



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 or call us on +44 (0)1383 417667.

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Issue 4... creativity unleashed

Welcome to issue 4 of twohundredby200 creative magazine, bursting at the virtual seams the very best international creative work and projects.



Sean Makin - Editor

I have been lucky enough to catch up with a good friend of the twohundredby200 magazine, WD.

We get to hear the story behind his unusual art project 'Posting Sentries' and learn about the techniques he employs when creating his stunning artwork.

We will be following the project through our blog and keeping you up to date with new works as they are created. There is also a chance to win a signed print details of which are on page 40.

This issue has an excellent mix of illustration, graphic design, art and photography on display in our regular exposure section and I would like to say a big thank you to those of you who have submitted work to twohundredby200.

Enjoy this issue.

Cheers

Sean Makin
Editor

seanmakin@twohundredby200.co.uk

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contents

issue three

creative news

who is doing what and when 6

lighting up

illuminating royalty 11

portfolio

create the perfect showcase 27

luxury in plane view

a look at virgins new interiors 30

posting sentries

a unique street art project 34

picking up the pencil again

illustrator returns to his roots 43

the creative minefield

copyright law and the designer 48

creativity exposed

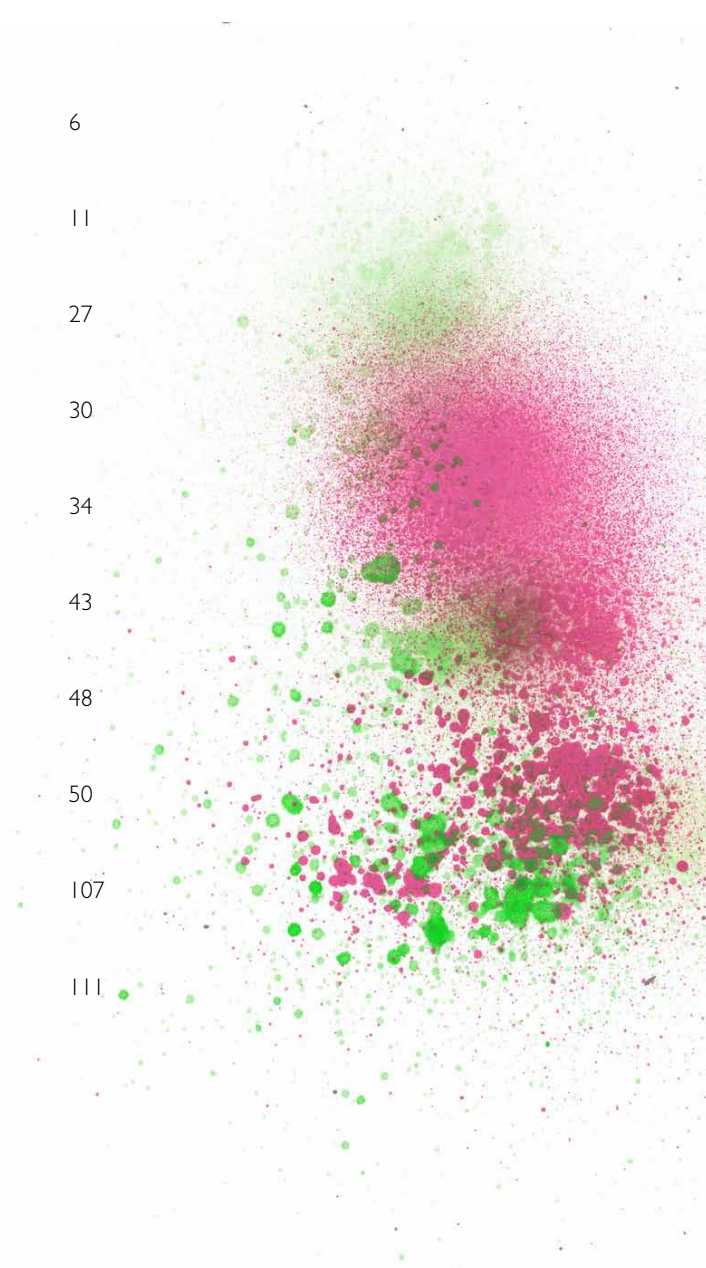
incredible work 50

bookcase

latest titles reviewed 107

get your creative fix

events & exhibitions 111



Groovy
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PQRSTUVWXYZ
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stuvwxyz !?&@£\$€
0123456789

Celebrated illustrator, designer & artist James Marsh continues to extend his collection of unique typefaces with the latest addition Groovy, a strikingly retro headline font in both solid and inline styles.

Groovy is released through Marsh's own ArtyType foundry, with the fonts available to buy online via MyFonts at www.myfonts.com

The rounded, rectangular feel, extended width and inventive use of white space makes for a hugely eye-catching display face which manages to combine an old-school futuristic vibe with a stylishly robust and modern appearance.

"Groovy started out as a prospective variant in my 'Flashback' series", says Marsh, "but very quickly established its own distinct appearance, especially with the lower case letters blending into the

format so well. There wasn't any preconceived idea to design a retro looking font in principle, it simply evolved that way, but I do think it has several characteristics reminiscent of style genres from the 70's. It's probably quite subliminal and like me, you may find yourself thinking, what does that remind me of?"

"The double-entendre'd title is quite apt too, not merely for reasons of its outwardly retro appearance but also because of the well considered, rounded elements forming the negative spaces throughout. The font also has something of a chameleon-like personality, being both adaptable and capable of having a trendy / fun appearance, or alternatively something solid & stylish, depending on the use."

Find out more by visiting -
www.jamesmarsh.com



Internationally renowned street artist Edgar Mueller was commissioned as part of the InTRANSIT Festival to create a large-scale 3D illusion painting on Portobello Square, W10. Titled "Evolution" the design transformed the square into an interactive public artwork.



FROST* teams with Matt Moran to brand a slice of Sydney dining

Matt Moran's much anticipated new restaurant development on the former Prunier's site in Sydney's leafy Woollahra, will launch this month with an identity and branding designed by leading agency Frost*.

Frost's brief was to create a brand that would position the new restaurant, known as 'Chiswick' as a relaxed neighbourhood diner nestled in a unique, historic garden setting.

The restaurant is housed in what was once the stable and gatehouse of a vast Victorian mansion estate. In its glory days, the Chiswick house was surrounded by over 1000 acres of spectacular formal gardens – what remains today is a small public park, Chiswick Gardens.

The creative solution is inspired by the site's historic gardens, as well as the recently planted 150 square metre vegetable garden that will supply the restaurant with fresh produce.

"What I found exciting about this project was the potential of capturing the coming together of two gardens, that both embody the sentiments of their age as well as the dining experience," said Vince Frost, founder and CEO of Frost*.

CHISWICK

"The marriage of the new vegetable patch, which is a very sustainable, contemporary idea, and the history- soaked, formal gardens gave us the idea of creating a solution that is both nostalgic and modern."

Every element of the design has a botanical influence – from the logo design featuring tendrill-like typography, through to the soft muted palette, sustainable materials and photographic studies of plants drawn from the gardens.

The logo is a bespoke version of AW Conqueror Didot light, a classic serif font design by famed French typographer Jean Francoise Porchez, who gave special permission for Frost* to customise. The font was selected for its structure, like the formal garden, as well as it's qualities of looseness and flow, which with the Frost* adaptations, are reminiscent of the leaves and stems of plant life.

Leading photographer Dieu Tan worked with Frost* to create a series of black-and-white images that draw attention to the beauty of the often humble herbs and plants that give the restaurant its distinctive seasonal flavours and dining environment.

"The solution is elegant, sensual and totally grounded in an appreciation of the natural elements that make the restaurant such a special place," Vince says.

Frost* has rolled out the brand across all customer facing and corporate applications, including signage, website, menu, wine list, uniforms, bill presenters, canvas tote bags, tea towels, coasters and stationery.



The project follows on from other recent work with Moran and the MorSul Group including the MorSul identity and website. Frost* have also created brands for other leading chefs including Steve Manfredi, including the identity for the newly opened Balla restaurant in The Star last year.

"We couldn't be happier with the work from Frost*", said Moran. "MorSul has worked with the studio on a number of projects and their ability to not only deliver exceptional creativity, but really understand the food and restaurant space we operate in, makes them stand out. The Sydney market is a highly competitive one and the role that strong brands play in creating a successful restaurant venture in this town cannot be underestimated".

<http://byte.frostdesign.com.au/>
www.chiswickrestaurant.com.au

UCA at Malta Fashion Week

Photography and fashion students showcase their work

Students from BA (Hons) Fashion Design and BA (Hons) Fashion Atelier were invited to show their work during the event's star-studded Gala Night, while BA (Hons) Photography students featured in a striking outdoor exhibition.

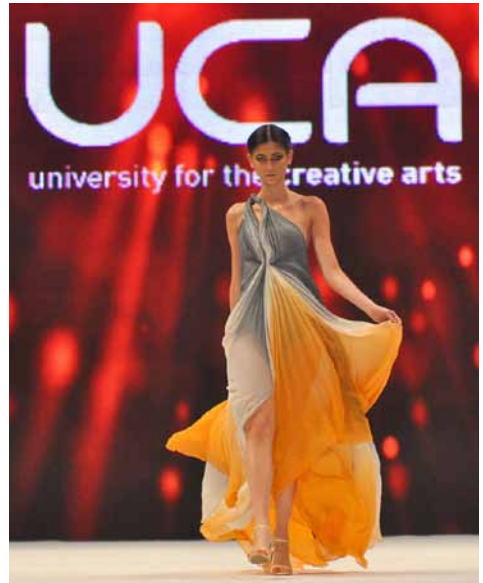
On the catwalk, Britain's Next Top Model winner Tiffany Pisani, who is a major star in her native Malta, chose to wear a flowing dress by UCA graduate Lyudmila Lane which drew a standing ovation from the fashion crowd.

The collections were featured in the national Maltese press and Vogue Italia, while the national TV News, FashionTV and lifestyle show Venere also followed UCA's activities on the island because of its unique position as the only academic institution taking part in the event.

BA (Hons) Photography students and lecturers, Simon Pruciak, Dominika Staczyk, Eeva Rinne, Siru Kivist, Trevor Wilson, Tine Brun and Vladimir Shilin, showed their work as part of an exhibition of 40 giant prints in the stunning setting of St George's Square which was illuminated until midnight every night.

UCA lecturers also held workshops during the week, which ranged from Photography to Fashion Design and Textiles, and were well attended by those visiting the show.

Adrian Mizzi, Creative Director of Malta Fashion Week, said: "It was great to have UCA form part of Mercedes-Benz Fashion Week Malta and Fashion Awards again this year.



Tiffany Pisani wearing Lyudmila Lane's design at Malta Fashion Week. Photo by JJ Chircop.

"The work of the UCA students - both the fashion photographers who exhibited their work outside and the designers who showed collections on the catwalk - was very well received and certainly a good inspiration for all concerned. We look forward to more collaboration in future."

UCA fashion tutor and trip organiser, Clive Allen, said: 'Malta Fashion Week has been a great experience. Being the only learning facility to take part in a major event, such as Malta Fashion Week, offers an amazing opportunity for our students because their work can be seen by an international audience.

"They should all be very proud to have their work shown at such big fashion event and it's proof that the hard work they put in during their degree has really paid off."

UCA's lecturers were also been invited back to Malta to carry out extra workshops over summer 2012 in Photography, Fashion Design and Textiles.

Face Britain lights up the palace



Photo Credit - Eleanor Farmer

Over 200,000 children's self portraits formed a giant image of HM The Queen on the frontage of Buckingham Palace.

Buckingham Palace was lit up tonight by thousands of self portraits by children from across the UK which were projected on to the frontage of the palace to form a montage image of HM The Queen. Launched by Blue Peter presenter Helen Skelton, The Face Britain projections ran for three consecutive nights.

Face Britain was a unique project created by The Prince's Foundation for Children & the Arts and brought to life by PhotoBox to provide a platform to celebrate the nation's children and young people in the lead up to HM The Queen's Diamond Jubilee, The London Olympic and Paralympic Games.

The Prince's Foundation for Children & the Arts is an educational charity established by HRH The Prince of Wales to enable disadvantaged young people to access and engage with professional arts. Face Britain is their most expansive project to-date.

Children aged 4-16 years of age were invited to produce their own self portraits, enabling them to explore their creativity and to consider their own identity and place in history as the 2012 generation. Portraits at all levels of skill, and in any medium were acceptable, including drawing, textiles, 3D, painting, graphics, and photography.

The Face Britain projections were powered by 24 video projectors, each with 20,000 lumens of power. The entire 110m x 25m frontage of Buckingham Palace was covered with animated images and effects. The image of The Queen measured 15m x 10m and was duplicated throughout the projection cycle in a number of variations.

The projection was created by artist Ross Ashton of The Projection Studio and is made possible by the generous support of Creative Technology. Ross' previous work includes HM The Queen's Golden Jubilee, the closing ceremony of the 2010 FIFA Football World Cup and the London 2008 New Year's Eve celebrations. The children's self portraits will be stored in perpetuity for the nation by the British Library.

Colourful future for HBW Partnership

Silk Pearce creates a new corporate identity for construction sector client

Design and branding consultancy Silk Pearce has designed a new corporate identity for HBW Partnership (HBW), one of the eastern region's longest established and most popular firms of chartered quantity surveyors and construction project managers.

HBW's dynamic and colourful new look has been specifically designed to better reflect its market profile and broad client list, while also providing a more flexible way to promote its range of services.

Silk Pearce's work includes a re-design of the company's previous logo, as well as new stationery, typography and a completely re-designed and re-structured website.

The design team has also developed an extensive range of electronic templates to allow the new colours and visual styling to be consistently applied across all of HBW's reports, plans and other in-house generated materials.

"HBW Partnership regularly wins regional and national work from larger, often London-based practices but felt that the look and feel of its literature and website had not kept pace with its growth and development.

The company's brighter, more flexible visual design style works well for print and online and will ensure much more consistency across all day-to-day communications, as well as for specific promotional campaigns," said Peter Silk, joint creative director at Silk Pearce.

"Everyone at HBW is delighted with the contemporary, confident look that Silk Pearce has created and believes it will help further



strengthen our practice. The decision to refresh our corporate identity follows a major milestone in our development: last year, after being based in Southend-on-Sea for over 40 years, we decided to re-locate to Rochford which has encouraged us to take a fresh look at structuring and promoting our services," said Steven Wakefield, partner at HBW.

Silk Pearce is a design-led communications consultancy offering everything from brand development and identity through to literature, packaging and websites.

www.silkpearce.com

Capturing the power of evidence...

Global market research association unveils brand identity by Purpose

The Market Research Society (MRS) has undergone a major re-branding programme to communicate the membership organisation's pivotal role as a dynamic global industry champion.

Designed by London branding communications consultancy Purpose, the heroes of the identity are vibrant algorithms based on real data. The bespoke 'infographics' that provide the core elements of the brand's applications make cutting edge technologies an intrinsic part of the MRS identity, showing the forward thinking nature of the organisation and taking identity design as a whole beyond traditional boundaries and conventions.

MRS is the world's leading professional association of companies and individuals working in market research, established for over 65 years with members in more than 60 countries.

The membership organisation's remit is to champion the value of evidence and the power of research to illuminate, inform and shape society and business. It is a world leader and the oldest association of its kind.

The new brand identity provides an engaging, interactive platform from which the MRS can drive standards, share intelligence, encourage debate, provide training and motivate through its dedicated awards scheme.

For digital platforms, a suite of algorithms has been programmed to be interactive and animated to change in response to live data feeds. Purpose has built custom applications to achieve this and they will feature in a second phase of the branding programme.





The Approach

Given the diverse interests of those in this service sector, MRS represents and communicates with a complex network of audiences and stakeholders.

The first challenge was to synthesize the role that MRS, and market research in general, plays in these relationships.

'Evidence' was identified as a common and powerful element tying all parties together, with MRS acting as a 'The Conductor'. This is reflected in the strapline 'Evidence Matters'. The logo is an energetic roundel that represents MRS in a pivotal position, with evidence (data) radiating from it.

Evolution of a suite of graphic devices to support this drew on the concept of charts and diagrams used to present data, which have taken on a new

dimension and complexity in a global, digital world. These were developed in engaging and imaginative ways so as to become kinetic and static word-art.

Stuart Youngs, Creative Director, Purpose said: 'Working with the MRS marketing team, we identified that at the centre of every piece of research is a dynamic interaction and data. We have harnessed the very latest digital technology to embed this quality of interactivity into the brand identity. In this way, the brand attracts attention, engages its audiences and epitomises the value of research as a catalyst for meaningful change.'

Market Research Society - www.mrs.org.uk

Purpose - www.purpose.co.uk

Starpack Winners for Schools and Students



Benson Group, one of the UK's leading privately owned printed carton producers, recently announced the winners of its sponsored categories for the 2012 Schools Starpack and Students Starpack awards.

The company also confirmed its continued sponsorship of these categories of the Packaging Design Awards for next year, which will be the fourth year running. Benson Group will continue to provide a £500 first prize for the winning school and a £500 prize for the winning student. The 2013 winning student will also be given the opportunity of two weeks of work experience at Benson Group.

For the 2012 Schools competition the Benson Group sponsored category required entrants to create a new constructional shape for the Green's Cakes Kids' Baking Kit carton. Three Gold awards for the fun cake baking kit category were presented at the Starpack Awards Presentations on Thursday July 12, 2012.

The three winners were:

Lucy Howe

from **Farnborough 6th Form College**

Judges comments for this entry included: "Good range of ideas. Annotated well. Clear thinking. Good model. Shelf appeal. Well done!"

Dayne Smith

from **Farnborough 6th Form College**

Judges comments included: "Excellent model; very imaginative; working parts. Excellent annotation and development of ideas."

Emily Wilby

from **Queen Elizabeth School**

The judges said: "Beautifully presented and themed. Delicious idea. Lovely!"

The overall Benson Group award, winning £500 for the school, went to the City of Leicester College. Commenting on behalf of the sponsors, Nikki Clark, Marketing Manager at Benson Group, said: "All entries were well researched and captured



the element of a “fun” baking kit extremely well. All prototypes were also to a very high standard with excellent graphics.”

For the Students competition the Benson Group sponsored category focused on food on the move, with the brief requiring a design for a lunchtime wrap and an individual cake. The £500 prize and the Gold award went to Anu Malin Nokua from Lahti University of Applied Sciences, Finland.

The judges said: “An excellent concept with thorough boards and thoughts. Great mock up and nice element of surprise – well done.” Commenting on the winning entry, Nikki Clark said: “A truly innovative and inspirational piece of packaging. The concept has been well thought out and executed. The final prototype and boards are to a very high standard.”

The Silver award in the Students category went to M^a Del Puy Alonso Martín from Universidad Cardenal Herrera CEU, in Spain. “An interesting concept that works well and fulfils the brief,” said the judges.

The Bronze award was awarded to Andrew Hoskins from the University of Central Lancashire.

The judges said: “Fabulous graphics and colours but maybe a bit too engineered in terms of pack for the food!”

Commenting on the decision to continue the sponsorship of the Starpack Awards, Nikki Clark added: “We continue to be impressed with the level of innovative packaging concepts and the quality of the finished samples produced by both schools and students.

“The awards are a tremendous advert for the imagination of young people and their ability to design and create.

“We were also delighted this year at the number of entries now coming from outside of the UK, and would like to see this continue.”

The company, with headquarters at Bardonia, Leicestershire, produces carton packaging product for the food, healthcare and pharmaceutical industries for a wide range of UK and European customers.

www.bensongroup.co.uk

Taking over the streets of the city



An interactive art installation by a student from the University of the Creative Arts (UCA) took over the streets of the City of London as part of the 'Celebrate the City' summer festival.

Laura Burwood, who will shortly graduate from UCA Farnham with a BA (Hons) Digital Film and Screen Arts, recreated a university project for Celebrate the City which took place 21-24 June.

The 23-year-old from Winchester took to the streets of London's historic Square Mile to lay dozens of 50cm² frames of tape that contain QR codes which members of the public interacted with via their smartphone to share their thoughts and feelings at that particular spot in the city.

Laura Burwood said: "Being asked to take part in such a big event is quite a big deal for me because I'm straight out of university and already have my work at a major arts festival – it's great.

"50cm² is quite an illusive installation, but I quite like that. I am interested in other people's

moments, which are captured or related within a space. Also, in the space of just one second, I wanted to capture one person's thoughts and feelings - to stop them for a moment."

Laura was asked to take part in the festival after organisers saw her previous instalment of 50cm², which she carried out in the same London location in April for her graduation project.

Over the course of the week, Laura received 66 responses, which she documented in a book that went alongside the work to make up the final project for her degree.

She added: "I was really happy with the reaction to my first piece, especially as it was quite a covert project which people literally stumbled upon, so I'm really looking forward to seeing the responses I receive as part a listed art installation for Celebrate the City."

To find out more about the project visit: www.50cm2.com

The bright lights of New York's famous Times Square exploded with a piece of video art created by a professor from the University for the Creative Arts (UCA). A dozen of the huge LED advertising screens that surround the landmark's skyscrapers, were co-ordinated for the first time to bring digital art to millions of people every day.

Photography - Times Square Art



New packaging sees sales rocket!



In 1917 Earl Mitchell, Sn., founder of Chattanooga Bakery (Tennessee), saw a need for a between-meal snack for local coal miners and, inspired by bakery employees who made their own open-face marshmallow sandwiches, added another graham-cracker and the MoonPie was born. Over the years it became part of country lore, and in 1951, Bill Lister sang its praises in his song "RC Cola and MoonPie."

Chattanooga Bakery recently commissioned The Goldstein Group, which specializes in the rebranding of iconic American heritage brands, to update the look of their best-selling product – MoonPie Minis and regular-size MoonPie, by emphasizing the brand's authentic Americana image.

The Goldstein Group redesigned the MoonPie packaging using a darker shade of blue than the competition, and incorporated light-blue swirls to enhance the depth of the graphics and represent the fluffy texture of marshmallow. The addition of a field of white stars completes the new night-sky ambiance. "We love how the new packaging celebrates the night sky, playing up the 'moon' aspect of MoonPie, and transforms white, our key brand equity color, into a fluffy cloud," says Tory

Johnston, Chattanooga Bakery's vice president of marketing.

Similarly, changes to the logo enhance MoonPie's cosmic emphasis and complete the new look. Under Goldstein's direction product imagery has been rendered more realistically, which represents a strong departure from previous depictions of MoonPie sandwiches on the packages.

"The new beauty shot is probably the single element we are most concerned with," says Johnston. "We've always focused on making the product photo literal, true to life, but The Goldstein Group insisted that merely showing the consumer what's inside the package wasn't enough."

Terri Goldstein insisted that the image has to convey the texture of the MoonPie graham cookies and light marshmallow filling, suggesting the use of high-end digital illustration in place of photography for the hero shot. "Digital rendering captures the highlights and appetite appeal better than photography," says Terri Goldstein, founder and principal. The final illustration, says Johnston, "has unbelievable taste appeal and, along with other elements of the brand's new trade-dress, can be copyrighted."



Quiksilver rides the ecommerce wave

Demandware®, Inc., a leader in on-demand ecommerce, announced that Quiksilver®, one of the world's leading outdoor sports lifestyle companies, has selected the Demandware Commerce platform to power its next-generation global commerce strategy.

Quiksilver recently launched 10 new ecommerce sites on Demandware – in Austria, Belgium, France, Germany, Ireland, Italy, Luxembourg, the Netherlands, Spain and United Kingdom.

The ability to launch multiple sites quickly and efficiently without compromising the brand experience was a critical consideration for Quiksilver when evaluating a new platform. Quiksilver selected Demandware because of its unique ability to meet this requirement, and to scale further to support the company's growth.


"Quiksilver had a very aggressive market expansion strategy and we needed a platform that would allow us to roll out multiple sites

across geographies in a fast, efficient way. Equally important was the ability to create distinct brand experiences that we can continuously evolve and enhance for our customers. Demandware has exceeded our expectations. Launching 10 sites in different geographies in a few months is a major accomplishment. I believe this would not have been possible with any other platform," said Nicolas Foulet SVP digital of Quiksilver.

The new Quiksilver sites feature highly visual, interactive environments that display more than 3,000 products within the context of various outdoor sports. Videos, interactive look books, and sophisticated search provide consumers with an immersive brand experience in surf, snow and skate board universes that is intuitive and easy to navigate.


"Quiksilver is a pioneer and continuous innovator of the action sports lifestyle and with Demandware, it now has a platform that enables the most innovative digital commerce experiences. We're very excited to be working with them and look forward to supporting their on-going growth initiatives," said Andrew Gilboy, VP EMEA for Demandware.

Magasin Acté Se connecter Inscrivez-vous **🛒 PANIER (0)**













QUIKSILVER 

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Above: French version of the Quiksilver ecommerce site


Below: The Spanish version maintains the Quiksilver brand but with a region touch

 Tiendas Ayuda Registrarse | Registrar **🛒 CESTA vacía.**

QUIKSILVER 

ENTREGA GRATUITA VALIDO PARA CUALQUIER PERIODO

HOMBRE , MUJER , NIÑOS , SURF , SNOW , SKATE , INITIATIVE , MUSICA , REBAJAS ,



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Blue Marlin performs fruit alchemy for J20

Integrated brand design agency Blue Marlin has created a refreshing new look for Britvic brand J20. The redesign celebrates the launch of reformulated recipes for the core variants: orange and passion fruit, apple and raspberry, and apple and mango.

The new graphic and structural packaging design gives J20 greater presence in store and more shelf stand-out in the brand's on-trade heartland. The new look is upmarket, contemporary, distinctive and ergonomic.

The graphic design features a vibrant new colour palette which, combined with intricate splash and drip detailing, visually communicates J20's fruit taste and liquid refreshment.

Topped off with white highlights and contemporary typography, the new graphic expression is altogether more uplifting and engaging.

The new 275ml bottle, crafted by Blue Marlin's 3D team, possesses a seemingly taller, more sophisticated shape, which will appeal to an on-trade adult audience. The slimmer shape reflects J20's new more refreshing recipes, and an embossed wave on the front of the bottle denotes J20's flavour blends to complement the new graphic design. Blue Marlin has also worked with Britvic to create three new limited edition J20 variants: Glitter Berry, Papaya Punch and commemorative Jubilee pack Diamond Berry, which are in store now.



Blue Marlin have also recently been hard at work on other packaging based projects - the 'Wonderfully unusual' non-alcoholic adult beverage ZEO has been given a spectacular brand expression by the agency. ZEO, the debut product from Mayfair-based Freedrinks Ltd., launched in the United Kingdom this summer.



MBH Architects gives newest location, yard house, fenway park, an identity all its own

Two Keg Rooms, Patios for Sports Fans and Diners Yard House, Fenway Park is located a stone's throw away from the historical sporting venue in Boston (less than a square block).

This new, unique destination for groups of baseball fans, locals, and visitors features different elements than those found at other Yard House properties: not one, but two keg rooms and outdoor patio space to entertain 75 guests. To connect the interior and exterior spaces, the MBH Architects project team used motor-activated glass garage doors. Maintaining the temperature inside while the doors are opened posed no issue for the team; they incorporated Big Ass Fans into the design to create a subtle breeze throughout the space.

Original concrete ceilings and columns fill the space complemented by a warm colour palette and materials like steel and wood. As an added bonus, guests will find original abstract artwork all around Yard House, Fenway Park for pops of colour and excitement.



Silk Pearce designs website for CBI Cambridge

Branding and design consultancy Silk Pearce has designed a dedicated website to promote CBI as one of the UK's most desirable business addresses.

CBI is being developed to offer some of Cambridge's largest, 'best in class' offices right next to the railway station, alongside new homes, high-quality student accommodation, lifestyle shops and a new hotel.

The UK headquarters for Microsoft Research is already being built at CBI and ready for occupation at the end of 2012; several other technology businesses have also committed to relocate to CBI.

www.cb1cambridge.eu explains all of the key developments that are in progress or planned to create a new business, shopping and leisure community in one the country's best known and loved cities.

The new site details CBI's flagship commercial buildings, the area's excellent transport links, open spaces and historic buildings and has been richly illustrated with striking architectural plans, lifestyle photographs and rendered drawings.

"CBI's new website has been designed to showcase the promise and progress but also as a comprehensive information resource for anyone thinking of relocating their business or home into this new city quarter. The site encourages everyone to 'see the future, be part of it' and includes maps and listings of nearby amenities such as schools, healthcare practices, museums, cafés and restaurants," said Jack Pearce, joint creative director at Silk Pearce.



Silk Pearce was first appointed by CBI developers Brookgate in 2010 to design the branding, literature and other items to help launch and promote this strategic city development.

The consultancy's work includes the 'See, Be' corporate tagline – that plays on the letters C and B - and the design of over 400 metres of striking site hoardings that were erected in 2011 to protect the 26-acre site.

www.silkpearce.com

Arjowiggins creates online portfolio service

In August, Arjowiggins Creative Papers unveiled MyPrintFolio, a unique online service that enables creatives to produce stunning printed portfolios that are delivered to their door.

MyPrintFolio uses revolutionary on-line customisation technology combined with the latest digital printing innovations and wonderfully tactile printed papers to create eye-catching, bound portfolios that can't fail to impress:

www.myprintfolio.com

The groundbreaking portfolio service heralds the launch of digital extensions to Arjowiggins Creative Papers' brands to provide the perfect bridge between digital and print.

The range takes bestsellers from across all the manufacturer's papers including: Conqueror; Keaycolour; Pop'Set, Curious Collection and Rives. MyPrintFolio demonstrates the value of these digital range extensions for short runs and their ability to achieve sophisticated effects without compromising the original texture and character of the paper:

It takes a well-produced portfolio to clinch a job or commission. In our fast-paced commercial world, an online gallery is a great way to make a first impression but it only tells part of the creative story.

With MyPrintFolio, designers can place a richer version of their inspired ideas into the hands of their prospective client, employer or collaborator; confident that this tactile version with vivid, accurate colours will make a strong impression.

To use the service, designers simply upload their portfolio, choose from a number of formats and bindings then select any number of creative papers from more than 20 on offer. Arjowiggins



Creative Papers' dedicated printing partners do the rest. The result is a professional showcase for all those opportunities where a lasting impression really counts.

Frank & Alex rebrands youth cancer trust

Design and Marketing agency Frank & Alex were appointed to rebrand The Laura Crane Youth Cancer Trust. The trust funds research in to cancers that affect teenagers and young people. The project was short listed for a third sector award and creative director, Jane Moran, was awarded the 'Laura's Star' award for her dedication to the charity.



Helen Mervill, Fundraising Manager for The Laura Crane Youth Cancer Trust commented: "Frank & Alex have completely updated and revitalised the image of the Laura Crane Youth Cancer Trust with a fantastic new logo and striking literature. Thanks to the innovative vision of Creative Director Jane Moran, the charity has a very fresh and modern look and has now received National recognition. The charity's new brand was short listed for the "Third Sector Excellence Awards in Brand Development". Frank & Alex are an absolute pleasure to work with and I cannot thank them enough for the difference they have made to the charity!"

www.lauracrane.org

www.frankandalex.co.uk

Breathing life into the docklands



London based Hand Made Maps Ltd were commissioned to design a animated lenticular mural measuring 8 x 2.5 metres of the London Dockland c1870. The mural, which forms part of the Cutty Sark permanent exhibition, was opened to public view in April. As the viewer walks by the depicted scene animates bringing life to the exhibition space. You can view an animated version online on the Hand Made Maps website at: <http://goo.gl/ez7wX>

THE WALL: INSIDE THE POSTER STUDIO

THEWALLBOOK.COM

DE LOOK INTO THE DESIGN STUDIOS OF THE
COMMUNITY

RETURNS



The Wall: Inside The Poster Studio

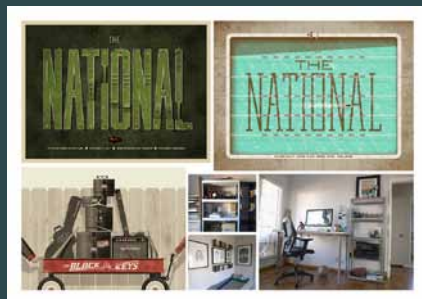
By Tom Booth
Foreword by Jeff Finley of Go Media.

An inside look into the design studios of the gig poster community.

The Wall returns for a second volume focused on the studio and workspaces of the modern masters of gig poster design.

Thirty One of the world's best gig poster designers, showcasing their studios and workspaces, Inside The Poster Studio.

For more information on the book you can visit:
www.thewallbook.com



Luxury In PlaneView





Virgin Atlantic reveals new £100 million Upper Class Cabin with world's most social showroom in the sky

Virgin Atlantic recently unveiled its redesigned Upper Class Cabin and will showcase its new features using a unique piece of software – PlaneView - allowing passengers to take a fully immersive virtual tour of the cabin and view its features in the most social showroom on the web.

The long haul airline has invested £100 million into its Upper Class product and with PlaneView, customers will be able to experience the key features of the redesigned cabin online before they step foot on the real world aircraft.

The PlaneView virtual showroom links to more than 40 interactive YouTube videos showcasing details of the newly designed cabin. Users are able to explore even the smallest details of the

aircraft in a 3D environment captured with specialist photographic equipment, giving them a comprehensive idea of what it's really like to fly Virgin Atlantic Upper Class.

PlaneView showcases elements within the cabin via a series of clickable videos including the brand new bar - the longest in the sky - which stretches 2.5 metres and has space to accommodate eight people, bespoke Swarovski crystal curtains adorned with over 1,000 crystals and new cabin mood lighting to create eight separate atmospheres during the flight. Prospective passengers can enjoy a laid-back cocktail at the bar, choose their perfect in-flight movie and even check the overhead storage space – all from the comfort of their own home.



The Upper Class Cabin, which has taken four and a half years to build, will also feature the new Upper Class Suite, Virgin Atlantic's most sophisticated and comfortable bed to date – incorporating a new comfort system, an innovative new entertainment hub as well as a host of new design elements to maximise space and comfort in-flight.



Paul Sands, Head of Customer Experience of Virgin Atlantic said "We've been keeping many elements of the new suite under wraps over the past year so we can't wait to welcome thousands of customers on board with PlaneView and many more in real life over the next few months. The sheer innovation that runs through this pioneering product again showcases our ambition to be the leaders of the aviation industry in terms of customer experience and innovation."

Virgin Atlantic's PlaneView showroom can be accessed at www.virginatlanticplaneview.com



Chillin' out with 'Little Richard'

Virgin Atlantic gave Upper Class passengers the chance to cool their in-flight drinks in the most innovative way possible this Spring – with the launch of its 'Little Richard' ice cubes. The bespoke ice cubes, which were be served on board one of the first flights of the airline's new Upper Class Cabin, were crafted in the image of Virgin Atlantic's president Sir Richard Branson.

The new ice innovation means all passengers will be able to enjoy some chill out time with Mr Branson at the new bar – the longest of any airline – which has been designed to provide additional space and comfort for those keen to socialise while flying. The ice cubes have been created using the exact measurements of Sir Richard's head and feature an impressive level of detail. The mould for the ice cubes took a team of four skilled designers a painstaking six weeks to create

using detailed photographic techniques and laser scanning technology to create the perfect likeness of Sir Richard.

Luke Miles, Head of Design for Virgin Atlantic Upper Class said: "We're delighted to be able to offer our Upper Class passengers access to the newest, longest bar in the sky, and what better way to celebrate this than giving passengers the opportunity to share a drink with the face of our business?"

Steve Ridgway, Chief Executive of Virgin Atlantic said: "While Richard would love to be able to sit and enjoy a drink with all of our passengers, his schedule means that it simply isn't possible. Now he is able to join our guests 'in spirit' on one of the Upper Class Cabin's first flights as they raise a toast to their trip and the exciting times ahead."



British artist, WD, has started an interesting and unique project aimed at highlighting the forgotten past of Scotland. Sean Makin finds out more...



WD is a up and coming street artist who, because of his unique art projects, is quickly building up a following in Scotland. During the day WD (short for War Department) works as a graphic designer for a successful Scottish design studio but at night he creates art that he takes to the streets and countryside.

One of the reasons for his growing popularity stems from the fact his work is often hidden away from view waiting for only the most intrepid of urban explorers to find their way to it.

WD has been working on a unique project which we have been fortunate enough to follow from the start. Recently I was lucky enough to catch up with WD for a chat.

SM: Thank you for taking time out of your busy life to talk us. Could you give us an outline of what the aim of your project is?

WD: Sure. The 'Posting Sentries' project is something I have been working on for the past few months and, as far as I am aware, it is the first project of its kind.

All over the United Kingdom there are wartime structures that have been lost underneath the sprawl of today's society. Not only are the structures lost but the events and people connected to them have been as well.

To rectify this and to ensure that the youth of today will remember their stories, the War Department Project (WD) began posting



sentries at various wartime structures as a way of connecting with the past.

SM: What type of structures do you look for?

WD: There are so many forgotten structures scattered across the country from the first and second world war eras through to the more recent cold war.

Many of these outposts are passed by people everyday but they have no idea what importance the crumbling lump of concrete had in years gone by. So far I have worked with half buried pillboxes, isolated coastal batteries, hidden bunkers, abandoned airfields and a few more interesting structures that each have unique tale to tell.

SM: How to you approach the creation of a new piece work?

WD: I begin by researching the site I am going to work on. There are a number of excellent online resources to help in gathering information on potential structures.

The "Defence of Britain Project" online database is a good place to research first and second world war sites. It allows you to perform regional searches and find out the known history of a site. The cold war sites are a little more awkward to find due to the secrecy behind their use. I tend to find these through urban exploration groups and through word of mouth.



Once I have decided upon a site and understood its purpose, I then start to look for photographic references. Again there are many online references but I have found that these tend to be a bit limited in their scope.

Over the years I have collected hundreds of photographs taken by soldiers themselves from the time. Ebay and charity shops are great for finding these images. Using the images as a reference, I am able to create artwork to suit the particular site.

SM: Are there locations you avoid?

WD: Yes, I stay away from sites that are being maintained or are of special historic interest. I only target sites that have been left to rot away.

SM: You work in both stencil and print, what do you prefer?

WD: I enjoy both. The stencils are easier and faster to create although being life sized they can sometimes be a bit tricky to work with.

SM: How do you go about producing them?

WD: I start off with the sourcing the stencil material itself. Through my day job, I have many friends who work for print shops and the like. Printers are only too happy to provide people with stock which is too damaged for their use, they rather give it away than throw it in the skip.

Generally I look for card stock at around 300 gsm as I find it has the right rigidity for large stencil work. The only down side to using stock that heavy is that it does take up a lot of room in my rucksack where space is at a premium.



Once I have the stock taped together, I pin it up on a wall, project my stencil image onto it and trace around the outlines with a marker. Once I am happy with the outline I can then carefully cut out the stencil.

When I first got into stencil work, I used a scalpel for the cutting but quickly found that I was going a huge amount of blades so I now use cheap disposable craft knives instead. A good cutting mat is essential as well for a clean cut

After the stencil is cut I then carefully roll it up ready for the next opportunity to head out to a site.

SM: When you get to a site, how do you hold

the stencil to the wall?

WD: I found that Gorilla Tape is the best for holding the stencil in place as it seems to stick to virtually any surface, wet or dry. In the past I tried various spray adhesives but they are messy and add time to the whole process. I then spray the stencil making sure that I hold down the edges to the surface as I go - gloves are an essential as is a good spray mask.

SM: What kind of paint do you use?

WD: My current paint of choice for stenciling is 'Smooth Signal Black' produced by Monster Colors. It is an acrylic based paint and comes in 600ml cans. The extra capacity is a must for large work. I also like their premier range



of paints as the opacity of the colours is excellent. I do use Montana on occasion but it is slightly more expensive to buy.

SM: I really like your poster work, how do you do print it?

WD: The posters are all screen printed by hand using a rig I built myself. Once I have decided upon a topic, I hand draw the artwork at full size. I get a lot of inspiration from the propaganda posters of the time. The simple lines, the restricted colour palette and the bold imagery make them really stand out and that is what I am aiming to reproduce.

Once I am happy with the artwork, I then scan it into my mac and redraft it as a vector

image for outputting to my small desktop vinyl plotter. I use the cut vinyl to produce a film which is then used to create the screen. I use light sensitive emulsion to transfer the artwork to the screen as I find it produces very sharp lines and the resultant screen can be used for hundreds of prints without fear of degradation.

The screen material I use has a low thread count to allow me to put a good quantity of ink onto the paper stock. This is important as the work will be exposed to the elements.

For the paper stock I use newsprint as it adheres well to even the roughest surface and is easy to source. The great thing about newsprint is that it 'yellows' very quickly when



exposed to daylight giving the posters an aged appearance. I know the trend is for poster artists to mix up their own paste but I prefer to use normal domestic wallpaper pastes as these often have additives which will prolong the life of the artwork.

SM: What kind of screen ink do you use?

WD: I lean towards acrylic based inks as the clean up process is much easier and I hate working with solvents. Speedball inks are a favourite at the moment as they are highly pigmented but fluid at the same time.

SM: How can people get to view your work?

WD: I think the best way to see the work of

the project is to get out and explore these forgotten locations. You never know, you might just stumble upon one or two pieces lurking in a dark corner.

SM: What are your future plans?

WD: I am looking at collaborating with a few other artists to expand the project further across the UK. I have also been approached by a gallery in Edinburgh with view to putting on an exhibition covering the project in the summer of 2013.

twohundredby200 will be following the work of **WD** through our blog. If you would like a chance to win a signed print visit www.twohundredby200.co.uk/win-stuff/

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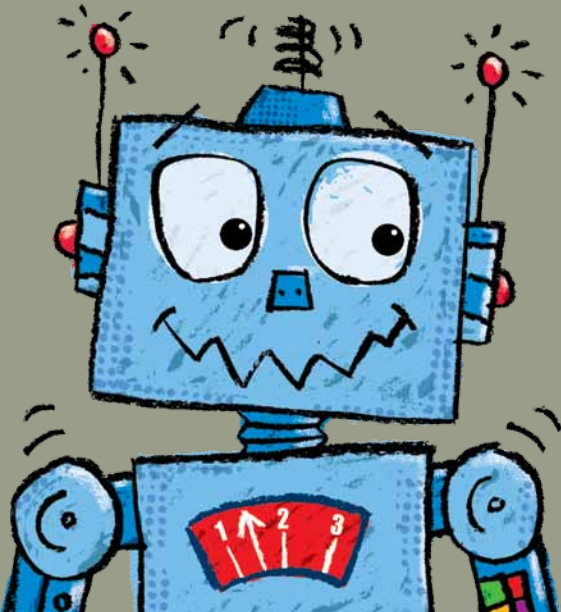
www.zellindesigns.com

Picking up the pencil again!

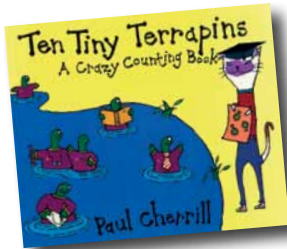


Some people spend their entire lives in search of their roots. For illustrator-designer Paul Cherrill, it took less than a lifetime to return to his artistic roots and re-discover the imaginary world of fantasy and adventure that is children's illustration.

Written by Aneesa Bangera - Bangalore, India

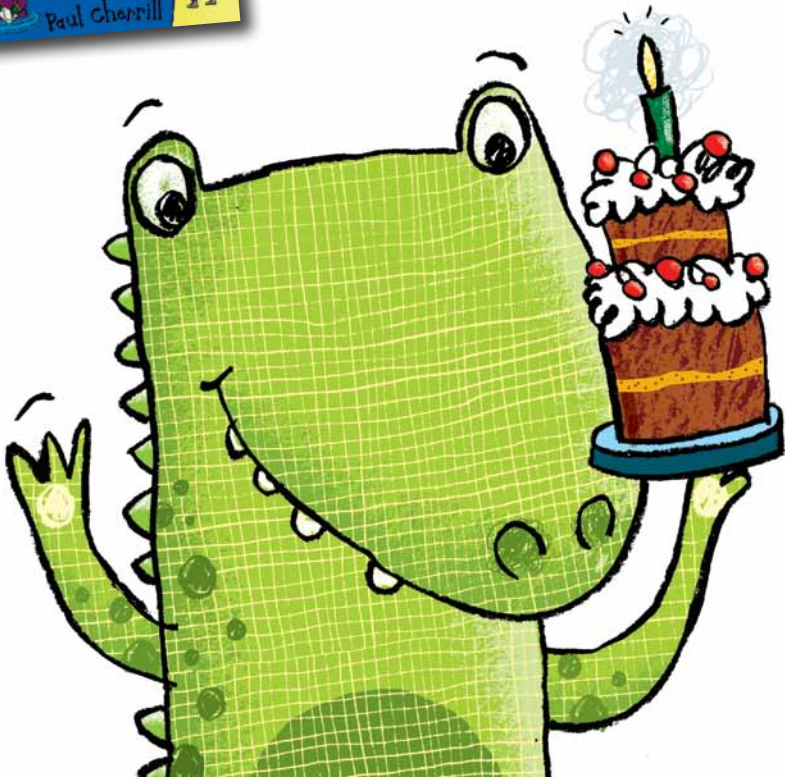


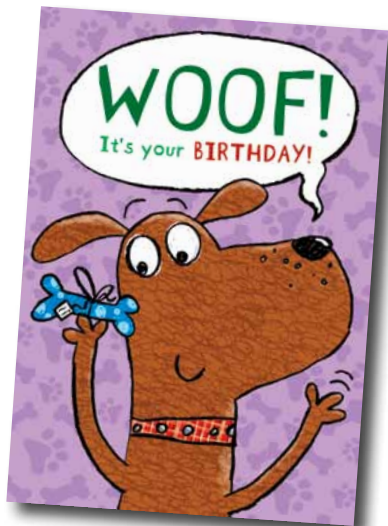
In 1993, Paul was not just the only long-haired student graduating in a pair of jeans from Liverpool John Moores University. He had the good fortune to be approached by a leading publisher at his London graduation show and his first published children's picture book soon followed.



Ten Tiny Terrapins - published by Methuen, is a crazy counting book that established Paul as an author/illustrator with a creative flair for thinking out-of-the-box. Transposing his 'wacky' ideas into bold, brightly coloured and playful illustrations, he comfortably complimented his nonsensical yet whimsical text - 'Four bottles of pop for the chicken race winner'.

In developing a unique style and technique at John Moores University, picture this. A local rock band asked students to design an album cover on the theme of "rain" and a young Paul Cherrill found himself drawing lots of tiny cats and dogs on a page. He then used a photocopier to enlarge images and found the resulting quality of line more interesting and the characters more expressive.





After working as a freelance illustrator for a few years, Paul took a dive into graphic design, wanting to experience the other side of the creative process that culminates in the production of a children's book – from conception to publication.

Paul's primary focus was now on design, yet he was lucky enough to brush off some illustrative cobwebs with the publication of a second picture book in 2002 entitled *Bedtime Little Monsters* and published by Little Tiger Press – a lift the flap book that gave Paul an opportunity of further developing his painting style and technique.

Full Circle

Twelve years, one picturesque wedding and a beautiful 19-month-old daughter later, it seems as though Paul's life has come full circle. He has now 'picked up the pencil' again at Basement68, a young and innovative design agency of which he is Creative Director.

However evident that Paul has acknowledged the digital age in his work he still strives to keep a quality of line and the painted textures that can only be created by the human hand.

Paul believes both his skill sets have complemented each other in his work and that Basement68 is a product of his creative journey. His illustration background helps him brief and art direct the illustrators he works with.

"I can speak the same language, knowing the importance of character and colour consistency whilst best interpreting the text," he says.

Paul adds, "And, from a different angle, my design experience has helped me to understand the sometimes tricky concept of spread composition where text meets image and to see the children's book as a 'whole' rather than a collection of individual spreads, always focusing on the bigger picture – the final product."



The Future?

So what is Paul's ultimate goal?

After a moments pause for thought he says, "To completely illustrate and design a children's book from cover to cover. Basement68 has the experience, capability and ambition to make this a reality!"

Contact Paul Cherrill

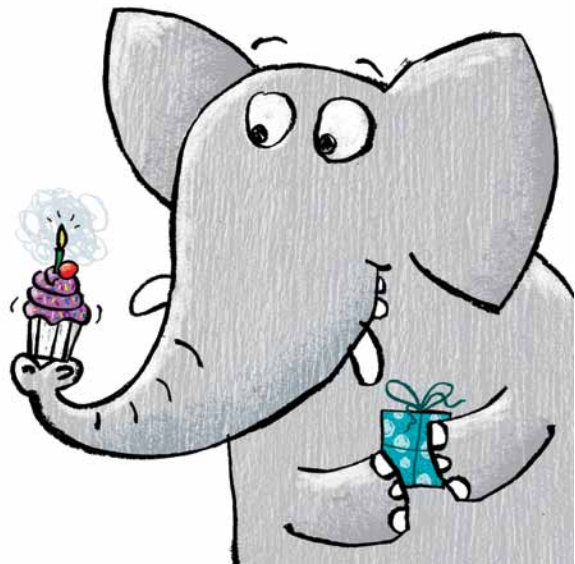
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Copyright...

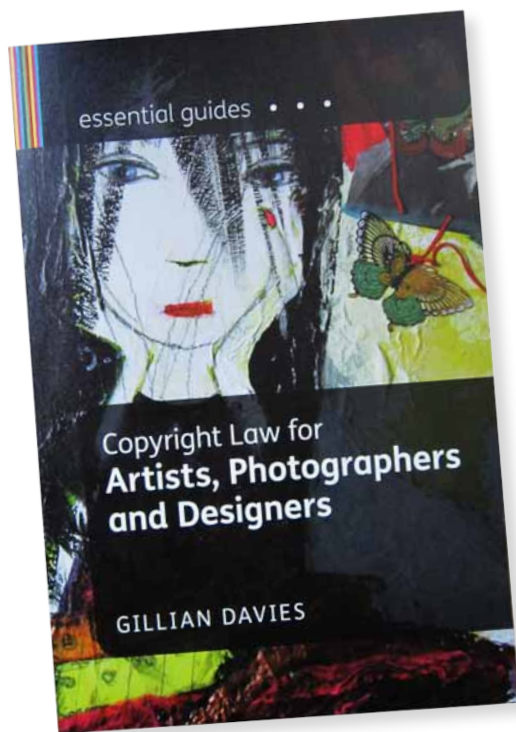
The Creative Minefield

It was lovely summers evening and I was happily walking home through the warm sunlit streets of Glasgow after a busy day in the studio. My route home took me through the creative corner of the city where galleries, cafes and tattoo parlours reside in all their splendour. I adore the work of many of the local tattoo artists and I often stopped outside each window to look at the freshly drawn flash.

While admiring the sharp line work and the garish subjects that people chose to have adorn their bodies for life, my attention was drawn to not yet another cheeky red devil with a pitchfork but by a very familiar piece of artwork.

A piece of artwork I knew extremely well and one I thought I would never imagine would be facing me in the window of a body artist. The artwork was mine.

I was stunned. It was a direct copy of the artwork I had created the previous month for the burlesque club which I run with my partner and it was now part of a tattoo artists portfolio and for a mere £85 I could have it emblazoned upon my



Article by Jo Whitfield

now furious body. I stormed into the parlour and demanded to talk to the manager.

The manager stepped gingerly into the waiting room and I sternly asked her where she had got the design from and why they had used it. I was then informed me that a client had presented her with the club poster and requested that the artist copy it directly on to the client's thigh.

"It really came out well" she grinned.

The now slightly unsure owner then proudly passed me a Polaroid of the finished work which I assume she did in an effort to calm down red headed tornado which had just rocked up in

her previously peaceful life and was quite rapidly taking away the feeling of a job well done.

“Where is the harm in that?” she said pointing out the oozing tattoo on the thigh of the equally guilty party.

I was astounded that someone in today’s creative industry had just said that to me.

I took a deep breath and counted to ten and I went on to explain to her that by copying the artwork she had, in effect, ripped me off.

The tattoo parlour was making money from a design that I had created to promote my club and not for a Friday night tipsy head to have etched into their flesh as a bit of a laugh. The copyright of the artwork was mine and, as such, I alone would decide who could or could not use it.

Eventually the manager agreed to remove the design from their window and promised to avoid repeating the same mistake in future. The whole incident made me realise that it could happen to me it could happen to anyone.

By putting their work out into the world, artists, photographers, designers, illustrators and other creative groups are at risk of having their work copied, misused or abused. So what can be done about it?

The best thing to protect yourself and your work is to become better informed about Copyright Law and how it affects you. As they say knowledge

is power and a little time spent researching the law will pay dividends should you find yourself in a similar situation to the one I found myself in with the tattoo parlour:

Where to begin?

Well luckily help is at hand. Author and artist, Gillian Davies, has produced an excellent title – “Copyright Law for Artists, Photographers and Designers”. The book covers the basics of the current laws governing copyright in a clear and easy to digest style.

Offering examples of copyright infringement throughout, the book highlights the key aspects of the law that are of interest to artists, photographers and designers in particular. One of the most interesting features of the book is a chapter discussing a individuals rights over a design as well as an enlightening overview of the often sticky area of intellectual property rights.

Publishing the work of others is an area where publications such as newspapers and blogs often fall foul of copyright law and a quick search of google news will reveal the extent of legal action being taken by photographers and designers against copyright infringements. Gillian covers this in a very concise and easy to understand way giving the reader the knowledge they need to stay within the law when publishing on and offline.

As an basic introduction to the complexities of Copyright Law, this title is a must have reference for all professional and amateur creatives alike.

Copyright Law for Artists, Photographers and Designers

Gillian Davies
Published by A & C Black
ISBN 978-1-4081-2474-1

You can find out more about Gillian Davies at -
<http://carouselmonkey.blogspot.com>
www.carouselmonkey.co.uk
www.aoipportfolios.com/artist/gillilandavies/

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Dan Robinson

Designer, Illustrator, Photographer

UK
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Dan is based in London working a desk job producing a lot of infographics and animation for the finance sector. In his spare time he creates children's books. Currently unpublished, Dan is looking for representation.



antisocial astronaut



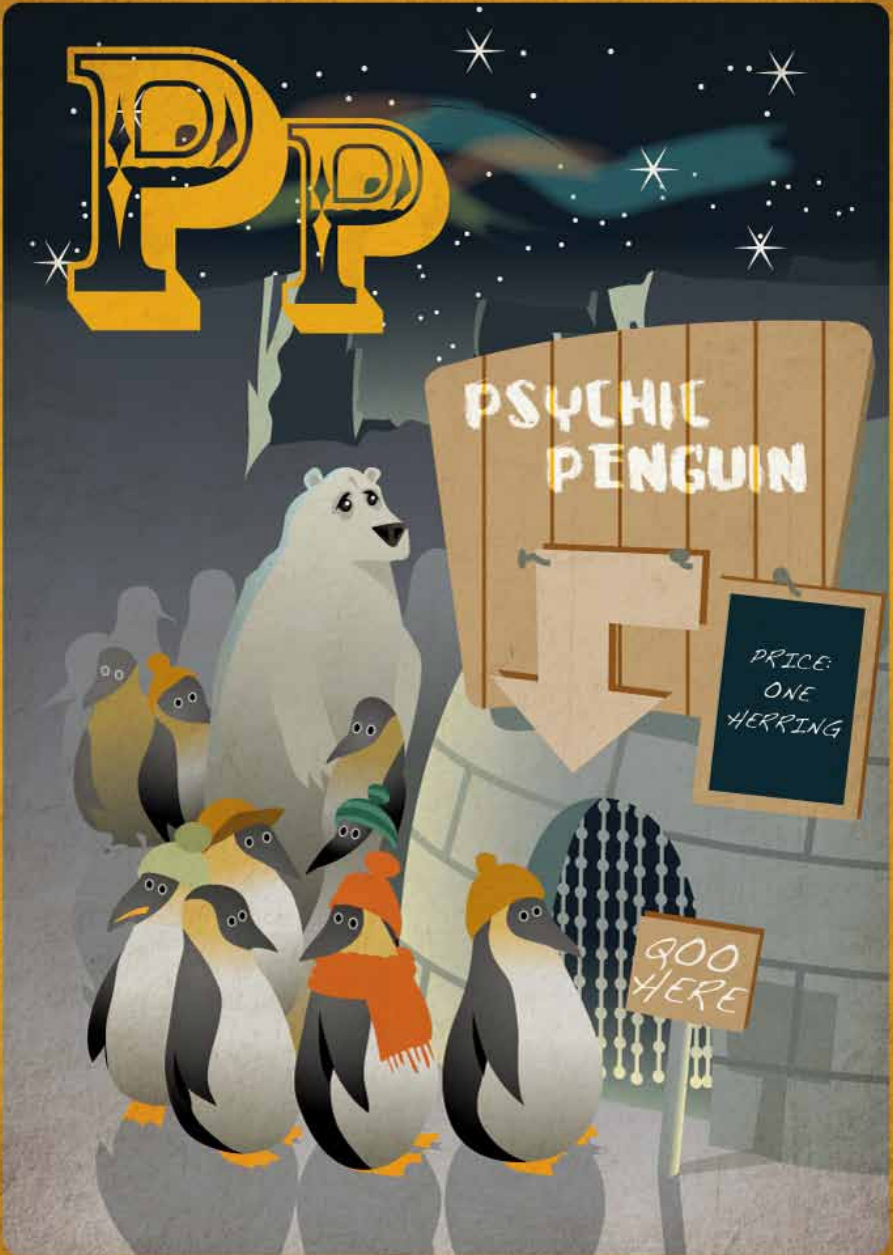
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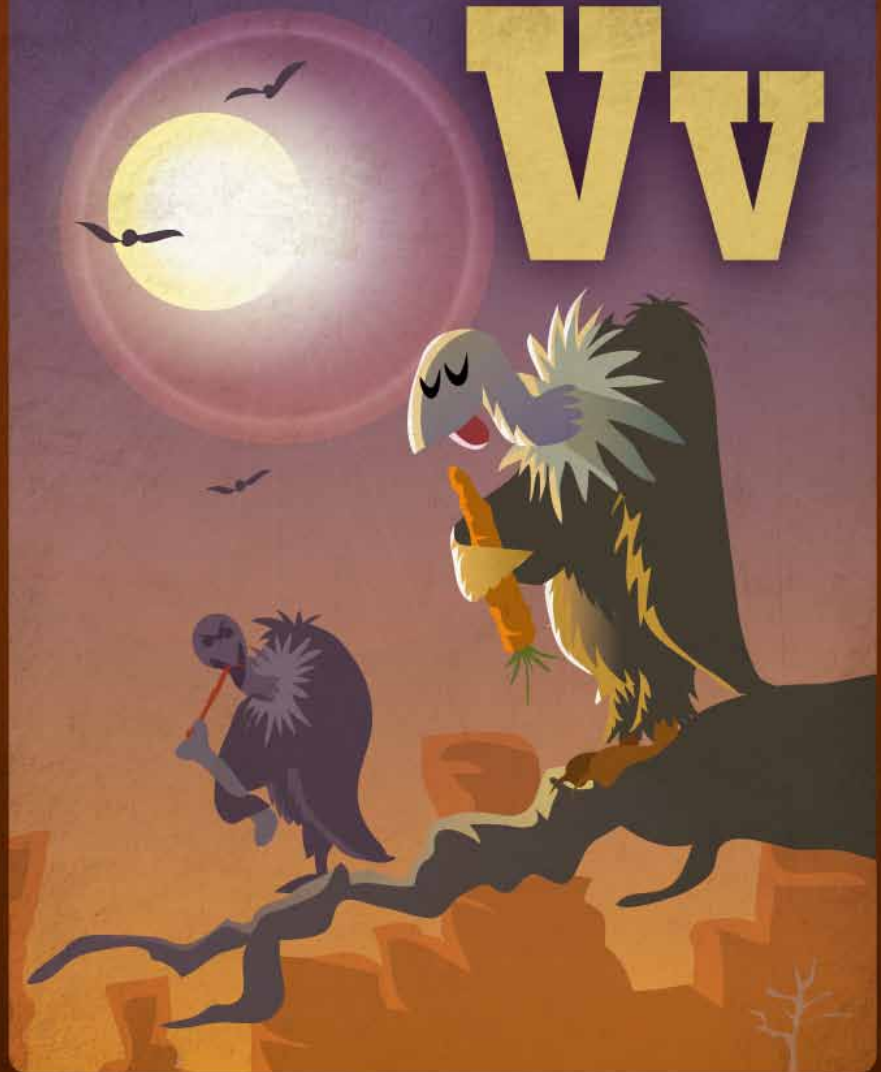
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PENGUIN

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HERE



Vv



vegetarian vulture

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Titles:
Projection Type
Red Projection
Red X-Ray







Lyndsey Smith

Illustrator

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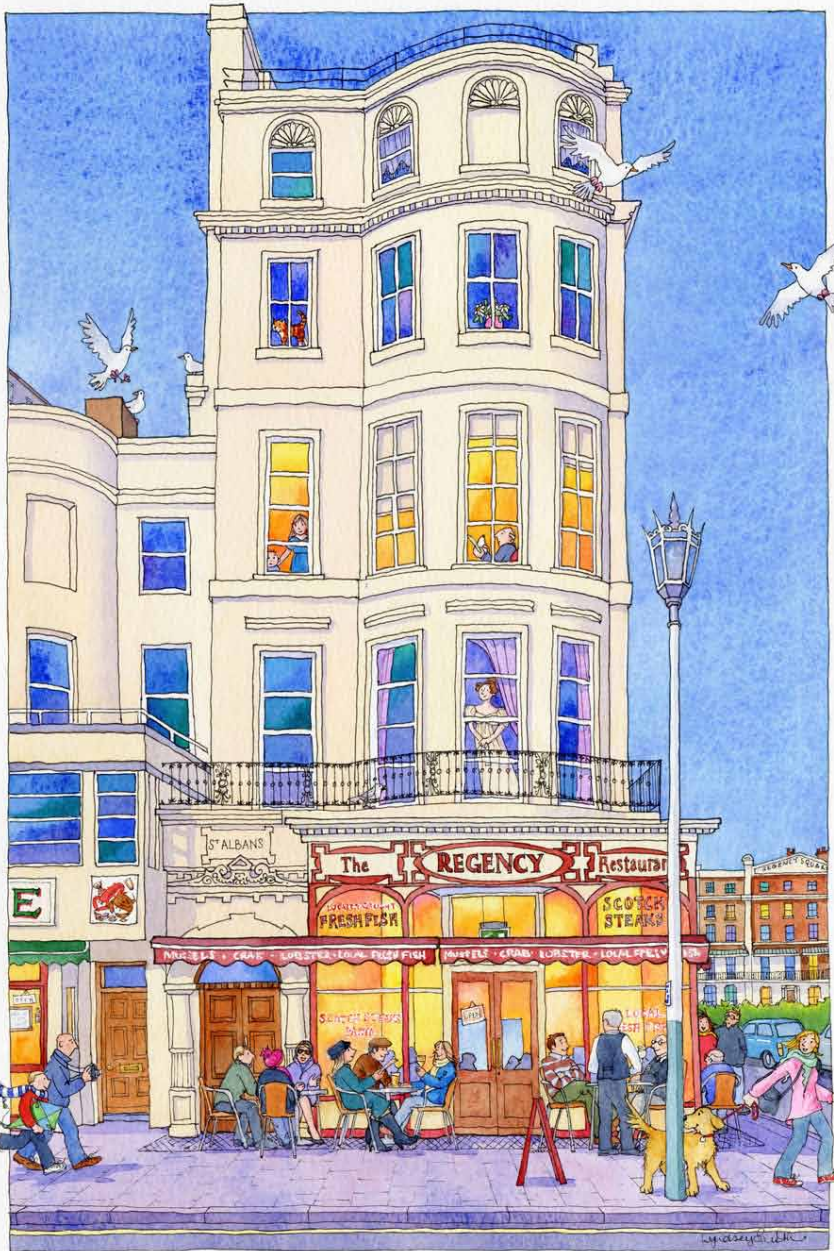
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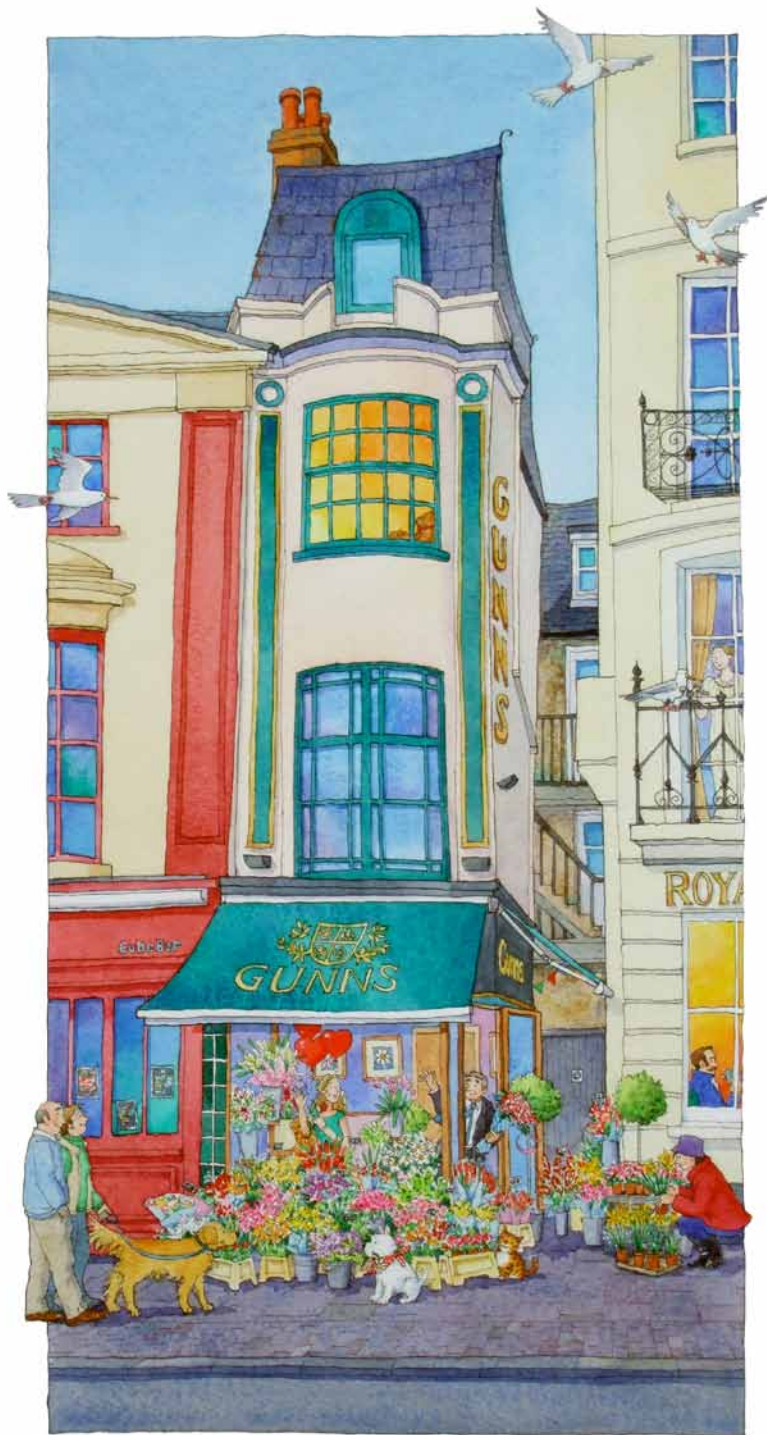
lyndseyannsmith@tiscali.co.uk

"I am a mainly self taught artist exhibiting and selling as part of the Chalk Gallery Co operative in Lewes, East Sussex. My illustrative paintings are popular; and I also take commissions for family and house portraits. I love painting the old beautiful buildings that people live and work and pass by every day, and maybe never really look at them, or consider their past. I would love to provide illustrations like these on commission.

"I produce greetings cards from my work which are sold in several local outlets. I had a painting of a London pub accepted for the Royal Institute of Painters in Watercolours this year, and was a runner up in the Bath Prize in 2010, and had three paintings accepted in the Bath Prize 2011.

"I also work on freelance illustrations for teaching purposes, and local publications. I have been professionally self employed for just over a year, now my children have grown up and need me less!"





Milan Topalovic

Designer, Illustrator, Photographer

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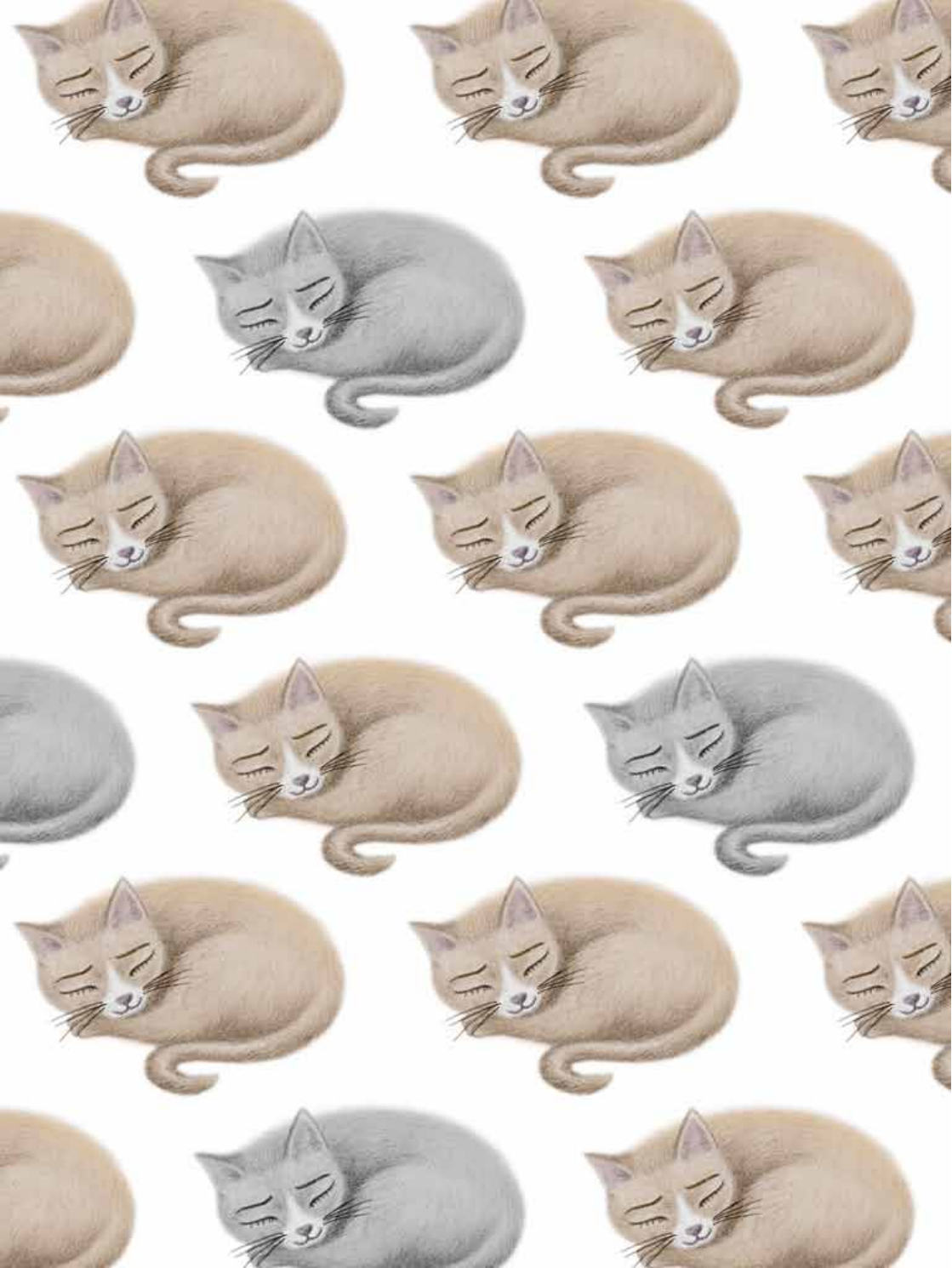
Cats Pattern - "Whilst writing a children's short story I began working on this napping cat character. It works well as an image by itself so I have developed it into a sort of tessellating pattern!"

Brompton Road - "This is a competition entry I have just completed with the theme 'Secret London'. It shows the evolution of London Transport, where the little-known Brompton Road tube stop was one of 6 now defunct underground stations, whilst the red Routemaster began to flourish and became an icon of London transport."

Spilt Glitter - "This is a piece I created for a children's story titled 'Piano & the Boy' where a boy flees across the countryside when his beloved piano fails. My work is presented in a cinematic and dreamlike fashion with intricate detail and lush atmosphere."

Wedding Invitation - "Alongside writing children's stories and entering competitions, I have been working on greeting cards and custom designs for clients including the image shown which is a vintage styled wedding invitation."

Dorothy in the Deadly Poppy Field - "This is an illustration (pencil and digitally finished) based on a chapter from The Wizard of Oz. My work has a dream like and cinematic feel which is shown in the warm colours and intricate detail."





34 COCKFOSTERS

LDN 53

WAY
OUT

BROMPTON ROAD

THE GREAT BRITISH BAKING CHAMPIONSHIP
THE WINNER
THE GREAT BRITISH BAKING CHAMPIONSHIP
THE WINNER
THE GREAT BRITISH BAKING CHAMPIONSHIP
THE WINNER

B

PICCADILLY LINE
COCKFOSTERS

He visited the old mill which stood in the field
where freshly cut golden hay scattered the ground
like spilt glitter.



An Invitation



Thursday *24th* November
2012



fben

Illustrator & Painter

The Netherlands
www.fben.nl
info@fben.nl

Titles:

Diorama of a desire (2012)

Free artwork. ink, paper and paint on wood. There are lots of ways to spread your wings. Just don't be stuck on those eh... wings. There's a lively world outside, full of to and fro, plenty of chances, new and past ones. Previously: inside, where dreams grow until they may fledge, or until they suffocate you. Choose: choose or don't. And jump in: whooooooee!

Album Cover Double Espresso - Too (2011)

6 page digipack album cover & CD design for saxophone quartet. hand drawn in ink, edited in photoshop with wacom tablet. titles and saxophones on CD left empty for metal kind reflection. The overall theme for this album cover is Oman, the land where this Dutch jazz band has played their music and got a lot of inspiration for this album. My design invites the listener to journey through the barren desert via the titles on the back of the cover slowly but surely to the cool hospitality of a richly decorated album.

T-shirt design Bits of Freedom (2010)

Contest winning t-shirt design for dutch internet rights organisation Bits of Freedom. hand drawn in ink, edited in photoshop with wacom tablet.







Hannah Smith

Artist

UK

<http://hsmithy.wix.com/hannahmarie#!portfolio>
h.smithy@hotmail.co.uk

Titles:

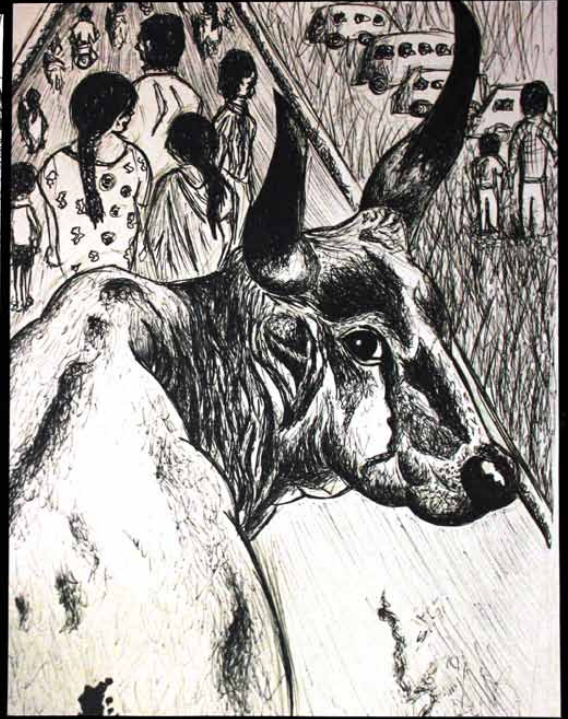
Birds of Prey

This illustration was part of a recent birds of prey project at university. I have used graphite pencil and charcoal for both of the mounted illustrations, drawing each one in great depth and detail.

Calcutta

This illustration is part of a recent university project, showing a storyboard as part of a 'Calcutta' illustration series, showing what life is like in India. I have used biro and fineliner for this project.





Laura Kiteley

Illustrator

UK

www.amicecircus.blogspot.com

laurakiteley@hotmail.co.uk

I like to draw animals in funny outfits and poses.

Titles:

I Look Ridiculous

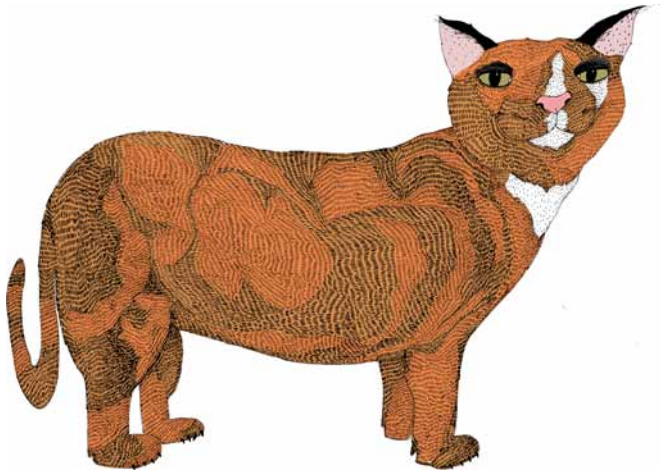
I Have Many Mouse Toys

I Have Not Aged Well

Hula Hula

Well Hey There











Kyle Fox

Illustrator

UK

www.killustrated.co.uk

kyle@killustrated.co.uk

Titles:

Invade

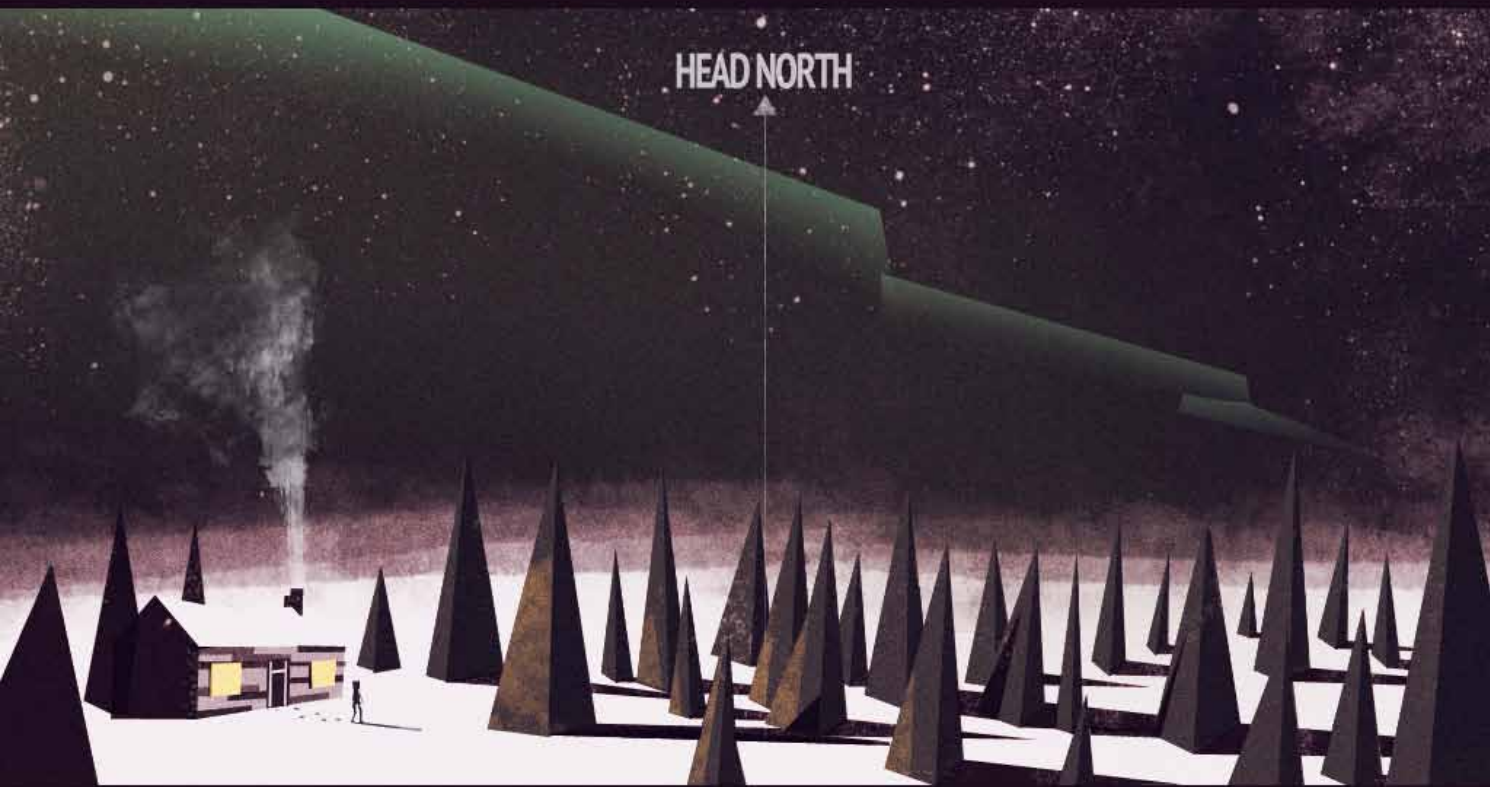
North

Pleased'



INVADE.

HEAD NORTH



PLEASED TO MEET YOU.



Emily Dove Gross

Designer

USA

www.emilydove.com

emilydove.art@gmail.com

When coming up with ideas for a self promotional item, I knew I wanted to express aspects of my personality through the illustration. A pirate seemed a perfect way to demonstrate my taste for adventure and playfulness.

An illustration of a pirate woman with long brown hair, wearing a red bandana, a brown vest over a white long-sleeved shirt, and red and white striped pants. She is standing on the edge of a dark brown wooden boat, looking through a telescope. A white dog with a black collar and a black hat is sitting on the boat next to her. The background is a bright yellow sky with a large, curved yellow shape on the right side. The water is green with white wavy lines.

AHOY

THERE!



WWW.EMILYDOVE.COM

Christopher Algar

Photographer & Graphic Designer

UK

www.christopheralgar.com

hello@christopheralgar.com

Titles:

Going Down

Just One More

Old Crows

Skaters Dream]

Sore Throat

The Stag

Time Is Beauty



Stand on the right

No smoking

Stand on the right

No smoking



SMOKING
SERIOUSLY

affects

YOUR
HEALTH













Emma Pelling

Illustrator

UK

www.smiling-art.co.uk

emma@smiling-art.co.uk



Holly Wilson

Illustrator

UK

holly-wilson89@hotmail.co.uk

"My work has been exhibited in Worcester art gallery in the group exhibition "Emerging Artists" in Ampersand magazines November addition, and as a 'artist spotlight' on creaturemag's online magazine.

"I have also been working on children's books and lots of other personal projects and commissions.

"The March Hare is something I produced in my final year at university, Its based around the character from Alice's Adventures in Wonderland."

Title

The March Hare



Jeshurun Webb

Illustrator

USA

www.formletter.org

jeshurun_webb@msn.com

Titles:

Ampersand Rorschach Blot

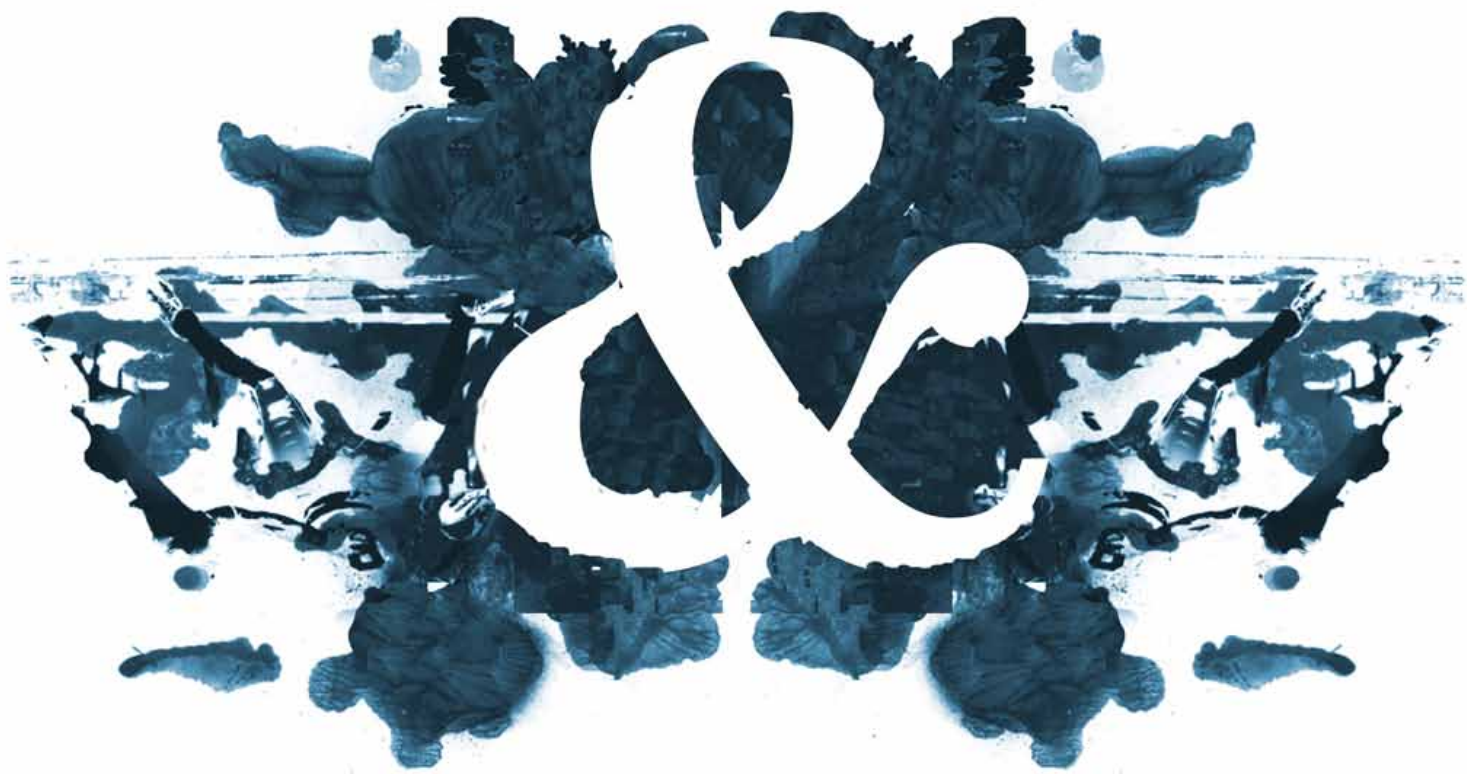
This was painted for an article I wrote for Print Magazine's blog Imprint called "This & That."

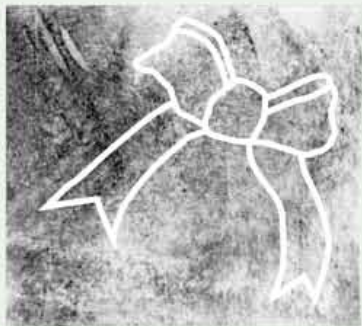
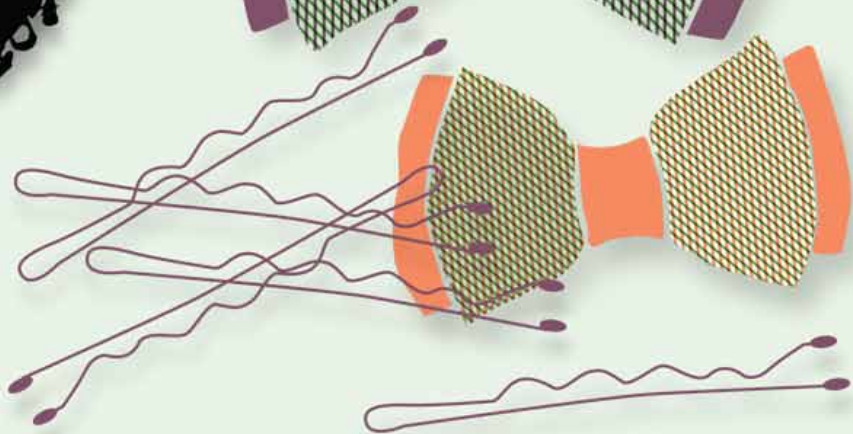
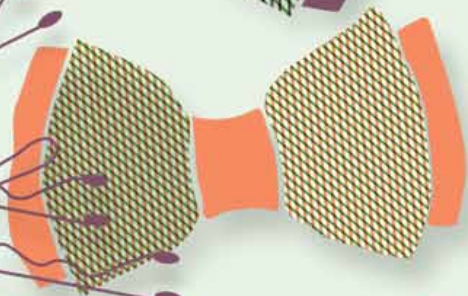
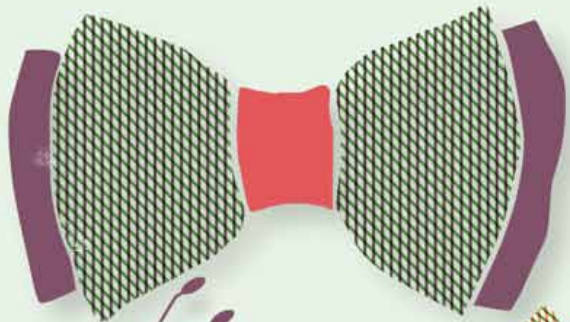
Bobby Pins And Bowties

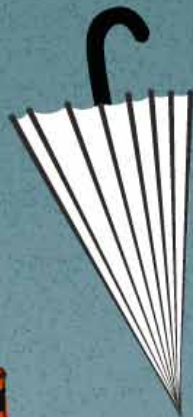
This piece was for a friend's zine showcasing his and hers imaginary possessions.

Striped

This piece is a still life exploring a typology of striped objects.







Gary Koenitzer

Mixed Media Artist

USA

www.GaryKoenitzer.com

garykoenitzer@gmail.com

Title:

Dream Weaver

This is a mixed media 30 x 30 inch on canvas work of art painted by Gary Koenitzer in 2012. Koenitzer is the most famous relatively unknown artist in the world (a little humour there). The media is aluminium paint, sumi ink, and oil paint.



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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.

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Video Artists, Graffiti Writers, 3D Artists, Product Designers, Sculptors,
Architects

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Scripts - elegant lettering from design's golden age

Filled with examples from a broad spectrum of sources – advertising, street signs, invitations, type-specimen books, personal letters – this collection will be a delight for designers and an invaluable sourcebook of long-overlooked lettering.

From wedding announcements to IOUs, there are hundreds, perhaps thousands, of scripts, some 'classic', others eccentric. Derived from handwriting, these are typefaces that are stylized to suggest or symbolize certain traits linked to writing. Drawn from the Golden Age of scripts, from the 19th to the mid-20th century, this is the first compilation of popular, rare and forgotten scripts from Britain, Italy, France, Germany and the USA.

Selected from the author and designer's extensive private collection, image sources include children's books, magazines, posters, advertisements, labels, packaging, wrapping paper, signs, newspapers, letterheads, sheet music, monograms and more.

Authors: Steven Heller and Louise Fili

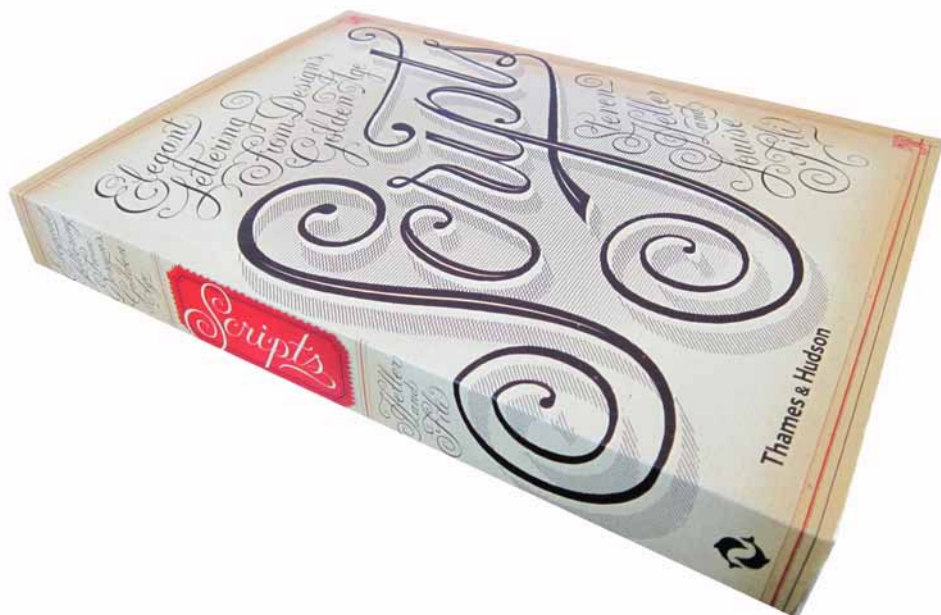
Format: 24.5 × 17.2 cm

Features: 275 illustrations, 254 in colour

ISBN: 9780500290392

Price: £19.95

www.thamesandhudson.com



Design by nature

Using universal forms and principles in design.

Design by Nature, written by designer and educator Maggie Macnab, takes you on an eclectic journey that examines the unending versatility of nature, showing how to uncover nature's ingenuity and use it to create beautiful and compelling designed communications.

Written for designers, educators, and creative thinkers of all types, this book will guide you through a series of unexpected a-ha! moments that describe subtle relationships common to all human experience. In today's interconnected world, communications that encompass the universal experience of being part of nature is meaningful to a global audience, regardless of culture or language.

Using clear explanation, examples, and hands-on exercises, you will learn about natural processes that consist of everyday patterns and shapes that are often taken for granted, but are quite effective in visual messaging.

Explore the principles all human beings intuitively use to understand the world and learn to recognize and apply a broad range of relationships for more aesthetic and effective design.

Author: Maggie Macnab

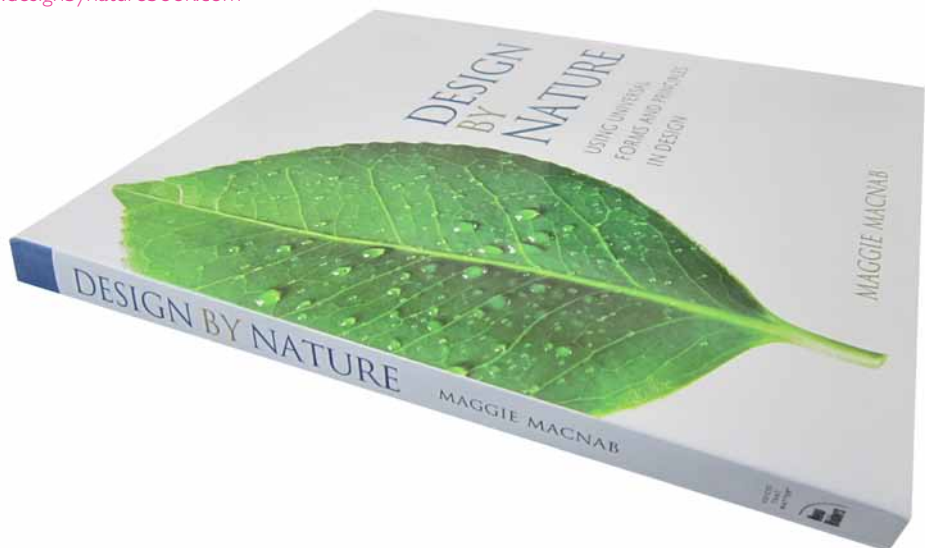
Format: 23 x 20 cm

Features: 312 pages

Publisher: New Riders Press

ISBN: 978-0321747761

www.designbynaturebook.com



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Digital Crystal: Swarovski At The Design Museum

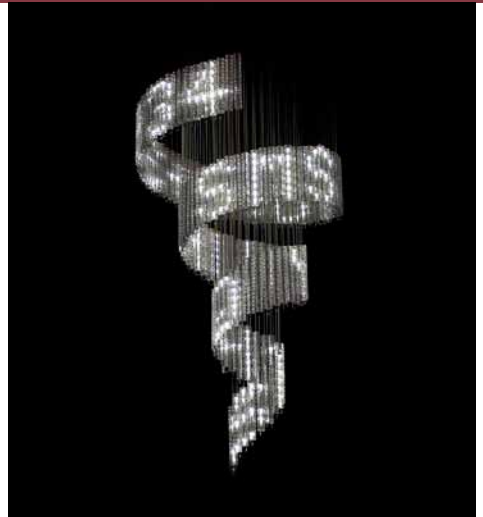
5 September - 13 January

Over the past decade, Swarovski's design and architecture commissions have served as an experimental platform for leading figures in design to conceptualise, develop and share their most radical ideas. Building on this platform, the Design Museum and Swarovski are now challenging some of the most exciting talents in contemporary creativity to explore the future of memory in the fast-developing digital age in an exciting new exhibition.

Explaining the central premise of Digital Crystal: Swarovski at the Design Museum, Deyan Sudjic, director of the Design Museum says: 'Digital Crystal: Swarovski at the Design Museum explores the meaning of memory in the digital age, with the demise of the analogue era our relationship and connection with personal memory, photographs, diaries, letters, time and ephemera is changing.'

Deyan continues: 'Digital Crystal: Swarovski at the Design Museum takes this as its starting point, to question the future and our relationship with the changing world, where it seems all too easy to lose connection with the tangible and the real, as we move ever faster to a digital age where memory and the personal possessions we once held so highly are now online or gone in an instant.'

In addition to specially commissioned pieces by a new generation of designers, Digital Crystal:

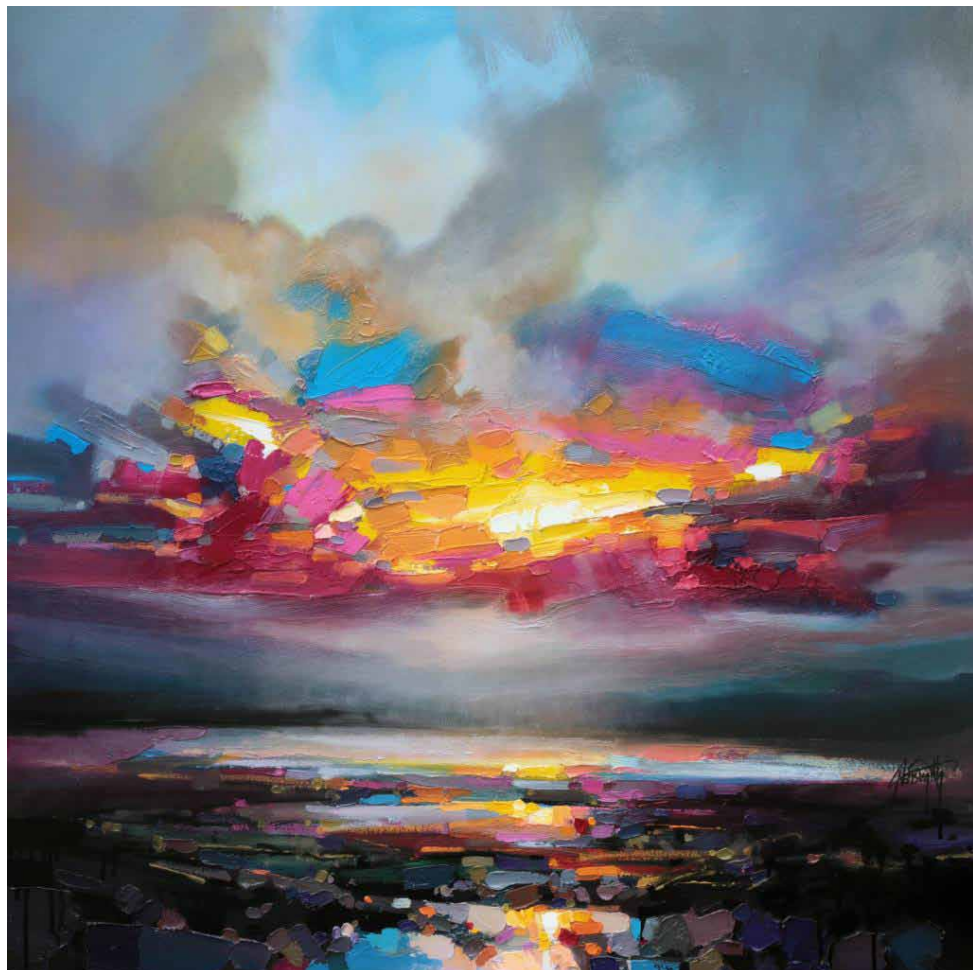


Swarovski at the Design Museum will also feature a select number of works from the Swarovski archives and by juxtaposing old and new, the exhibition offers up for debate the changing nature of our relationship with objects, and even with time.

Nadja Swarovski comments: 'It is an honour that the Design Museum has chosen to collaborate with Swarovski on this forward-thinking exhibition. To work with such creative minds and to see how they have responded to the brief is fascinating and offers new insights into our changing relationship with memory and technology. Swarovski's passionate commitment to cutting-edge contemporary design and innovation is driven by our work with these visionaries who push the boundaries of how crystal can be used as a creative ingredient.'

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

Website: www.designmuseum.org



Transition

Scott Naismith Solo Exhibition

Until 15th October

www.iankenny.com
www.scottnaismith.co.uk

Ian Kenny Gallery, 172 Quarry Street,
Hamilton ML3 6QR
Mon- Sat 9.30am - 5pm

Showing for the 12th time at Ian Kenny Gallery, Scott will show a selection of his recent work which represents a transition in his approach to painting. His recent depictions of the Scottish Highlands and Islands have become increasingly involved in the tactile viscous properties of oil paint and the painting surface itself. Naismith's mastery of colour is explored with both subtle and bold modulations of hue, as the paint is layered in generous and juicy blocks and softened with diaphanous glazes.

Ryan Gander

28 September 2012 to 7 January 2013

Palais de Tokyo Esperluette Palais de Tokyo, Paris

Lisson Gallery has announced Ryan Gander's exhibition, *Esperluette* at the Palais de Tokyo, Paris, from 28 September 2012 to 7 January 2013. This is part of the Palais de Tokyo's recurring programme *Bibliothèques d'artiste*, which invites artists to display the implicit connections in their mental universe.

Gander, whose current exhibition at The Fallout of Living continues at Lisson Gallery, London, until 24 August 2012, will inaugurate the programme with the installation *Ampersand* (2012) - the English word for "esperluette". Coinciding with the show at the Palais de Tokyo, Gander will also release the book *Ampersand - Notes on a Collection*, to be published September 2012 by Dent-De-Leone, London.

Ampersand presents the viewer with a giant white cube, closed and impenetrable. A small opening permits the viewer to stealthily observe a scrolling series of objects on a conveyor belt. These objects taken from everyday life, ordinary and insignificant, come from Ryan Gander's personal collection.

A total of more than 60 elements are presented, including Albers Fire Bricks and French Roof Tiles, An Amazon Box, Jobs' Keyboard, a Leica M9, Smoked Vodka, Sound Effect Props, Spray Paint and a Stab Vest amongst other diverse paraphernalia.



Ryan Gander, Detail of *Ampersand*, 2012.
© Ryan Gander, 2012.
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SUNDAY

11 - 14 Oct 2012

Ambika P3
35 Marylebone Road, London NW1 5LS
www.sunday-fair.com

Opening times:
Thur 11 Oct: 12 – 8 pm
Fri 12 Oct: 12 – 10 pm
Sat 13 Oct: 12 – 8 pm
Sun 14 Oct: 12 – 6 pm

Continuing to position itself as a key fixture in London's cultural landscape, SUNDAY art fair will present 20 young galleries from 10 countries and will also feature SUNDAY School, an extended public programme of specially commissioned artist projects, performances and events.

SUNDAY, the gallery-led art fair, is a platform for an intimate group of like-minded commercial galleries to present work from a range of emerging artists within a relaxed environment. Some of the new exhibitors this year include Christian Andersen (Copenhagen), Lisa Cooley (New York), Frutta (Rome), Seventeen (London) and RODEO (Istanbul). Returning galleries include BolteLang (Zurich), Gaudel de Stampa (Paris) and Tanya Leighton (Berlin). Nearly half the galleries contributing to the 2012 edition have been established for 3 years or less, embodying SUNDAY's aim to introduce fresh international talent to audiences.

Kraupa-Tuskany (Berlin), will present Absolute Vitality Inc., an ongoing project by Aids-3D (Daniel Keller and Nik Kosmas). Absolute Vitality Inc. is a growing mixed media, sculptural environment that combines a vertical garden of living plants, LED backlit chrome signs and screens to explore the relationship between art,

technology, energy, economics and social activism. Artist Cornelia Baltes, exhibiting with Limoncello (London), will work directly onto the walls of the Ambika P3 space to produce a new, large-scale, temporary painting. Recently graduated from the Slade School of Fine Art, she has featured in Bloomberg New Contemporaries and the John Moores Painting Prize.

Simone Subal (New York) has devised an intergenerational presentation featuring drawings and paintings by Kiki Kogelni from the 1960's, alongside recently produced videos by Erika Vogt. Although from different generations, both artists investigate the complexity of representation and issues relating to the formation of subjectivity. The juxtaposition of the two female artist's work, acts as a meditation on what constitutes 'contemporary' and suggest that to be contemporary does not necessarily mean to be of the times, but instead to be with the times.

As part of SUNDAY School artist Jonathan Monk, in collaboration with Three Star Books and design team OK-RM, will produce Billboard Book Project – London. Installed on the mezzanine level, overlooking the rest of the fair, the work will consist of a giant internal billboard poster and publication that acknowledges everyone involved in the production of the project; from the artist himself through to the person who packed the work for shipping.

Chez Baz, Chez Chaz, is an artist-led bar produced by nascent curatorial duo B.C. (Barnie Page and Charlie Hood). Each day of the fair, an 'artist du jour' will style the overall look, feel and function of the space, producing a 'totalwork' that includes novel environments to eat and drink in, as well as entertaining artist led events.

The public programme will also feature projects by Aye-Aye Books (Glasgow) and publishing house Archive Kabinett (Berlin). cura., Elephant, Frieze, ICA, Kaleidoscope and Mousse will be included in the publications section.

Bike V Design

7 September, 6:30pm

To coincide with the current exhibition exploring the tension between sport and design, Designed to Win, the Design Museum is hosting Bike v Design - a celebration of all things bicycle.

Featuring talks, a mini cinema and live performances, this instalment of bike heaven offers visitors the chance to get involved, bring down their own bikes or simply relax, explore and enjoy a selection of bespoke bicycles.

The Design Museum has invited the best riders, designers and frame builders to describe the relationship between bicycle and rider and why this is important to them. In attendance will be Shaun Moulton, grandson of bicycle pioneer Alex Moulton, Nick Larsen from Charge, Ben Wilson, Sam Alison from Singular and Ben Spurrier from Condor.

Few objects produce such a broad level of enthusiasm as the 'humble' bicycle - from the famous Moulton to the fold-up Brompton and the BMX.

Bike V Design explores the way riders have developed the simple bicycle to enhance and evolve their individual sports.

On the riverfront outside the museum will be a series of performances featuring freestyle BMX stunts by Jason Forde and Matti Hemmings and Circus Trick Cycling by Alice Allart. Karta Healy's

London bus of bikes will be parked outside the museum - this double-decker bus features over 20 bespoke and concept bicycles.

Inside the museum the experience continues with a demonstration on saddle manufacturing from Brooks England, a talk from Ricky Feather and Matthew Sowter on their Push Projects books and the Bicycle Academy examining the art and skill of bike frame design.

Further talks will be held by riders Juliet Elliot, Andy Ellis, 5th floor; Jacqui Shannon as well as the Cosmic Bike Polo Team discussing and explaining the sport of Bicycle Polo.

Other contributors include the London Bike Kitchen and Brixton Cycles. A pop-up cinema on the museum's second floor will screen films from the Bicycle Film Festival to complete the night.

Alice Marsh, event curator commented: 'The current renaissance in cycling is due not only to the fantastic success we have had this year in the Tour De France and Olympics but also to the passion of those riders and designers who have been pursuing their dream for the ultimate riding machine for years.

At Bike V Design we are showcasing the best of this world in a truly amazing line up of talks, demos and events.'

Gallery Address: Design Museum, 28 Shad Thames, London SE1 2YD
 £15 entry (£7.50 for members)
 Website: www.designmuseum.org

Andy Warhol Flowers

30 October - 8 December 2012

Eykyn Maclean is pleased to present a comprehensive survey of Andy Warhol's Flowers paintings from 1964 and 1965.

Gallery Director Kristy Bryce explains, "This show will bring together prime examples of Warhol's Flowers in a variety of media to explore the series in a depth not previously addressed in an exhibition format."

Warhol began work on his Flowers series in the summer of 1964, soon deciding that it would be the focus for his first show with Leo Castelli in the fall of that year.

For the Castelli show, he worked on 48- and 24-inch square canvases. For his following show, at the Sonnabend Gallery in Paris in the spring of 1965, he included additional sizes – 14-, 8-, and 5-inch squares.

The square format allowed Warhol complete freedom with orientation. For the first time, his works had no fixed upright, allowing the Flowers to be installed in a variety of ways.

Another unique aspect to this series is the different techniques and media he explored, including silkscreen, pencil, hand painted acrylics, and fluorescent Day-Glo paint.

Eykyn Maclean will include examples of each of these sizes and techniques to trace the nuances



Andy Warhol, Flowers, 1964, acrylic, fluorescent paint, and silkscreen ink on linen, 48 x 48 in., © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS)

of the development within this important series. Also included will be the only surviving banner (a Flowers painting on red fabric) that Warhol made for the 1965 opening of New York City's Peace Eye Bookstore.

A hard cover catalogue will be published to accompany the exhibition, with a newly commissioned essay by art historian Michael Lobel.

Gallery Address: Eykyn Maclean -- 23 East 67th Street, 2nd Floor, New York, NY 10065

Website: www.eykynmaclean.com

Conrad Marca-Relli

10 October – 24 November 2012

Ronchini Gallery London, in collaboration with Archivio Marca-Relli, Parma, will present Conrad Marca-Relli's first solo exhibition in the UK. Curated by Kenneth Baker, the retrospective will feature a selection of works spanning the pioneering American Abstract Expressionist's impressive 60 year career.

This exhibition, some 45 years after his first retrospective at the Whitney Museum of American Art in 1967, brings together a selection of works spanning his expansive career, allowing the viewer to chart the evolution of this remarkable artist. Marca-Relli's works explore various media, with materials ranging from vinyl plastics and cut-out aluminium to various fabrics and patterns provided by newsprint.

Over the years these works developed an abstract simplicity, evidenced by black or sombre colours and rectangular shapes isolated on neutral backgrounds. Sometimes entire series consisted only of muted earth tones, while others included splashes of colour, or explorations of various palettes.

A seminal work, *Death of Jackson Pollock* (1956), is a collage and mixed media on canvas spanning over one metre by two metres, completed soon after the death of Marca-Relli's close friend and neighbour, Jackson Pollock. Marca-Relli and his wife had grown close to Pollock after moving to Springs in the Hamptons, where Pollock tragically

Conrad Marca-Relli, Death of Jackson Pollock, 1956, collage and mixed media on canvas, 111 x 224cm, Courtesy Archivio Marca-Relli, Parma



lost control of his car while driving drunk on the night of 11 August 1956. Shortly after he finished the epic tribute to his friend, Marca-Relli left for a stint in Europe and never again returned to live in Springs. Not wanting to take advantage of his friendship, he refused to display the piece to the public until 2000, shortly before his death. Describing the night Pollock died, Marca-Relli wrote:

"We walked a short distance and then I could see the form of a body stretched out on the side of the road. It was Jackson. He was flat on his back, his eyes open. There was no blood, no scars, in fact he looked so beautiful. I just stared. I must have stayed that way for quite a while and then I heard the officer's voice. "Do you know this man?" "Yes," I said listlessly, "yes, it's Jackson Pollock."

With work in major exhibitions at Peggy Guggenheim Collection, Venice (1998), The Metropolitan Museum of Art, New York (2008) and Solomon R. Guggenheim Museum, New York (2009); Marca-Relli's works were critical in pushing the boundaries of collage and Abstract Expressionism, and mark him as one of America's greats.

Gallery Address: Ronchini Gallery London, 22 Dering Street, London, W1S 1AN

Website: www.ronchinigallery.com

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