations as well as providing detailed specifications.

The imagery is sharp and well presented throughout and the title is well worth the read.

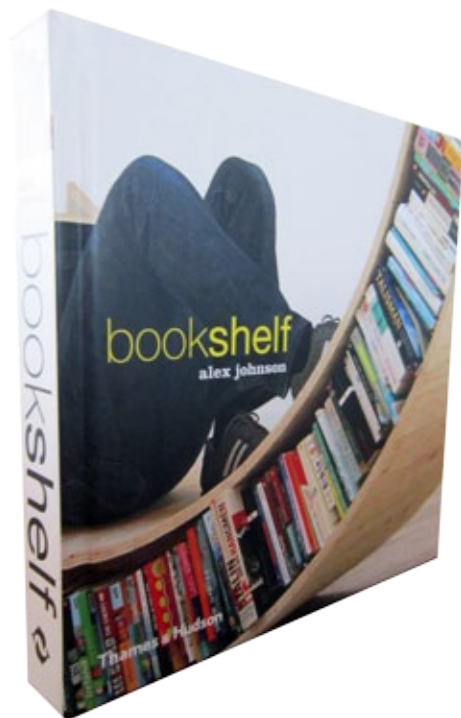
Format: 18 x 18.00 cm

Features: 272 pages, 305 Illustrations

ISBN: 9780500516140

Price: £14.95

www.thamesandhudson.com



Bringing new life to the bicycle



'Cyclepedia: A Tour of Iconic Bicycle Designs' from Thames & Hudson although not strictly a book, this app is an enhanced version of a hard copy title.

Built in collaboration with two BBC director-producers with decades of experience in visual entertainment and two LA based software developers, the app is an impressive piece of visual design. Unlike other bike related apps that help with route mapping, speed monitoring and maintenance, this app is an informative encyclopaedia of bicycles and their history, bringing to life on screen a selection of the most iconic bicycle designs ever built.

All 100 bikes can be viewed in detail by date, weight, variety, material and country of origin, with the exact GPS locations of the manufacturers' worldwide headquarters plotted on a moveable graphic globe.

The 76 non-folding bikes can be seen in finger-swipe-controlled 360-degree spins, created using 30 images of each bike. Finger-swipe-controlled 'stop-motion' images show the 24 folding bikes as they change from collapsed mode to riding mode.

For anyone with a love of cycling, this app is excellent value for money and a great reference.

Design.. Mathieu Lehanneur

In only a short period of time the French designer Mathieu Lehanneur has established himself as a rising star of the global design community.

He creates breakthrough work at the nexus of design and the human body, bionic structures, geometrical forms, and both the rational and irrational sides of science.



Lehanneur shapes aesthetic objects that provide astounding insight into the complexity of organic systems as well as cleverly address and comment on social issues. This first monograph is a cutting-edge collection of his creative explorations in the areas of interior design, product design, and art.

An extensive interview with the designer by the Serpentine Gallery's Hans Ulrich Obrist as well as texts by the Museum of Modern Art's Paola Antonelli, designer Ross Lovegrove, and others illuminate the incomparable visual language that make Mathieu Lehanneur one of the most celebrated and sought-after designers working today. Melding rational forms with poetry, Mathieu Lehanneur has become a rising star of a new generation of designers.

Format: 24 x 28cm

Features: 192 pages, full colour, hardcover

ISBN: 978-3-89955-395-6

Price: €35.00 | \$55.00 | £32.50

<http://shop.gestalten.com/mathieu-lehanneur.html>

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 lens flare effect radiates from behind the logo, creating a glowing effect against the blue background.

POD200

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be supporting the
twohundredby200
creative magazine.**

www.pod200.com

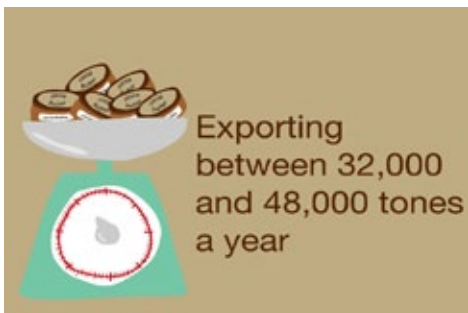
Without
FAIRTRADE
 500,000 farmers
 like this



will live on less



than \$2 a day



Brighton student wins animation award

BA Hons Graphic Design student, Ashton Milton, recently won a YCN award for her short animation. The YCN award programmes exist to stimulate, showcase and surprise emerging creative talent.

The brief from YCN asked for a viral type animation or film which embodied the spirit of the Fairtrade brand but also told audiences something new about its goals.

"I hadn't had much experience with animation before so I took the opportunity to learn some new skills. I focussed on telling the public something they were not aware of which would persuade them to make a change" says Ashton who is in her third year at Brighton University.

"I felt that if I emphasized the fact that even a small change could make a difference it would be more persuasive. In order to achieve this, I gathered a lot of information from the Fairtrade website and used real statistics to back up my claim.

"To create the final piece, I employed Adobe Illustrator to create the images and I employed After Effects to animate each element."

The resultant animation, along with other video projects from Ashton, can be viewed online at - <http://vimeo.com/31216113>

You can find out more about Ashton on her blog over at <http://ashtonmilton.tumblr.com>

EXPOSURE SURE

Showcasing creative
talent.

Would you like to get exposure for some of your
creative work?

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feature your work in this section of the magazine
for all across the globe to see.

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how to submit your work

www.twohundredby200.co.uk/submit.html

Eleanor Leonne Bennett

Photographer

UK

www.eleanorleonebennett.zenfolio.com

eleanor.ellieonline@gmail.com

Eleanor is a 15 year old photographer and artist who has won contests with National Geographic, The Woodland Trust, The World Photography Organisation, Winstons Wish, Papworth Trust, Mencap, Big Issue, Wrexham science , Fennel and Fern and Nature's Best Photography. She has had her photographs published in exhibitions and magazines across the world including the Guardian, RSPB Birds , RSPB Bird Life, Dot Dot Dash , Alabama Coast , Alabama Seaport and NG Kids Magazine (the most popular kids magazine in the world).

Eleanor was also the only person from the UK to have her work displayed in the National Geographic and Airbus run See The Bigger Picture global exhibition tour with the United Nations International Year Of Biodiversity 2010 and the only visual artist published in the Taj Mahal Review June 2011. Youngest artist to be displayed in Charnwood Art's Vision 09 Exhibition and New Mill's Artlounge Dark Colours Exhibition.



Rob Barrett

Illustrator

UK

www.nicehotcuppa.com

hello@nicehotcuppa.com

Titles:

Animal Shapes

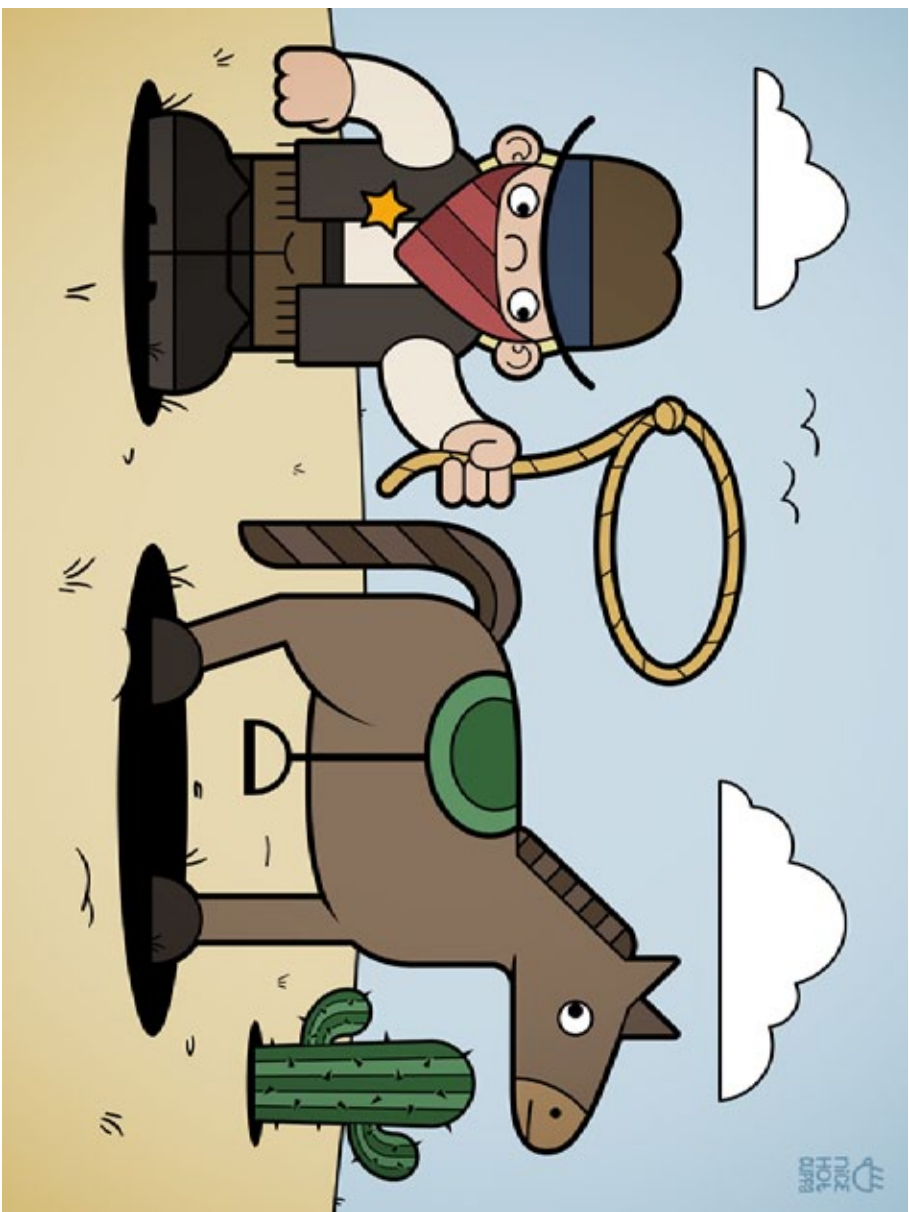
I'm a Monster (Mad Scientist & T-Rex)

Oh GOSH Cowboy & Horse

Spill Yer Guts









Aliyahgator

Illustrator

UK

www.aliyahgator.com
aliyah@aliyahgator.com

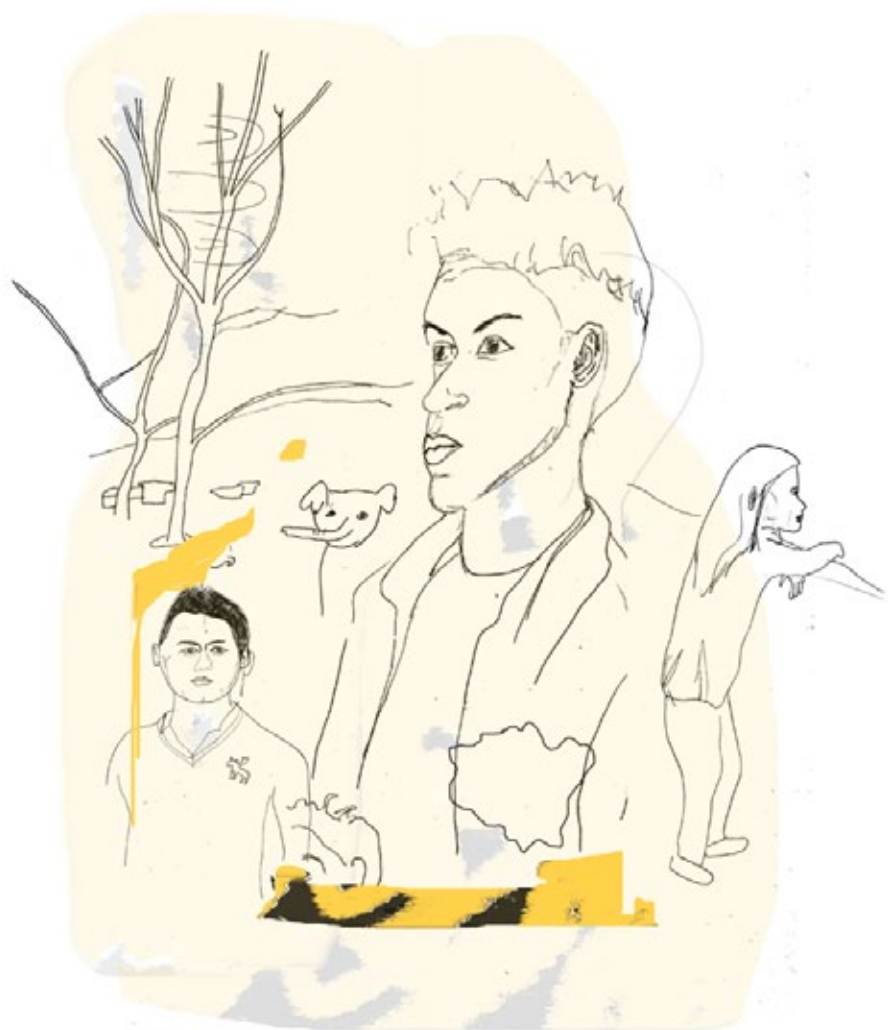
This work is taken from the exhibition, "Home and Away", as this is a current term in cockney rhyming slang meaning "gay". As well as being their home, London is also an away place for many LGBT people who may have grown up in other UK cities or come to live in London from abroad.

The main influence for the pictures is Ukiyoe, a genre of Japanese woodblock prints, Ukiyoe meaning in English "pictures of the floating world."

The prints are risograph prints... an environmentally friendly method of printing using stencils and soya inks. The initial images were drawn with biro and then coloured digitally and using coloured pencils.









Phil Bedford

Illustrator

UK

www.dripbook.com/philbedford/splash

phil@luckyseven.tv

Titles:

Shoot You Down

Carrying on the love of music and targets this is one of a series where song lyrics complement the image.

Tragic Kingdom

There's the target again, this time merged with one of the greatest icons of all time.

Pistol Knifed

I collect old original Evening Standard posters and am obsessed with the Sex Pistols so I thought I'd recreate one from my collection, with a twist.

You Gave Love a Bad Name

Obsession with targets and old skool illustration and created for 'It's a Love Thing' exhibition.

Is This Love

Created for 'It's a Love Thing' exhibition.



Fight Night

AND THE
TIME HAS
COME TO
SHOOT
YOU DOWN

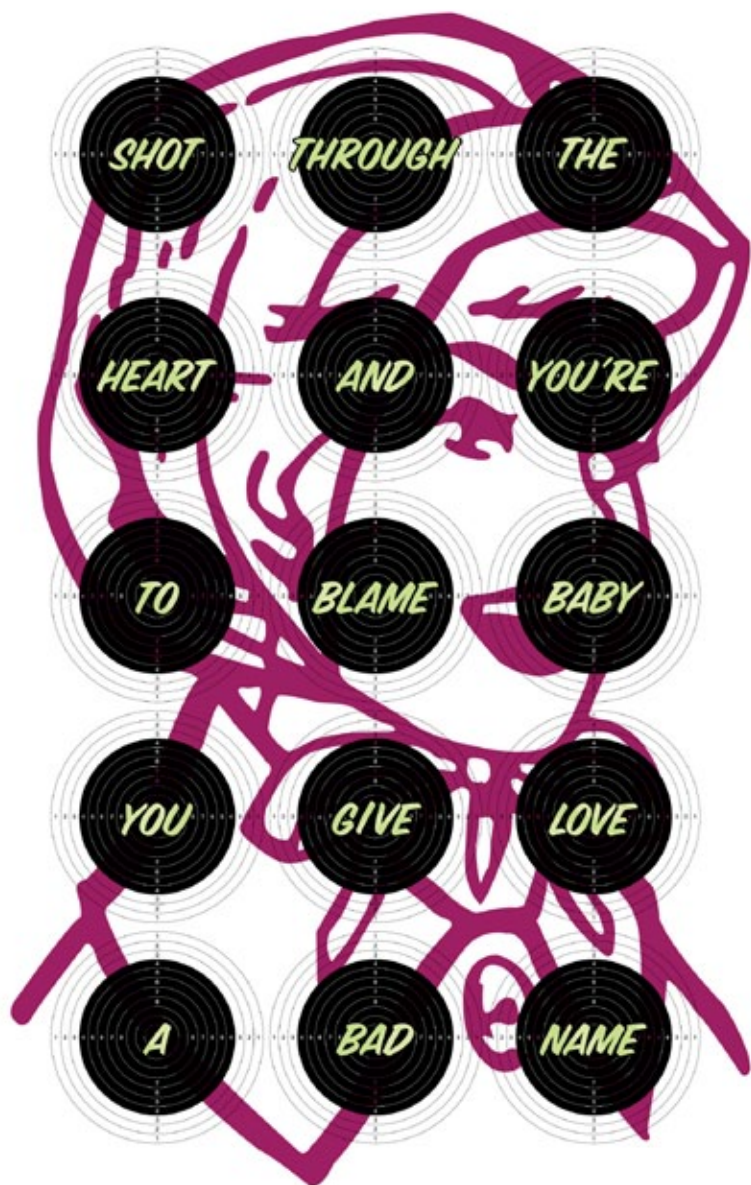


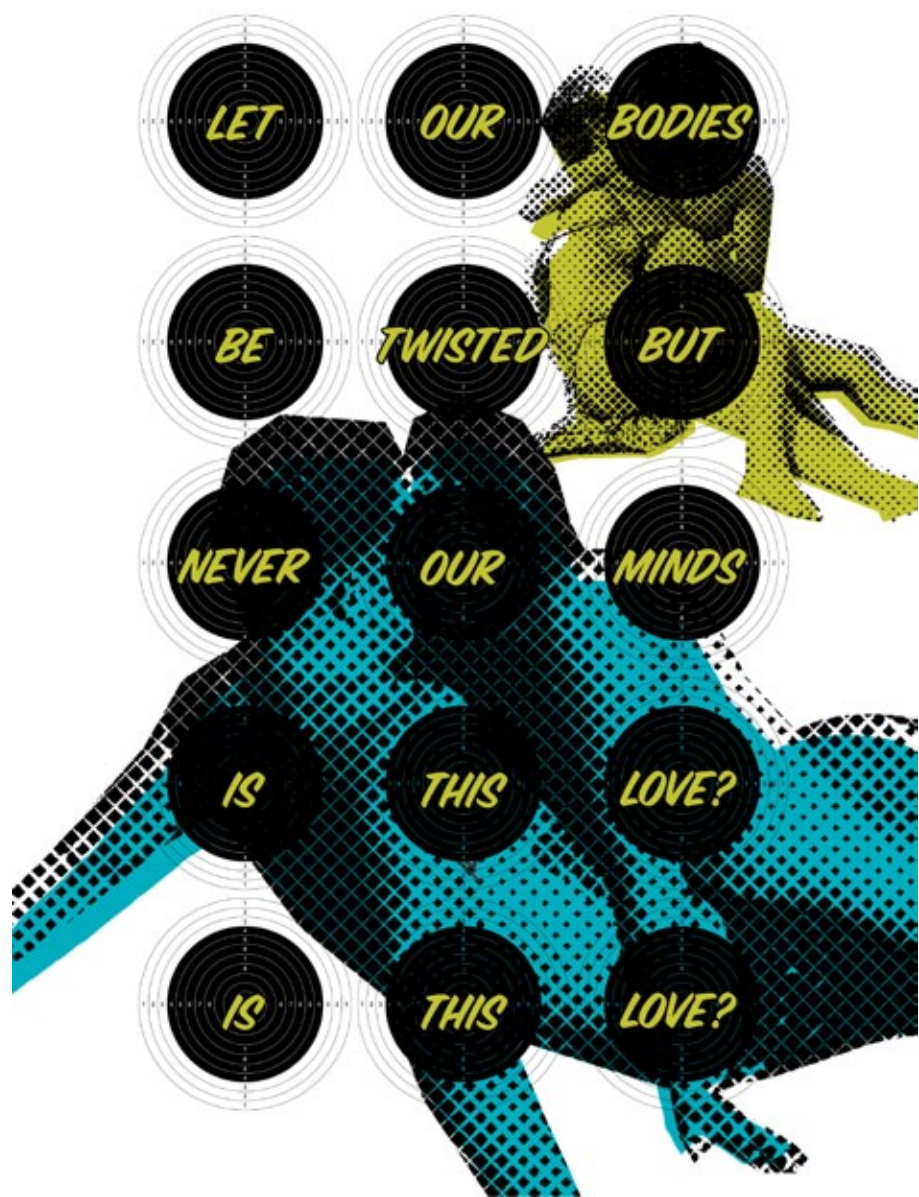


**SEX
PISTOL
No. 2
KNIFED**



Evening
News





LET

OUR

BODIES

BE

TWISTED

BUT

NEVER

OUR

MINDS

IS

THIS

LOVE?

IS

THIS

LOVE?

Michael Julings

Illustrator and Animator

UK

www.michaeljulings.com

contact@michaeljulings.com

Titles:

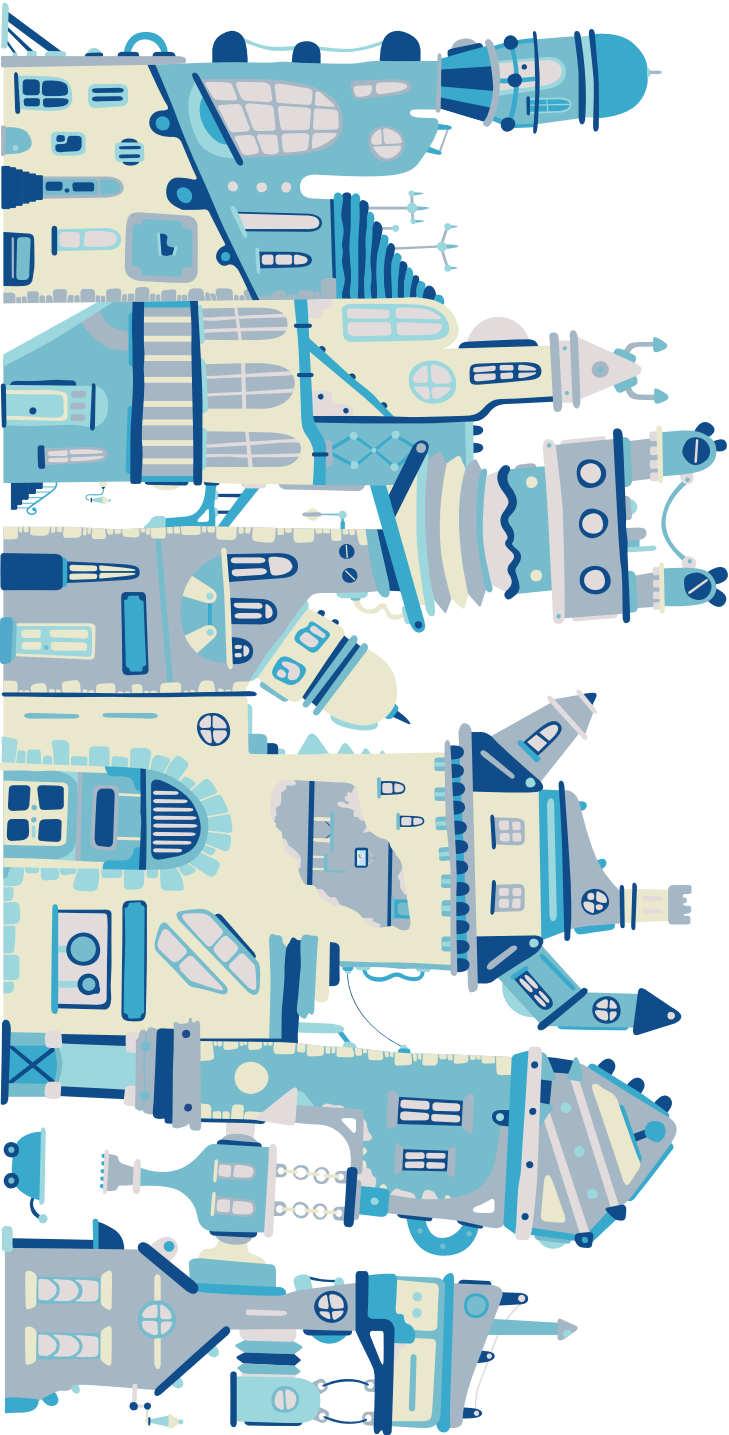
Ship

Valentines

Blue Street







Lisa Grant

Illustrator

UK

www.lisadagz.com

lisadagz@hotmail.co.uk

I'm interested in creating stories and characters and also illustrating those of other people's creations. My style tends to use bright colours and bold lines but I often experiment with hand printing techniques and textures.

Titles:

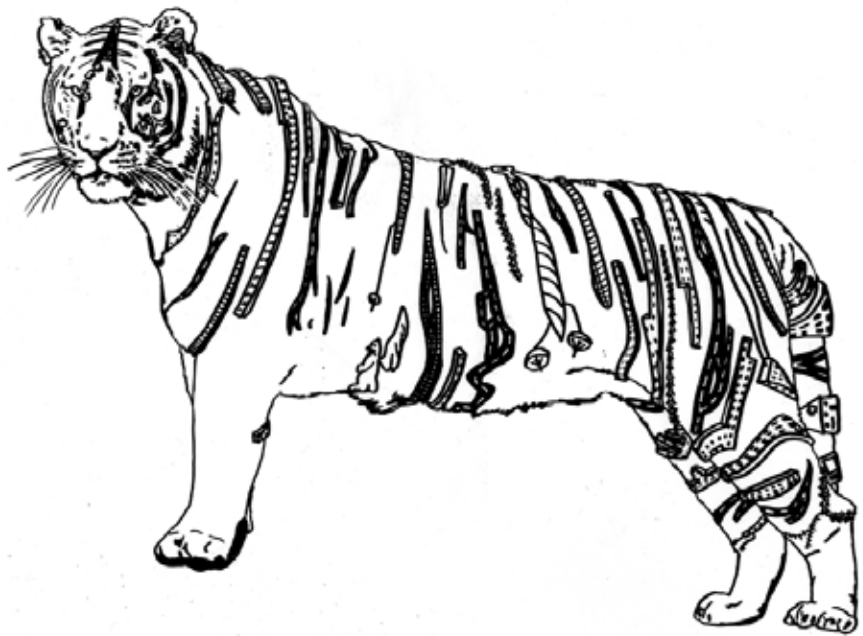
Cyborg Spider

Concrete Jungle - A response to Bob Marley's song of the same name.

Happy and Sad (respectively) - Illustrations of character representations of emotions.

No Sprites! - An illustration for a project on mischievous faeries and how to deal with them.











Jason Cowan

Illustrator and Designer

USA

www.pixelsapien.com

contact@pixelsapien.com

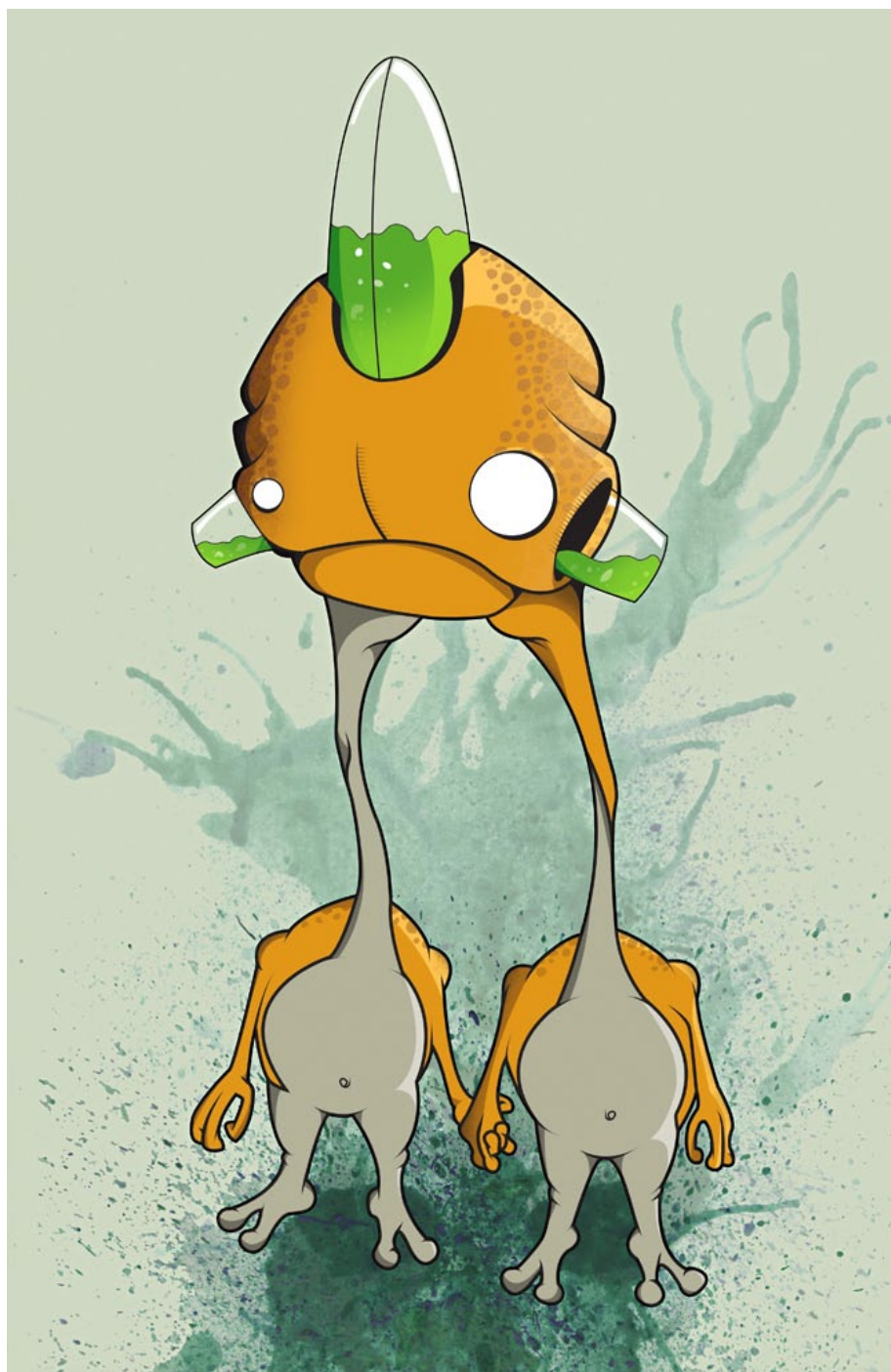
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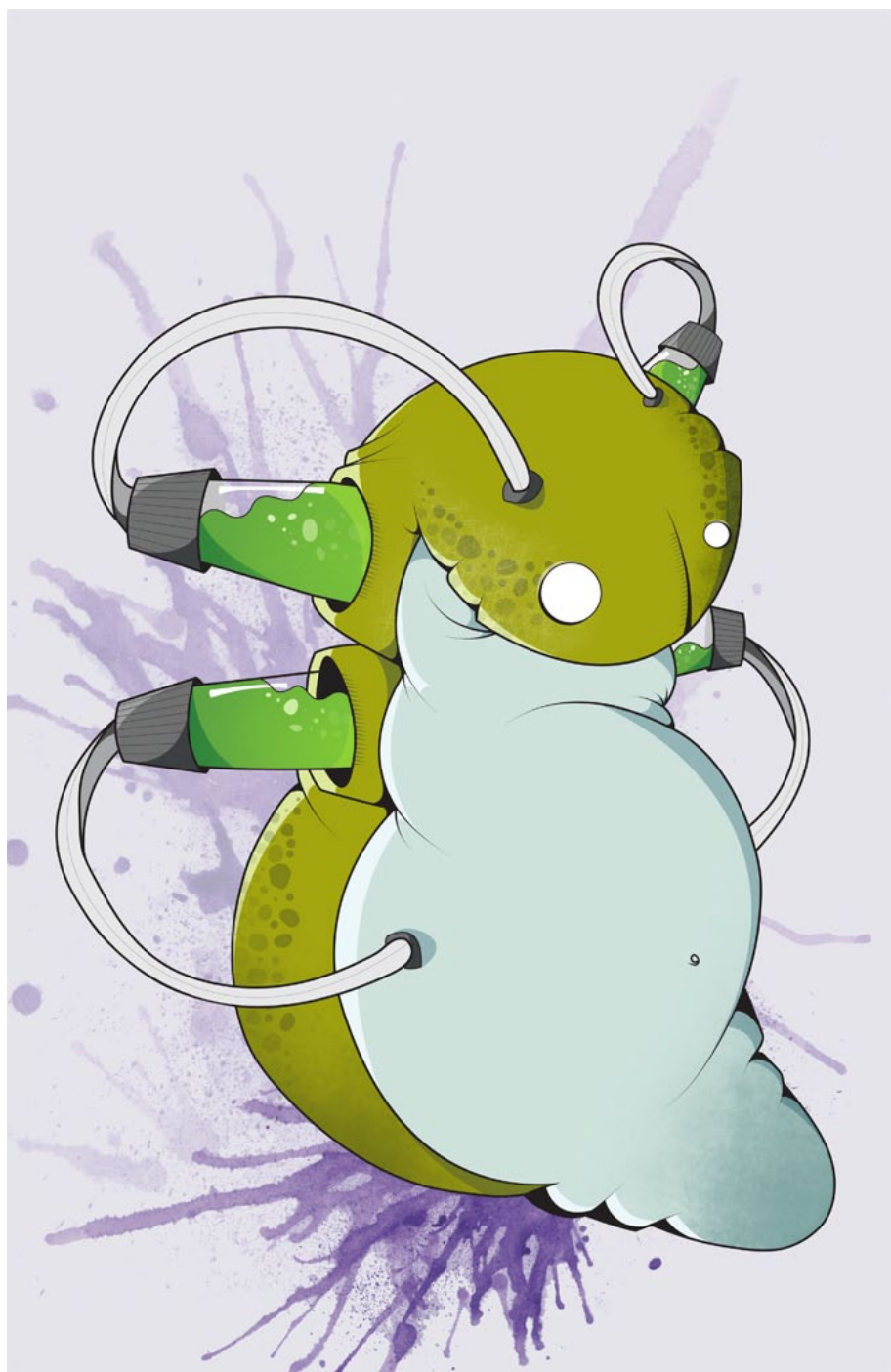
Hold My Hand

Injection

Together Forever

From the "Polluted" series of work.







Richard Davies

Freelance Digital Artist and Designer

UK

www.turksworks.co.uk

mail@turksworks.co.uk

My work is a mixture of portraiture, posters and editorial illustration.

Titles:

Doctor Who

Lana Del Rey

Roots, Rock, Reggae

Star Wars

Steve Jobs



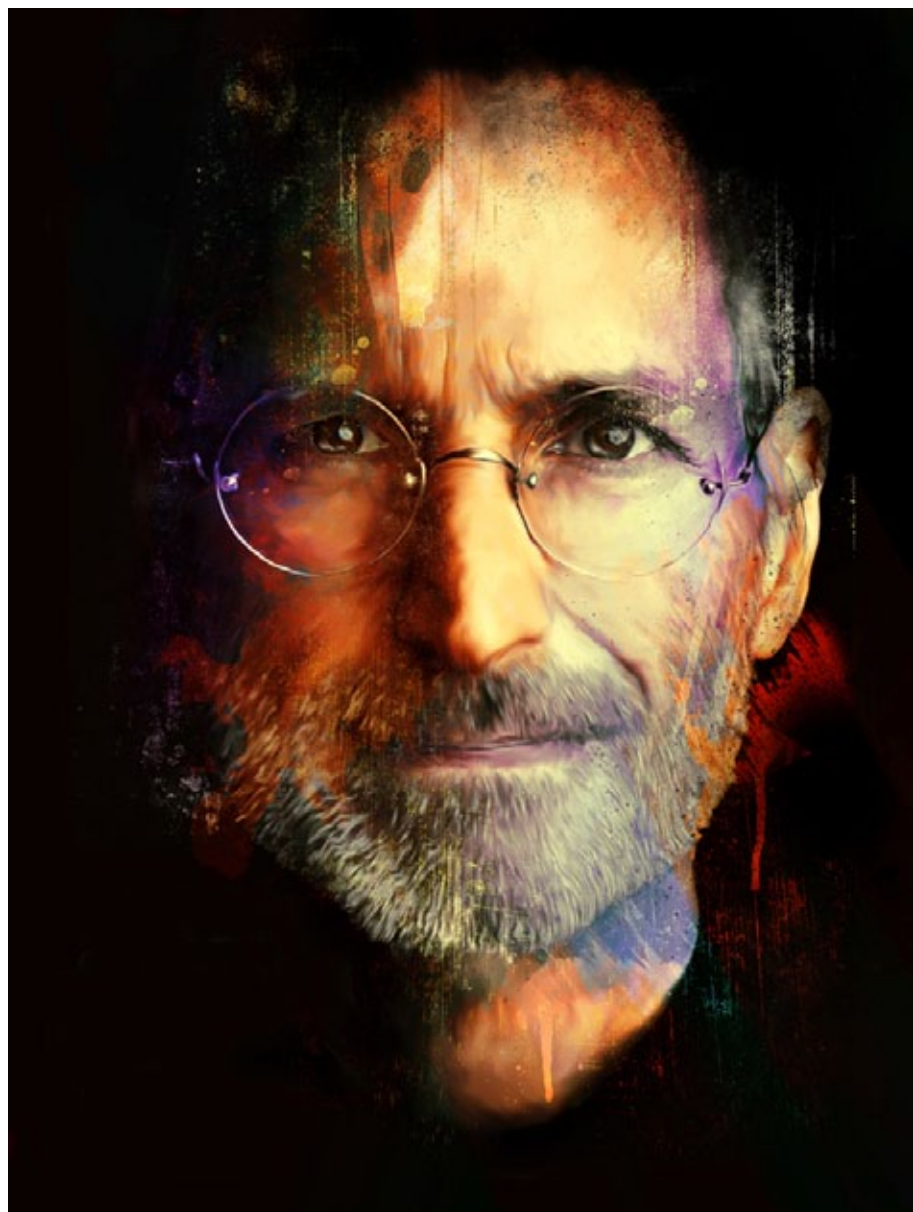


ROOTS, ROCK & REGGAE
IS A REGGAE MUSIC



HEY, MYSELF, MY SKIN,
SURE, SOUND & GOOD
TO ME!





Nick Hersey

Artist

UK
www.nickhersey.com
hersey@gmail.com

Work from a series of paintings that deal with social and emotional concerns of the contemporary urban specimen, with his or her frailties and concerns, and their dutiful place in the hierarchy of consumer society











Rebecca Hendin

Illustrator

UK

www.rebeccahendin.com

rebeccahendin@yahoo.com

Titles:

Just the 2 of Us - My take on love

The Big Cheese - A business-mouse, caught between a rock and hard place. Or more like, caught between an enviably large hunk of cheese and several dozen mousetraps.

Shakespeare the Dude - Shakespeare thinks you are ever so rad.

Scottish Spaceman Snowboards, With Tray - Just a noble Scotspace man, shredding through the cosmos.

Another Night Out - A painting of a dim bar, filled with curiosities, and the creatures who lurk about.











REBECCA HENDIN

Mario Sughi

Artist

Republic of Ireland
www.nerosunero.org
nerosunero@nerosunero.org

Mario Sughi aka Nerosunero, is an Italian artist and illustrator living and working in Dublin. He is a member of the IGI (Illustrators Guild of Ireland) and AI (Associazione Illustratori Italiani).







Rodrigo Enrique Luff

Artist and Illustrator

Australia
www.rodloff.com
rodloff@gmail.com

Rodrigo Enrique Luff was born in San Salvador, El Salvador in 1987. He emigrated to Sydney, Australia soon after with his mother to escape the decade long civil war, and has been living there ever since.

Rod recently had his first two solo exhibitions in April and May 2011, showing at Phone Booth Gallery in Los Angeles and Spoke Art Gallery in San Francisco respectively. He is currently working towards the next shows and other projects.

Rod is available for commissions as well as illustration, and is capable of integrating a wide range of subjects with his distinctive style, within his chosen media of oil painting or drawing.







Fay Myers

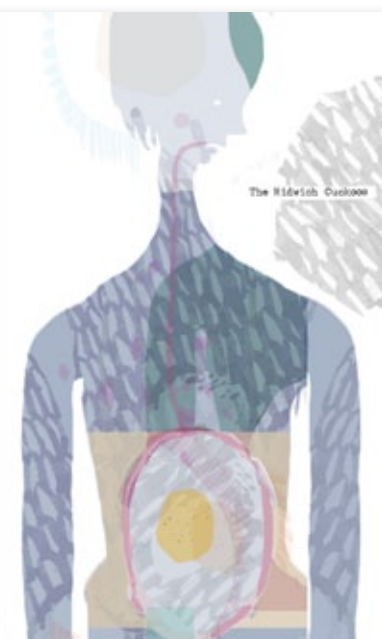
Illustrator

UK

www.missfaymyers.tumblr.com - www.fayblog.tumblr.com
fay.myers@hotmail.co.uk

Fay is currently studying at the Arts University Bournemouth.

The covers are a series of John Wyndham sci-fi novels with a contemporary and feminine style. The illustrations focus on drinking tea.



the French are glad to die for love, they delight in fighting duels, but I prefer a man who lives and gives expensive jewels.

A WOMEN IS LIKE A TEA BAG.
YOU NEVER KNOW HOW STRONG SHE
IS UNTIL SHE'S PUT IN HOT WATER.

-ELEANOR ROOSEVELT





TEA-KIFFIC



TEA-KIFFIC



TEA-KIFFIC



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Do you want to get some free exposure across the globe for your work ?

Do you want to promote your event or exhibition?

Do you want to see your work looking great on an ipad as well as in print?

The 200 magazine is a quarterly creative magazine is published on the ipad platform and through digital print. The aim of the magazine is to feature the very best creative work from around the world.

We welcome submissions from anyone with a creative flair including - Photographers, Designers, Illustrators, Writers, Artists, Typographers, Video Artists, Graffiti Writers, 3D Artists, Product Designers, Sculptors, Architects

To find out more on how you can get involved, please visit our website at www.twohundredby200.co.uk/magazine.html

EVENTS & EXHIBITIONS

Get your creative fix.

Are you planning an event or exhibition and would like to be featured in twohundredby200?

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www.twohundredby200.co.uk/editorial.html

Haroon Mirza

Until 25 March 2012

Spike Island hosts the largest solo exhibition to date by artist Haroon Mirza, featuring new works made over the last twelve months.

Mirza has established a distinct body of work that fuses sound and image into a complex sensory experience. In *|||||* he presents a group of individual installations, each an assemblage of separate components that synthesise light, sound and movement. These are often orchestrated to form an aesthetic whole, building and looping across the gallery space to create an immersive experience that refutes galleries' privileging of the visual.

The artist's award-winning work for the 2011 Venice Biennale, *The national pavilion of then and now*, forms the entrance to the exhibition. The work consists of a halo of light set within an anechoic chamber; a room that prevents the reflection of either sound or electromagnetic waves, isolating those inside within a virtually soundless space.

Also featured is *I saw square triangle sine*, a work that reuses an idea developed in a work by Angus Fairhurst, *Underdone / Overdone Paintings* (1998) where he allowed the audience to play the drums while looking at his paintings. Mirza is exhibiting a number of these paintings as well as a drum kit as part of his exhibition in order to honour Fairhurst's original intention for the work. Visitors will be



Haroon Mirza, The national pavilion of then and now, 2011, Anechoic chamber, LED's, amp, speakers, electronic circuit, Photo by Omar Mirza. Courtesy the artist and Lisson Gallery

able to make their own rhythmic contribution of noise, sound or music to Mirza's controlled acoustic environment. An adjacent space presents drawings by Mirza, from the roughest of sketches to more evolved diagrammatic schemas. These open out onto a series of acoustic sculptures made in collaboration with Sheffield based artist James Clarkson that together build toward a complete musical composition.

Collaboration and sampling are key to Mirza's methodology, and a new online project, *Sound Spill*, creates an audio composition based on the overlapping sounds of existing video works by other artists.

Gallery Address: Spike Island 133 Cumberland Road, Bristol BS1 6UX
 Opening Hours: 11am-5pm Tuesday to Sunday
 Tel: +44 (0)117 929 2266

Mario Sughì

5-28 April 2012



Interiors And Exteriors: Contemporary Realist Prints

Mario Sughì aka Nerosunero, is an Italian artist and illustrator living and working in Dublin. He is a member of the IGI (Illustrators Guild of Ireland) and AI (Associazione Illustratori Italiani).

His work is included in international illustration catalogues; it is published on magazines, art websites and exhibited in art galleries.

Lürzer's Archive included Mario Sughì in their compilation "200 best illustrators worldwide 2009".

nerosunero has also received awards at the 30th & 31st Annuals of Italian Illustrators (2010&2011), 7th 3x3 Magazine Annual (2010), 29th American Illustrators ((2010), and Aesthetica Creative Works Annual (2010).

Gallery Address: Greyfriars, Municipal Art Gallery, Waterford, Ireland

Website: www.nerosunero.org

CLERKENWELL DESIGN 22-24 WEEK MAY 2012

SPONSORED BY JAGUAR



London's premier celebration of design is preparing for its third showcase in 2012. After attracting record visitors over the last two years, with over 24,000 registered visitors in 2011, CDW 2012 looks to be bigger and better, cementing itself as the UK's leading architecture and design destination.

Taking place across Clerkenwell from 22-24 May 2012 and sponsored for a second year running by Jaguar, Clerkenwell Design Week unveils a wealth of design and architecture talent, showcasing the newest product and furniture innovations from both home grown and international brands. The three day festival brings together an inspiring and vibrant programme of events – from product launches, parties, auctions, debates and pop-ups to exhibitions, installations, open studios, workshops and more.

Clerkenwell is home to over 60 design showrooms. Some of the confirmed participators at CDW 2012 currently include: Ahrend, Allemuir, The Atkinson Group, Bene, B Loose, Bulo, Boss Design, Cassina, Cappellini, Desso, Forbo, Haworth, Humanscale, InterfaceFlor, Koleksiyon, Kusch + Co, Milliken, Moroso, Orangebox, Poltrona Frau, Steelcase, TOTO and Vitra. Many will be staging exclusive new product launches, talks with high profile speakers, installations and VIP parties.

In addition to the design showrooms throwing open their doors during CDW, site-specific installations and innovative product displays will be exhibited throughout EC1 and within various distinctive buildings not usually open to the public: The Farmiloe Building (a former lead and glass merchants warehouse), The House of Detention (a subterranean Victorian prison) and a number of new venues, still under-wraps, ready to be filled with some exclusively curated and art-led design content.

One of CDW's confirmed projects, will be devised and realised by Aberrant Architecture, the UK based multi-disciplinary design studio recognised for their interactive projects. The project is set to be one of 2012's highlights; a tiny travelling pop-up theatre that aims to delight and engage the CDW community by drawing on Clerkenwell's rich theatrical history.

CDW offers an unrivalled opportunity to see many world launches of new furniture and interiors accessories launched at Milan's furniture fair in April exhibited in one compact area; an area with more architectural and design practices than anywhere else on the planet.

Turn the Page

4-5 May 2012

2012 sees the launch of this exciting new juried annual event for the eastern region and beyond, showcasing the work of over 50 UK and International book artists.

Founded by NUCA graduate Jules Allen and Marina Florance, 'Turn the Page' was created in response to a gap in the art market for an exhibition in the region dedicated solely to the promotion of the growing and increasingly popular genre of artists' books.

The book fair will provide a long awaited exhibiting and selling opportunity/platform for the contemporary book arts community, alongside fine artists and performers and to establish an annual event in which various disciplines can merge, unified through their association with the conceptual and structural properties of the book form in all its guises.

'Turn the Page' aims to embrace contemporary and experimental modes of book production and dissemination, such as internet publishing, digital and virtual books, whilst fostering the preservation of traditional skills such as printmaking, letterpress, paper making and bookbinding.

The exhibition will offer something for all ages, including an eclectic mix of hand bound, sculptural and unique books, self published and small press limited editions, book based installation and performance alongside digitally generated works as well as 'Magic Lantern' style projections and storytelling sessions for children. There will be a 'Drop in and Draw' Comic Book Special, in which members of the public can learn about the basics of producing comic strips and contribute their own cartoons and captions to the pages of a purpose made anthology.



'Garden Flowers'
Heather Hunter



'The Book Apothecary'
Theresa Easton



'The Rookery'
Jean Mould-Hart

Gallery Address: The Forum, Norwich

Opening Times: 10.00am to 6.00pm both days

Website: www.turnthepage.org.uk www.theforumnorwich.co.uk

Christian Louboutin

1 May - 9 July 2012

The Design Museum presents the first UK retrospective of iconic French shoe designer Christian Louboutin, celebrating a career which has pushed the boundaries of high fashion shoe design.

This exhibition celebrates Louboutin's career to date and showcases twenty years of designs and inspiration, revealing the artistry and theatricality of his shoe design from stilettos to lace-up boots, studded sneakers and bejewelled pumps.



Photographer Phillippe Garcia from Christian Louboutin

Louboutin's shoes are the epitome of style, glamour, power, femininity and elegance.

At the core of the exhibition will be a unique exploration of Louboutin's design process, taking the visitor through every stage of the design journey, revealing how a shoe is constructed, from the initial drawing and first prototype through to production in the factory.

Looking beyond design and production the exhibition will also explore the company's innovative store design.

Tickets for the exhibition can be purchased in advance from Ticketweb within timed sessions each day. Last admission 30 minutes before the end of the session. (booking fee applies)

Gallery Address: Design Museum, 28 Shad Thames, London SE1 2YD

Website: www.designmuseum.org

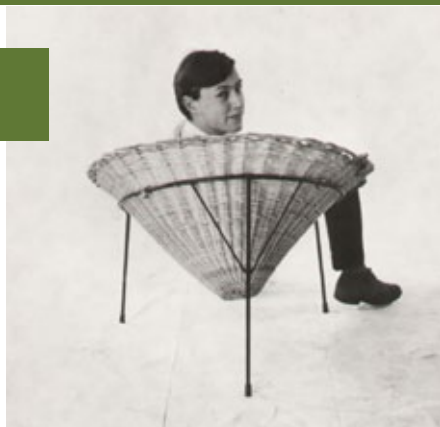
The Way We Live Now

The Design Museum marks Sir Terence Conran's 80th birthday with a major exhibition that explores his unique impact on contemporary life in Britain.

Through his own design work, and also through his entrepreneurial flair, Conran has transformed the look of the British home. He has established a design studio and an architectural practice with a worldwide reach. He was the founder of Habitat and a pioneer of the new restaurant culture driven by a passion for simplicity.

The Way We Live Now explores Conran's impact whilst painting a picture of his design approach and inspirations. The exhibition traces his career from postwar austerity through to the new sensibility of the Festival of Britain in the 1950s, the birth of the Independent Group with its flare for the avantgarde and the Pop Culture of the 1960s, to the design boom of the 1980s on to the present day.

The exhibition, curated by Stafford Cliff and Deyan Sudjic, covers key areas and themes of Conran's career whilst exploring his wider impact on British life. The exhibition opens with a collection of Conran's own pieces from the late 1940s and 1950s, when he was welding steel chairs himself, designing textile designs, ceramics and magazine covers. The Habitat story includes the reconstruction of one of the room sets shown in the Habitat catalogues that were so influential in the 1960s and 1970s. It will also look at the



Terence Conran, circa 1950. Photographer Ray Williams

work of the many talented designers that Conran commissioned to work on Habitat's identity, and products. Conran's role in professionalising the practice of design is charted by the work of the various Conran Design studios, which undertook projects as diverse as lighting, furniture, kitchenware, packaging, architecture and retail design. Conran's approach to food is traced by a look at the many restaurants that he has designed and opened. A recreation of Conran's study from his home offers a glimpse into his private world.

The exhibition also demonstrates Conran's influence and legacy on current designers including recent Royal College of Art graduates who have been awarded the Conran Foundation RCA Award. Throughout his career Conran has shown how design is intrinsically linked to business activity, and one that has earned its place at the centre of national, economic and political debate. Now in his 80th year Conran continues to symbolise a way of life that is both attractive and aspirational, an approach to life that has indeed defined The Way We Live Now.

Gallery Address: Design Museum, 28 Shad Thames, London SE1 2YD

Website: www.designmuseum.org

Past Issues



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