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# twohundred by200

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## Finally...we're back and kicking!



Sean Makin - Editor

Welcome to the return issue of the twohundredby200 magazine. After a three year break we have returned to bring you a little taste of creativity from around the globe.

Back in 2002 we created one of the first submission based web zines for creatives. The zine brought together a wealth of talent from many different disciplines in one easy to access place. However, sadly, in 2007 we had to call a halt to the web zine after huge time demands made upon us by the twohundredby200 design studio made it impossible to continue. The past issues of the web zine are still available to view for free on our website and are overflowing with excellent work from some of the world's most talented individuals.

Now in 2011 we thought the time was right to bring it back, bigger and better than before and using the ipad as the delivery device, taking advantage of the excellent screen definition and functions that the device offers. Over the coming issues we aim to develop the magazine to make it one of the best creative magazines available. Future additions will include video projects and interactive features to further our reach into the multiple creative disciplines.

We hope that you enjoy our return issue and if you would like to be featured or have any ideas on improving our magazine we would like to hear from you.

Cheers

Sean Makin - Editor

### Find the 200 mag geocache and be rewarded...

To celebrate the return of the 200 magazine we have hidden our very own geocache filled with goodies not only from us but from some of our generous sponsors as well. For coordinates and a helpful hint visit - [www.twohundredby200.co.uk/geocache.html](http://www.twohundredby200.co.uk/geocache.html)

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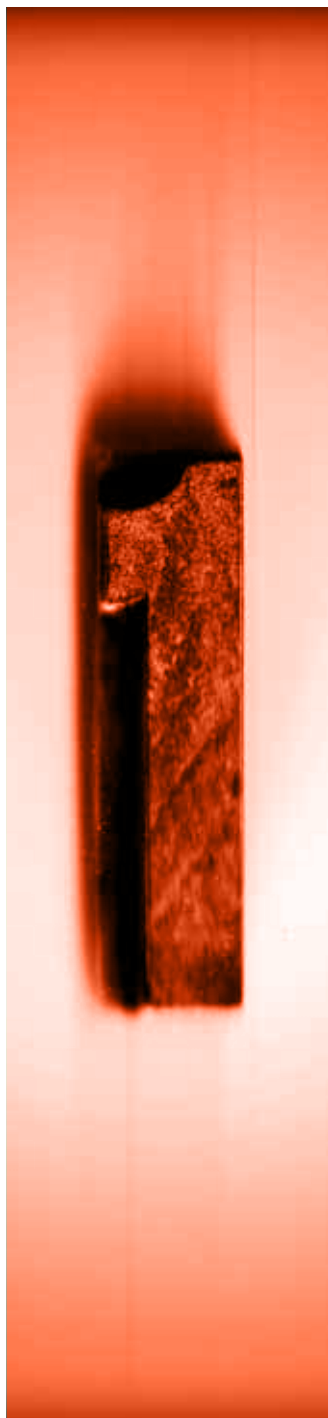
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## The UK's largest ever art project launched

Make your face famous. The UK's largest ever art project 'Face Britain' to be launched by The Prince's Foundation for Children & the Arts

The UK's largest mass collaborative art project gets underway with the launch of Face Britain. This unique project is open to all 5 million children and young people aged 4-16 years across the UK and gives them the opportunity to create self portraits and see their work displayed alongside that of Fearn Cotton, Amir Khan, Jeremy Irons, Quentin Blake and a host of other famous faces.

To be officially launched 14 September 2011 at Imagination Gallery, London, Face Britain will be a Guinness World Records attempt for the most artists working on the same installation. The self-portraits can be uploaded onto the Face Britain online gallery between September 2011 and March 2012 providing a unique snapshot of how the nation's young people see themselves. It's not a competition and there are no charges for submitting self portraits so any child can take part, regardless of ability or circumstance.

Portraits at all levels of skill and in any medium are acceptable, including drawing, textiles, 3D, painting, graphics and photography. By providing a platform for young people to consider their own identity and place within history, Face Britain aims to celebrate the nation's children and future in the lead up to HM The Queen's Diamond Jubilee, the London Olympic and Paralympic Games in 2012.

"Face Britain lets people express themselves in whatever way they want. You don't have

to be a great artist, it is about taking part in something fun." Niamh, 11, Northern Ireland, Face Britain Youth Council

Visit [www.facebritain.org.uk](http://www.facebritain.org.uk) for further details on how to register, to take part and to access a growing library of online teaching resources.

By working closely with teachers and schools Children & the Arts aims to increase access to and understanding of visual arts in UK schools.

Michael Morpurgo, the author, former Children's Laureate and long-standing supporter of Children & the Arts is one of the many high profile ambassadors who are fast signing up to support this incredible project.

The list already includes the following people who will be supporting the project by creating their own self-portrait: Ade Adepitan, Sir Ranulph Fiennes, Andy Akinwolere, Sir Geoff Hurst, Derren Brown, Jeremy Irons, Quentin Blake Amir Khan, Darcey Bussell, Sir Stirling Moss, Fearn Cotton, Mary Quant, Karen David, Dame Mary Peters, Bryan Ferry and Gerald Scarfe.

## Powered by fairy dust...

GQ Design has had another major success with Halfords automotive products, this time targeting the female market for automotive products.

'Powered by Fairy Dust' is the name of the range and pink is its dominant colour, and it's been an instant hit with women drivers. The range has captured the female automotive product market like never before.

## Vaughan Oliver

honoured  
by UCA



Internationally recognised graphic designer and art director Vaughan Oliver has received an honorary degree from the University for the Creative Arts (UCA).

The Grammy Award nominee was presented with an honorary Master of Arts at Guildford Cathedral on 19 July during UCA Epsom's graduation ceremony.

Vaughan said: "It's a great honour to be here today to receive this academic award, especially as I'm someone who hasn't followed the mainstream route and is more of an alternative practitioner.

"I didn't work for big clients until 20 years in to my career and I want to let the students know that they don't need multinational endorsements to qualify their existence and get something out of their work.

"I think there's a vibrant culture at UCA and I love how students are encouraged to find their own voices during their studies and not follow the most recent fashions and trends in their work."

Vaughan enjoys sharing his knowledge with budding designers and lectures at UCA Epsom. Recently he worked with students on a limited edition boxset for the Pixies which was shortlisted for a Grammy Award in the USA.

Vaughan said: "The students truly rose to the occasion for the Pixies artwork. I think it's the most successful project I've worked on in 30 years and was a very rewarding experience."

## Laura Haynes

named DBA  
President



Laura Haynes of Appetite has been appointed as President of the Design Business Association (DBA), taking over from outgoing President Nick Ramshaw of Thompson Brands.

Laura is Chairman of Appetite, a brand and communications agency based in London and North America. She is also a Board Director of a number of other international organisations including UN Women, UK, the Alberta Ballet and the Epcor Centre for the Performing Arts.

Laura will represent the DBA, in its work with other design organisations and on the Parliamentary Design Commission, which aims to explore how design can drive economic and social improvement and how government and business can better understand the importance of design.

"I look forward to strengthening the DBA's ability to influence the policy agenda in the UK as well as enhancing the design industry's reputation through existing programmes like the DBA's Design Effectiveness Awards", said Haynes "However, my main challenge as the DBA President is helping to deliver the new vision for the DBA including the launch of the new Corporate Membership scheme aimed at the buyers of design and the new DBA Directory, a unique business resource which will change the way in which design is bought in this country."

The delivery of the new DBA vision will be further supported by the appointment of three business sector board directors to the DBA later in 2011.

## AIGA and IAVA Honour Red Clay Interactive with Creative Excellence Awards

The American Institute of Graphic Arts (AIGA) Atlanta chapter and the International Academy of Visual Arts (IAVA) recently honoured Red Clay Interactive; a Gainesville, Ga. based digital marketing and web design agency, for creative excellence in website design.

Four Red Clay projects won IAVA Communicator Awards with one repeating to win AIGA's SEED Award of Excellence. "It is absolutely humbling for our marketing and design teams to be honored by two such prestigious organizations," said Red Clay Creative Director Aaron Stump. "And none of these would have been possible without trusting clients that give us the creative license to tell their stories online. Each client is unique, just like the design of the four websites recognized."

For more information, please visit [www.redclayinteractive.com](http://www.redclayinteractive.com).

## Emotional Shorthand... calling all creative writers!

A new project has been launched and would like your help so if you feel like putting pen to paper whether you have something to say or have seen something you want to review visit the website - <http://emotionalshorthand.blogspot.com>. The mag is a not for profit project and has no closing date so if you stumble on an old record that you like or see a film from 1947 then review it and send it in. The blog is a place for all to post about stuff they like. Hope you can help!



Photo by Nicolai Arnter

## The Big Swim Cultural Olympiad

London 2012 is now under one year away and the public have shown their support for the Cultural Olympiad through an interactive art installation led by the University for the Creative Arts (UCA).

The Big Swim gave more than 200 people in London and Oxford the unique opportunity to swim in a cloud of light and colour based on the five Olympic colours.

Visual artist Tine Bech, who is based at UCA Farnham, said: "The Big Swim proved to be a fantastic way to celebrate one year until the Olympic and Paralympic Games.

"It was a great that so many people took part in a Cultural Olympiad event like this and we hope they enjoyed becoming part of a live piece of art and, of course, the unique experience of swimming in a cloud of Olympic colours.

"The installation was meant to be a playful art experience which promoted the local community's interest in swimming ahead of London 2012 but I think people took a lot more away from it than that."

To view time-lapse videos of the event, visit: [www.thebigswim.co.uk](http://www.thebigswim.co.uk).



## The Hotel Book for Fedrigoni wins the red dot seal of quality!

The jury agreed: In recognition of their excellent Hotel Book, Thomas Manss & Company will receive the sought-after red dot in "the red dot award: communication design", one of the largest and most internationally acclaimed design competitions. This testifies to the prize-winner's very high level of design. 15 jury members, all of whom are design experts of international repute, assessed every single one of the total 6,468 entries in a process that lasted several days.

Just 608 works were awarded a red dot. All of the award-winning works in 2011 will be on show in the special exhibition "Design on stage – winners red dot award: communication design 2011" in the Alte Münze Berlin.

"To create that elusive home-from-home feeling, hotels go to great lengths to indulge their guests: from the lavish brochure to a personal note on arrival, from restaurant menus to shampoo packaging, every impression counts. It is surprising how many of these little treats are made from paper. It is not at all surprising that many of them miraculously have made it into your luggage when returning home after a luxurious stay away. We have collected all the cherished items that frequently 'go walking' in a limited edition book for the Italian paper manufacturer Fedrigoni," says Thomas Manss.

"Year after year, the jury is overwhelmed by the wealth and the variety of the works submitted. Although the majority of the entries meet high quality standards, only the best designs win a red dot design award," explains Prof. Dr. Peter Zec, the initiator and CEO of the red dot. "In 2011, the jury again used its expert knowledge to assess the creative achievements of design 'veterans' but also of new, up-and-coming



designers, placing a great deal of emphasis on originality, emotional and design quality as well as conciseness". The result is deserved winners that stood out amongst thousands of entries from 40 countries thanks to their excellent design.

All of the winners will be celebrated at a stylish award ceremony on 7 October 2011 in the Konzerthaus in Berlin. Afterwards, the Designers' Night will take place in the Alte Münze Berlin.

The event will be a high-spirited party during the course of which the special exhibition "Design on stage – winners red dot award: communication design 2011" will be launched. The exhibition will showcase all of the award-winning works from 7 to 16 October 2011.

You find more about The Hotel Book on page 19 of this issue.

### The red dot design award

The red dot design award is the world's largest design competition. The Design Zentrum Nordrhein Westfalen started honouring excellent design as far back as 1954, when it was called Industrieform e.V. The sought-after "red dot" has since become established as an internationally recognized seal of quality, and is now awarded in different disciplines. The winning works will be on show in the red dot design museum, which houses the world's largest collection of contemporary design.

# glif



## The glif tripod mount & stand

I recently attended the Wickerman Festival in South West Scotland and was keen to capture some festy antics on video. Now we all know that setting up camp in a field is not the greatest place to take your prized HD video camera so instead I decided instead to rely upon the in-built camera on my iPhone 4.

The trouble is that it is nearly impossible to take good video without the dreaded shudder common to most hand held devices but after a quick search online I came across the glif mount. The glif is an inexpensive and lightweight mount that allows you to attach your iPhone 4 to any standard tripod or monopod. The mount is well made and can also be used as a stand for the device which is handy when reviewing your footage.

I was really happy with the results the glif gave me and using it couldn't be simpler. Top notch kit.

Our Verdict: 10/10  
[www.theglif.com](http://www.theglif.com)



## Minkster - designer usb flashdrives

South African company Minky have recently released their range of Minkster designer usb flashdrives.

Lovers of designer vinyl toys will enjoy these colourful and fun storage solutions. The cute little characters hold 4gb of usb 2.0 storage space inside of them which is a usable amount for most everyday requirements.

Stored on each drive is a folder of fun freebies for kids which includes a character notebook and a old-school shuffle game. The build quality is excellent and should last even the most careless of individuals for a good time.

There are six different characters to collect and I can imagine many studios will soon be brightened up by these little fellas lining on their desktops.

Our Verdict: 9/10  
[www.minkster.co.za](http://www.minkster.co.za)

# Creative Networking

## Film Director launches online community

Film producer and director Tony Klinger who is best known for his work on films such as 'Get Carter' and 'The Kids are Alright' has launched a new creative networking website.

bCreative is Tony's answer to the eternal questions asked by many students, friends and colleagues.

*'Who do I ask?'*

*'Who might understand?'*

*'Where do I start?'*

These and others are questions that roll around the heads of many creatives and quite often require fast answers.

The network is succeeding in attracting musicians, writers, artists, actors, models, filmmakers, designers to join the rapidly growing community. Be they well established professionals, students or hobbyists all are welcome at bCreative.

It is the place to be to give, and get back and anyone creative is welcome to join up and membership is free.

Amongst the membership there are people who understand the highs and lows of working in an intense, stimulating career area, as well as those who desire to communicate with like minded people.

Tony has brought in a few industry contacts as 'Ambassadors' to help set the tone and they currently include luminaries in the fields of poetry, music, cinematography and photography. As the site develops, more Ambassadors will be added increasing the scope of the advice available to the members.

The team behind the site are planning several events with suggestions being welcomed from the membership as this organic site develops.

bCreative stands by the ethos of 'How can we help you achieve your dreams?'

To sign up go to  
[www.thebcreativedirectory.com](http://www.thebcreativedirectory.com)

*just* bCreative  




# JOSE.LUIS GUTIERREZ

Way back in 2004 Sean Makin interviewed Jose.Luis Gutierrez, a friend to the 200 web-zine and publisher of the xivzine webzine. 200 thought it would be nice to catch up with the talented Mr G and see how the last 7 years have been treating him...

*What has been happening in your life since we last interviewed you?*

Wow where to begin, I guess my life has changed quite a lot since then.

As you know xivzine came to an end and shortly afterwards the site itself closed down. I became a father for second time. My career has changed too and I am now working in the family mechanic business which allows me to spend quality time with my children. I do still have time to develop the occasional website and I also advise some firms about maintaining their corporative image in a informal friend-like way.



Since 2004 technology has developed quickly with the web making itself more apparent in everyday life with the likes of cloud computing. How do you think this has affected and will affect the creative community?

I think web development has to be a pendular movement as history or fashion. What I mean by this is that when it all started, websites were full of animations, colours, buttons and even intros but now most of them are static pictures and text.

In the early days of the web, surfing was ridiculously slow compared with today and the main focus of the designer was to try and make pages lighter for faster viewing but they were still looking to experiment with the likes of flash. I can remember waiting patiently for a preloader to finish so I could watch a flash animation or see

the latest cool site intro. It seems as though people have done away with the flash elements despite the increased capacity and technological improvements of the web today and I for one miss them.

I love visual websites and I had thought that with all the technological improvements we would be making better sites.

I think that element has to come back especially as the web has become more about templates and text based websites rather than design led and immersive design which is hitting the design sector. I hope that soon web technology will bring us back to the super sites days.



You ran your own successful creative webzine named Xivzine at the same time we were publishing the 200 zine. What made you step away from publishing it and have you any plans to bring it back in some form?

It was a great time of my life, long nights, no sleep and a lot of server problems! The zine was published monthly and I designed the whole thing myself.

Many contributions were sent as word files so I had a lot of work to set them out in the magazine style. Hard work but fun. Good old days.

The birth of my daughter meant that I was doing a lot of home working. She is my 2nd child and here in Spain we work 4 hours + 4 hours so the chance of keeping the it going without sacrificing the quality looked really impossible. So I decided to end the zine.

My wife said I was wrong on giving up but I personally have no regrets in doing so. Now I can approach design with less pressure and more freedom.

Bring it back? Never say never but looking back I don't believe that it was the right project, with the right people, at the right time. I am proud of what the zine achieved and enjoyed all the friends I made, you, of course, but also Karolina Marcinkowska, Adrian Pittman, Danny Glix, Loles, Denise Scicluna... it was incredible.



Are you still involved with design now that the zine and website are gone?

I design logos, flyers or small websites for friends etc. It keeps me working while and I also collaborate with posters and paintings to decorate business or houses but most of time I am learning from others.

Do you think that your method of working and style has changed as technology has developed?

No, I am still a man with a pencil. In fact I have recently given up my Graphire tablet.

What are you working on at the moment?

I have just finished a project few weeks ago but what I am mainly focused on improving

the family business. We are going start a website soon, it's an ambitious project because I refuse to design a boring site. I want something incredible with a great impact. It may take a long time to complete but I feel I'm ready to start a project that has no set finishing date.

Is there any individual or group that has come along in the past years that you would like to collaborate with on a creative project?

No not at the moment.

In fact some of them I mentioned in our last interview have disappeared.

The likes of surfstation.lu, pixelsurgeon.com... where are they? The credit crisis has destroyed creative world, better cheap than





great. My friend Adrian Pittman was involved in atmsphr.org but it was forced to close it down and he is now in a serious firm far from music or graphic design industry.

I remember 200, atmsphr, redwebsite, scaremongering, bijaxous, on the camper, xivzine. I was there. I sent in my contributions and I was published.

Now most of the outlets for creatives to submit to are gone. What you see now when surfing the web is now a focus on social network with low design quality. twohundredby200 is in fact the last outsider, the last survivor so when you told me zine was going be back it was gigantic news.

**Where do you see yourself going next creatively?**

A friend and I want to start a clothing label using our designs which are based on skateboard and urban movements. It's hard going but as I said before, I truly look for projects that may take a long time. It sounds good and if we don't achieve it, we can think about another impossible idea.

Thank you for catching up with us.

Thanks a lot. It's always a pleasure and you are a great team. Keep it up.

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If you would like to see  
more of his work you can  
view back issues of  
twohundredby200 at  
[www.twohundredby200.co.uk/pastissues.html](http://www.twohundredby200.co.uk/pastissues.html)



10

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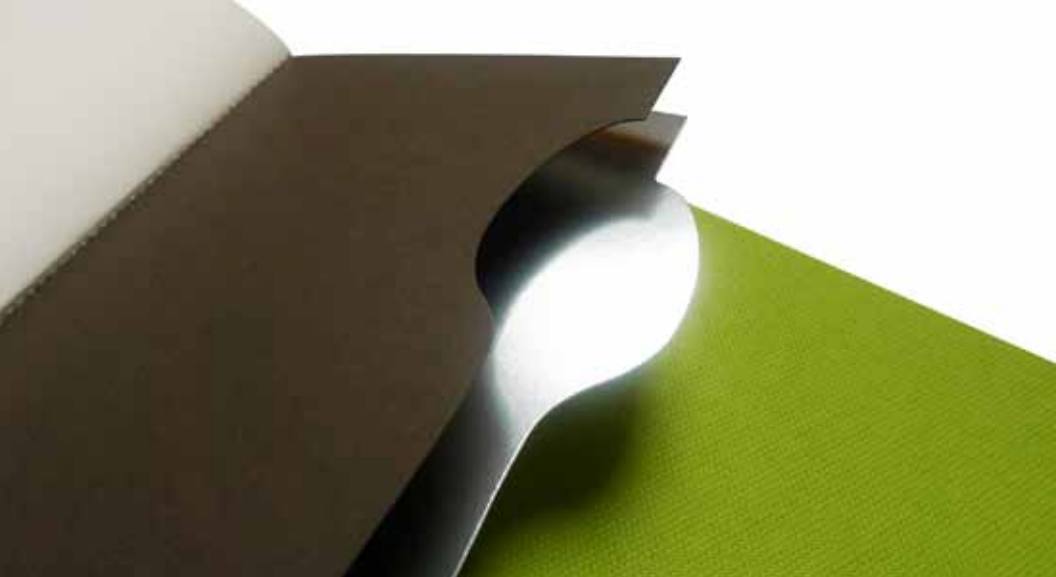


# Fedrigoni Hotel Book

To create that elusive home-from-home feeling, hotels go to great lengths to indulge their guests: from the lavish brochure to a personal note on arrival, from restaurant menus to shampoo packaging, every impression counts.

It is surprising how many of these little treats are made from paper and it is not at all surprising that many of them miraculously have made it into your luggage when returning home after a luxurious stay away. This interesting project collects all the cherished items that frequently 'go walking' in a limited edition book for the Italian paper manufacturer Fedrigoni.





We recently spoke to **Enrica Corzani** from **Thomas Manss & Company** the studio behind the project.

**Who came up with the initial concept for the project?**

Thomas Manss himself during a meeting in London with Fedrigoni, who was asking for a marketing tool to approach the hoteliers and design agencies.

**How many people were involved in the team that developed the book?**

Thomas Manss, founder and director  
Enrica Corzani, partner and director  
Annika Beste, junior designer  
Adele Bacci, junior designer

**Were there any technical challenges to overcome in producing the book given that it has such a range of differing stock?**

Not really, everything had been conceived to avoid problems. We know how these different papers perform and as a guide for hoteliers and designers we suggested for each item the most suitable paper and the related printing techniques that could be used to make the most of the paper and made the item memorable.

**From conception to completion, what was the time frame of the project?**

Approximately two months.

**Are there any other future projects planned with Fedrigoni?**

We are designing at the moment swatch and visual book for the launch of a new paper range that looks very promising. The range is by Fabriano, a brand part of the Fedrigoni group. Fabriano, just to give you an idea, made the paper that Leonardo and Michelangelo were using for their sketches.

The book is divided in 3 sections each showing and describing the common items found in a hotel using the various Fedrigoni stocks.

### The guest experience

- key card holder
- do not disturb door hanger
- guest stationery
- small notepad
- city guide
- mini bar menu
- breakfast order form
- in room dining menu



### Things to steal

- shampoo and conditioner
- bath salts
- dental kit
- shaving kit
- vanity box
- shoe shine kit
- chocolate box



### Hotel management

- business cards
- compliment slip
- hotel stationery
- leaflet
- brochure
- folder
- direct mailing
- shopping bag
- wrapping paper
- season's greetings
- postcard

The stock and weights used throughout the book varies giving it a hugely tactile quality and thumbing through the book is a wonder in itself. The following stocks were used for each section

- Tintoretto Ceylon Paprika 350 gsm
- Sirio ColorVino 250 gsm
- Sirio Stardust Cherry 290 gsm
- Nettuno Rosso Fuoco 280 gsm
- Symbol Tatami White 150 gsm
- Freelifé Cento Extra White 140 gsm
- Freelifé Mérida Ochre 280 gsm
- Sirio Pearl Blend Black/Orange 260 gsm
- Stucco Sirio Calce 190 gsm
- Century Cotton Wove Premium White 120 gsm
- Symbol Tatami White 150 gsm
- Savile Row Tweed Camel 300 gsm
- Nettuno Oltremare 280 gsm
- Tintoretto Ceylon Anice 250 gsm
- Sirio Color Perla 140 gsm
- Woodstock Betulla 225 gsm
- Freelifé Cento Extra White 140 gsm
- Ispira Fascino 360 gsm
- Splendorlux Metal Mirror 320 gsm
- Imitlin E/R55 Aida Pistacchio 125 gsm
- Stucco Sirio Calce 190 gsm
- Freelifé Cento Extra White 140 gsm
- Constellation Snow E21 Silk 350 gsm
- Adhoc Constellation Snow E06 Tela 90 gsm
- Symbol Tatami White 150 gsm
- Constellation Snow E/R56 Fluid 280 gsm
- Nettuno Acquamarina 280 gsm
- Tintoretto Ceylon Wasabi 250 gsm
- Sirio Color E20 Denim Arancio 290 gsm
- Savile Row Plain Camel 300 gsm
- Splendorlux 2HB Extra White 300 gsm
- Stucco Sirio Calce 190 gsm
- Freelifé Cento Extra White 140 gsm
- Ispira Purezza 360 gsm
- Old Mill Bianco 350 gsm
- Splendorgel Extra White 270 gsm
- Century Cotton Wove White 120 gsm
- Sirio Color-Turchese 290 gsm
- Freelifé Mérida Kraft 320 gsm
- Nettuno Tabacco 280 gsm
- Sirio Stardust Caffè 290 gsm
- Stucco Sirio Calce 190 gsm
- Freelifé Mérida Scarlet 280 gsm
- Splendorlux 1 Premium White 180 gsm
- Woodstock Grigio 225 gsm
- Tintoretto Ceylon Ginepro 140 gsm
- Splendorgel Extra White 190 gsm
- Sirio Pearl Bitter Green 230 gsm
- Freelifé Vellum White 320 gsm
- Splendorlux 2HB Extra White 350 gsm
- Freelifé Cento Extra White 140 gsm
- Tintoretto Ceylon Paprika 350 gsm



You can contact the creative team behind the project at -  
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T +44 20 72517777  
[www.manss.com](http://www.manss.com)

*twohundredby200  
would like to say thank  
you to Enrica Corzani  
of Thomas Manss &  
Company for all her  
assistance in creating  
this article.*







# The Art Directors' Handbook of Professional Magazine Design

Classic Techniques and Inspirational Approaches

Horst Moser

Editorial design is something very close to 200 as we produce several titles for our clients through the studio. It can be a tricky process and sometimes frustrating but help is at hand thanks to this newly revised title from Horst Moser. Horst is a graphic designer and art director and principal of Independent Medien-Design in Munich, Germany.

This book features a wide range of examples from the authors own collection of international magazines and puts on display over 1,000 colour illustrations of the various classic and modern design solutions employed by today's magazine art directors.

Every page showcases the very best in page layouts and treatments making it a hugely inspirational and essential resources for the design professional and students alike.

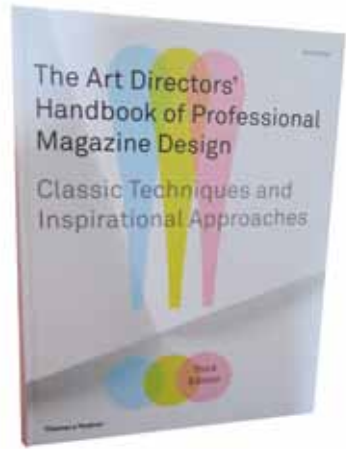
The book, as is typical of Thames & Hudson, is well produced and is sure to countless survive hours of thumbing through in the studio and all for a price that will not break the bank.

Our Verdict: 10/10

Every studio involved in editorial design should have this title on the bookshelf

ISBN 9780500515730

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



The background features a large, stylized black shape resembling a '3' or a similar character, set against a white background. There are several yellow and brownish splatters and stains scattered across the white areas, particularly on the right and bottom edges. The overall aesthetic is graphic and textured.

**ways to a  
better design  
brief & spec**

Most creative people have been there at some point. The new client turns up for a concept meeting and leave shortly thereafter with a disappointed look upon their face having given their verdict on what they have been presented and all thanks to a misunderstanding.



Jo Voorberg from the twohundredby200 studio provides some tips to help make the life of the creative a little easier:

Design briefs and specifications are often the part of the studio/client relationship that cause the most headaches when handled incorrectly but they needn't be as a little guidance given to the

client, as well as the creative team, can do a lot eliminate any misunderstandings.

A design brief is essential to any design project as it provides the information needed to fulfil the project goals. The brief should focus primarily on the prime purpose of the finished project.

Every studio has their own solution to creating design briefs and specifications and these six tips are by no means the only aspects that should be covered but do serve as a good template to work from in creating your own. Using an outline like this can save the client and the studio a lot of time and money and also can lead to a successful and profitable relationship.

## What does the client do?

Believe it or not this is a question rarely asked by creative teams as more often or not they assume that they already know what the client is involved with. This is a mistake and can lead to a huge waste of both time and money as the wrong direction could be taken right at the start of the process. Always ask the client to clearly outline their business.

## What Is the budget for the project?

Providing the budget at the brief stage allows the creative team to minimise the amount of time and resources spent when drafting up and pricing concepts. The client benefits by knowing that they will not be facing any outlandish price tags.

## What is the timeframe and expected delivery date for the project?

In most design briefs this aspect often has the least attention paid to it but is one of the most important elements of any project.

The client must define the timeframe in which they expect the project to be developed by the studio and also map out when they can supply imagery, copy and any other information for inclusion. The delivery date should be agreed upon by both sides.

Honesty is the keyword when drafting up this part of the brief and should include everything from concept work through to final production and delivery.

## Who is the project being targeted towards and what are its aims?

When formulating a design brief for a creative project the demographics of the target audience are essential.

The demographics should ideally cover gender, age group, lifestyle, attitudes, income, field i.e. industrial, commercial or domestic, location and language. Knowing this kind of information allows the creative team to shape their solution carefully and accurately.

The goals of the project must be equally informative. The more the creative team understand of the expected project outcomes the better they can encompass them into the solution.

Questions that should be asked of the client include -

What is the product or service that the client is promoting?

What does the client wish to achieve from the project?

Who are the clients competitors and what do they see differentiates them from their competition?

What is the primary message that the project must communicate and why? Are there any secondary messages that must feature?

Is the project to generate awareness of a product or service from fresh or is it to enhance an already existing campaign to improve sales?

## What are the specifications?

The specification of a project at the brief stage should always be viewed as a guideline and not as something set in concrete.

Sometimes at the concept stage of a project a better solution may present itself and therefore the spec itself may be changed for the better.

You should ask questions such as “What is the medium of the project e.g. web, print, product etc?” and “Are there any existing brand guidelines to must be adhered though out the project?” There are many more depending on the kind of project being outlines and the more questions you ask about the specification the better.

The specification is something that both the client and studio must agree upon before the project leaves the concept stage.

## What content is required for the project?

Does the client have content already produced for the project?

Some projects require the content to be generated and as such the services of copywriters, photographers etc may be required and it is essential for costing and project management purposes that provision for these are outlined in the design brief.

If you have any idea or a process that you would like to share with the creative community through the magazine then please email it to [info@twohundredby200.co.uk](mailto:info@twohundredby200.co.uk)

# TOP APPS

WE ARE APP MAD IN THE 200 STUDIO AND WHEN WE FIND ONE THAT MAKES OUR LIFE EASIER WE GO NUTS. SO WE HAVE DECIDED TO PULL TOGETHER OUR TOP TEN FAVE DESIGN APPS.



## FONT SIZE

The Font Size calculator provides a simple yet powerful tool for making font size decisions especially when working on display material, signage etc.

You can enter the viewing distance and the Font Size Calculator computes the minimum font size. You can then make adjustments to the result based on lighting conditions and reliability to determine the effectiveness of the design at different viewing distances.

**Developer** - Paul Chang Design

**Price** - FREE



## CLIQCLIQ COLORS

Colors is an easy-to-use color picker for discovering, converting, and managing colors and palettes.

You can create palettes based on colors you like best and quickly convert between RGB, HSB, and CMYK as well as integer and floating point scales.

A handy feature of the app is that you can extract colors and color palettes from photos taken with the iPhone camera, from your Photo Library or from Flickr.

**Developer** - cliqcliq

**Price** - FREE



## LETTERPRESS

In the 200 studio we have a letterpress which is great but it can be messy and smelly and when you just want a little fun, setting it up can be a little time-consuming and a drag. Bonadies Creative have created something that gives the same satisfaction that a traditional letterpress gives but instantly and without the hassle. Although it hasn't replaced our press, it certainly has given us plenty of smiles.

**Developer** - Bonadies Creative Inc

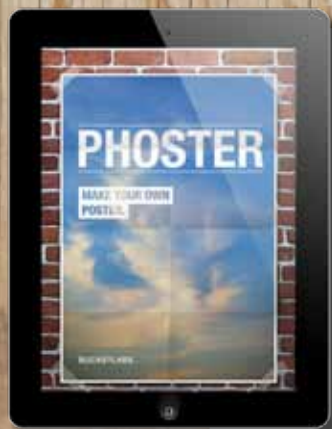
**Price** - £3.99 GBP

## FONT BOOK

FontBook™ is the world's most comprehensive typographic reference tool, containing 110 type foundries and featuring over 620,000 typeface specimens. Use the FontBook app to look up and view fonts by name, style category, typographical subclassification, designer name, foundry name, year of publication, or by similarity of design.

**Developer** - fStop

**Price** - £3.99 GBP



## PHOSTER

Phoster is a fun app that allows you design posters on the fly. The easy to use interface allows you to choose from a series of poster layouts and import your images and add and edit text. There is also an option to add some effect filters to your final design. The finished poster design is then able to be exported via email, sent to print or posted on the various social networks.

**Developer** - Bucket Labs

**Price** - £1.49





## PAPER SIZES

International Paper Sizes is an ideal resource for looking up a variety of paper standards. It's ideal for those working in graphic design, illustration, printing, export and packaging.

The app features:

- International Paper Sizes
- North American paper sizes
- Postcard size limitations
- Photograph sizes
- Index and business card sizes
- Sheet Sizes
- RA & SRA formats

**Developer** - Baie Design

**Price** - £0.69 GBP

## DESIGNRULER

Designruler is a app version of the standard graphic design ruler. Use Designruler to measure lengths in inch, metric, pica, points, and agate scales, gauge type height and leading, and determine line weights and bullet sizes in points.

**Developer** - iStretch

**Price** - £0.69 GBP

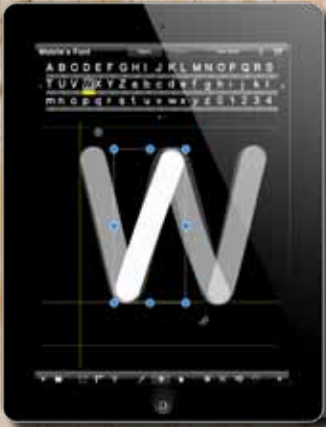


## WHATTHEFONT

WhatTheFont for iPhone connects directly to MyFonts' acclaimed WhatTheFont™ font identification service, which has been helping designers pinpoint mystery fonts for 10 years. It works via Wi-Fi or the mobile phone network, so you can get your font fix right there on the spot.

**Developer** - MyFonts

**Price** - FREE



## IFONTMAKER

iFontmaker is a fun app that allows you create a font for use on you mac or pc. The interface allows you to draw you font directly on the screen and tweak it until you are happy with the character you have chosen to design. While basic, this app is a good introduction to the art of typography and the processes involved.

**Developer** - Eiji Nishidai

**Price** - £4.99 GBP

## TILTSHIFT GENERATOR

TiltShift Generator lets you apply depth-of-field effects to your photos. By throwing out of focus things that ought to be in focus, scenes appear as if in miniature. Whether it's turning street scenes into tiny miniatures, complete with inch-high people, or a range of high-quality post-processing effects you're after, TiltShift Generator is the place to start.

**Developer** - Art & Mobile

**Price** - £1.99 GBP



## HAVE WE MISSED ONE?

Have you seen or have developed a creative app that you think we should feature?

Email us at [info@twohundredby200.co.uk](mailto:info@twohundredby200.co.uk) with the itunes link and we will feature it in the next issue.

A short story by J A Henderson

# The Ghost in the Machine

"If we assume that the last breath of, say, Julius Caesar has by now become thoroughly scattered throughout the atmosphere, then the chances are that each of us inhales one molecule of it with every breath we take."

James Jeans (1877-1946)

English astronomer, physicist and mathematician

The two men peered through the glass partition. On the other side a middle-aged woman sat at a computer console. She had very black hair, short and bobbed, with a purple butterfly clasp fastened to one side. It looked suspiciously like a wig.

Of the two men, Jansen was taller and thinner. He had a clipboard under one arm and was wearing a white lab coat. He looked so much like a scientist that Murphy wondered if he had ever considered being anything else. Murphy, on the other hand, looked like an Irish bricklayer – short and squat and dark - and the name didn't help. He peered through the glass at the woman. She was wearing a gold name badge that said Edith in small black letters. With a name like that there was no doubt that she was going to end up middle aged, Murphy thought. Edith had a small microphone on the desk in front of her and was talking into it. Two wires, one red and one white wound from the back of her head into a bank of machines behind it.

"It's really quite fascinating," Jansen said. His voice was dry and emotionless, as if he had mentally read over everything he thought before he said it. "It's almost like you... plug yourself in. You...plug yourself in, yes. Plug yourself in to the computer."

"And then you can see what's going on?" Murphy said.

"You see, yes. No. Yes." Jansen squinted through the glass at Edith. "You... experience. You.... feel. You.... Yes you see, in a way. Sort of."

Murphy sighed. He had long ago given up expecting straight answers from anyone in authority. Jansen turned a dial on the panel below the glass and Edith's voice suddenly became audible. She sounded like she had been smoking since she was twelve.

"I'm in an alley," she said, narrating into the microphone. "It's dark. It's night. The streets are glistening with rain. There's a lot less litter than where I live," she added acerbically. "I don't know if that's because people were cleaner in the old days or if there were less disposable products..."

"Too descriptive!" Jensen snapped at the glass, though it was obvious that Edith couldn't hear him.

"How does this set up work?" Murphy tried again.

"The computer... our computer, breaks down matter into its atomic components. Then it studies their trajectories and movements of those atoms." The scientist traced the imaginary fragments with his fingers, looking a bit like the world's palest rapper. "How they move, you know? Where they go. And... once you know how something moves and where it goes you can tell where it once... was. The computer does that, yes."

"That's quite a feat."

“It’s a big computer.” Jensen was still watching Edith, who had begun speaking again.

“There are docks at the end of this street. Strong smell of fish. And sulphur. I’m entering warehouse number seven as instructed.” Edith pulled a wad of gum from her mouth and stuck it under the console. She suddenly sounded a lot clearer. “There are a couple of cars with white wall tires and runner boards. I don’t know what type they are. They’re.... eh, big and shiny.”

“Women and cars.” Jensen shrugged his bony shoulders. “What can you do?”

“So why are you using her?” Murphy picked at a smear on the glass.

“Ah. That’s the tricky part.” Jensen said. “See, this is how it works. The computer charts every bit of material in the world, every atom, and projects backwards. And so... we can chart exactly where each one, each particle, was at each moment... right back to the dawn of time, if you like.”

“That’s amazing.” Murphy gave a low whistle. “The possibilities must be endless.”

“Actually we haven’t found a useful application for it at all,” the scientist admitted. “We can’t even make a bomb. Ce’st la vie. Scientists are a bit like explorers. Some people discover America. Some discover Lapland.”

“And?”

“And what?”

“Who discovered Lapland?”

“Beats me.” Jansen glanced sideways at Murphy to gauge if his interest was genuine. “If you really want know, we can find out.” He pointed into the booth where the woman sat. “See, that’s what Sonja here does. By mapping the trajectory of every single atom back through time she can build up a picture of the past. She can see history.”

“Sonja does all that?” Murphy looked at the woman with new admiration. “Clever girl. Why does her name badge say Edith?”

“Sonja’s the name of the computer,” Jansen replied scathingly. Edith began speaking again.

“There are a group of men waiting by the cars. They’re wearing suits and carrying violin cases and they look nervous. Actually, they all look like Mel Gibson. Only taller.”

“This is our real stumbling block,” Jansen whispered, so as not to drown the woman’s narration out. “In order to monitor history the staff – ‘Witnesses’ we call them - need

to hook into computer. To link up with it. Ehhhh. They have a relationship, you might say. They.... link together. Yes. Fuse.”

“Isn’t that a bit dangerous?” Murphy looked at the wires protruding from Edith’s head and gave a shudder.

“That’s why we use people like Edith.”

“You don’t like women much, do you?”

“I love women,” Jansen snapped. “I just don’t like Edith.”

“Still.... this is fantastic.” Murphy wasn’t about to get in the middle of a personality clash. “You could learn so much about.... Everything.”

“That’s the idea, yes. Yes indeed,” Jansen agreed. “But like every new computer system it has a few.... em... glitches.”

“Another group of men have come into the warehouse.” Edith carried on oblivious to being the focus of the men’s attention. Murphy assumed the glass only worked one way “They look like they mean business. They’re all carrying violin cases too - looks like there’s going to be some kind of showdown. Oh no. They’re opening the cases. I’m going to hide behind this crate.”

“See, it’s like she’s actually there,” Jansen hissed behind his hand.

“Glitches?” Murphy said. Jansen grimaced slightly.

“According to Edith, when Judas kissed Jesus in the Garden of Gethsemane, Jesus punched him in the mouth.” He snorted his disapproval “How do you think a revelation like that would go down with the Christian community?”

“No shit!” Murphy gave a gasp. “That really happened?”

“Ahhh. Now they’re all playing ‘Greensleeves’.” Edith’s face had taken on a faraway look. “Isn’t that funny? I’ve had that tune stuck in my head all day.”

“Who knows?” Jansen scowled at her. “That’s problem number two. The Witness here becomes almost a... part of the computer programme. They interact together, if you like. Become one in some respect.” He pulled at his lip. “Now we have to employ a team of psychologists to separate what really happened from what people like Edith want to happen. It’s costing us a fortune.”

“So, where do I come in?” Murphy suddenly had a cold feeling in the pit of his stomach.

“You kidding?” Jansen opened the clipboard and began to read the contents. “Billy Wayne Murphy. Life imprisonment for the murder of two eleven-year-old girls. Psychologists say you’ve never shown remorse – have no emotional involvement with what you’ve done in any capacity whatsoever. Absolutely perfect! “He raised an inquisitive eyebrow. “How must that feel?”

“It doesn’t feel like anything at all.” Murphy said coldly.

“Of course. Of course.” The scientist shut the clipboard with a snap.

“Ofcourseofcourseofcourseofcourseofcourse.”

“Because, I’m innocent, you idiot,” Murphy fumed. “I was framed.”

“A man without emotions.” Jansen was still lost in his own musings. “Yes. You’ll be able to trawl through history in an objective manner. Aha. See things as they are. You’re exactly what we need to save the project.”

“I am not a psychopath,” Murphy repeated. “I was watching TV at the time.”

Then an incredible thought struck him.

“Listen!” he said excitedly. “We could use your machine to prove my innocence! Go back and find who actually killed those girls!” He tried to grab hold of the scientist’s arm but his hands were shackled to his legs by chains.

“We did.” Jansen glared at him and pulled away. “It was you.”

“Now wait a bloody minute,” Murphy exploded. “You just said yourself, if the... ‘Witness’ expects me to be the killer, or wants it to be me, then that’s exactly what they’ll see. Right?”

“Yes.” Jansen nodded his agreement.

“So who was the fucking witness?”

“Me.”

“You bastard!” Murphy tried to lunge at the scientist but only succeeded in falling flat on his face, with a loud clunk.

“I think the only person who isn’t going to see you is you.” Jansen bent down and pulled the fallen man to his feet. “And that’s hardly impartial either, is it? Point is,” he added slyly. “Helping us gets you out of prison.”

“But I could see who really did it!” Murphy pleaded. “Once we knew, we might be

able to find physical evidence to back it up.”

“Ehm... Not any more,” Jensen said sheepishly.

“S’cuse me?”

“We can only... ehm... record what happened once. Like I say... the witness and the computer are sort of... fused. So... What they see... kind of... becomes history. To all intents and purposes.” He spread his hands generously. “So you may as well help us.”

“But I’m not a psychopath,” Murphy shouted. “I have emotions. My view of history won’t be worth a shit.”

“Shhhhh! Nobody has to know that.” Jensen put an urgent finger to his lips. “We need you to keep up funding. The Company Chairman’s patience is running out.”

“Oh. I see. Right.” Murphy’s face was like thunder. “Well, since the morality of this project also seems to be a thing of the past, why don’t you just pretend you’ve found some terrible scandal in the Chairman’s past and blackmail him into giving you more money?”

“Ehm. Because we need a totally credible witness first.” Jensen gave a little smile. “And, of course, that’s you.”

“And people call me a nutter:” Murphy fumed.

“Yes. Well. You don’t have to be mad to work here - but it helps.” Jensen’s smile widened into a happy grin. “Ha hah. Hahahahahahahahahahahahaha. Sorry.” He pointed to a door behind them. “Just report to Igor for briefing and inductance. We want you online in a couple of days.”

Murphy’s shoulders sagged and the chains clinked sadly.

“Maybe you’re right,” he said.

“Good man.” Jensen patted him gingerly on the back

“I mean maybe you’re right. Maybe I am a psychopath.” Murphy gave a little smile of his own. “In which case your days are most definitely numbered.”

Jensen blanched a little. “Statements like that aren’t going to go down well with your parole officer.”

“Just watch your back. That’s all.” Murphy turned and clanked his way out of the door, Jensen following a safe distance behind.



Edith waited until the men were gone. She punched a few buttons on her console, inserted an earpiece and began to talk into the microphone again.

“Chairman. It’s Edith... Mmhhm. Black and white, like you said. I just hooked up the computer... yeah, right now... and went back and looked. It was just as you suggested sir, yes. Professor Jansen was obsessed with the impending failure of his project and was going to blackmail you for some fabricated indiscretion. To get more funding, yes.”

She glanced quickly around, but she was alone.

“He enlisted the help of Mr Murphy – a psychopathic criminal. They argued. Murphy, quite obviously killed the professor a few days later. If you like I can look at the day Professor Jansen died? Just to make sure?”

No? You’ve already done that. I understand. Absolutely Chairman. Let sleeping dogs lie, I say, yes.”

She switched off the microphone, and removed the earpiece. She retrieved her gum from under the console, popped it back in her mouth and sat back contentedly.

“Or else they’ll wake up and bite you on the arse.”

## **J A Henderson**

J A Henderson writes young adult thrillers, children’s books and non-fiction. His last three novels were shortlisted for a total of thirteen literary awards which, happily, is his lucky number. He is the winner of the Royal Mail Award and the Doncaster Book Prize. He also writes under the aliases Jan-Andrew Henderson and Ben Scott.

Jan’s new teenage thriller, out this year, is published by Philomel Books, an imprint of Penguin USA. It’s about a thuggish teenager who suddenly finds himself the last hope for saving the world. Expect action, romance, mayhem and killer twists.

To find out more about Jan you can visit his website at [www.janandrewhenderson.com](http://www.janandrewhenderson.com)

You can also follow him on Twitter at [twitter.com/MountHenderson](https://twitter.com/MountHenderson)

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

# Bronwen Hyde

Photographer

UK

[www.bronwenhyde.com](http://www.bronwenhyde.com)  
[propaganda@bronwenhyde.com](mailto:propaganda@bronwenhyde.com)

Titles:

Creepier

The mood that passes through you

This bird has flown

Like spinning plates









# Chloe Ainsley

## Graphic Artist

UK

[www.fusiondesign-studio.co.uk](http://www.fusiondesign-studio.co.uk)

[chloeainsley@hotmail.co.uk](mailto:chloeainsley@hotmail.co.uk)

Titles:

Happy Birthday, rejoice!

Love perseveres

Don't stop until you get there

The Fruits of the Spirit











LOVE

JOY

PEACE

PATIENCE

KINDNESS

GOODNESS

FAITHFULNESS

GENTLENESS

SELF CONTROL

# Freddy Thorn

**Illustrator**

UK  
<http://the-drawn-identity.blogspot.com>  
[freddythorn@gmail.com](mailto:freddythorn@gmail.com)

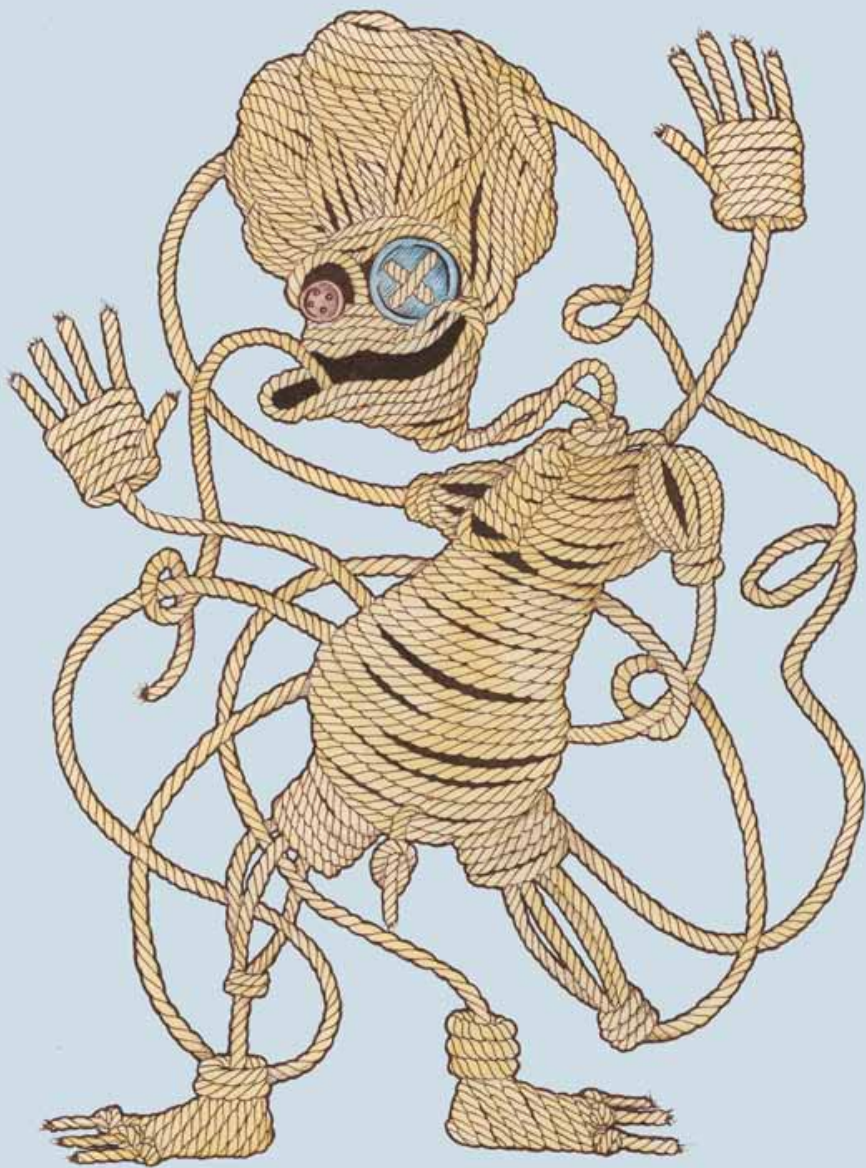
Titles:  
Tongue Lashing  
Crazy Tits  
Mississippi Man  
Afrope











# Cristina Guitian Manuel Vazquez

## Artist - Photographer

[www.cristinaguitian.com](http://www.cristinaguitian.com)  
[www.manuelv.net](http://www.manuelv.net)

Coming from an illustration background Cristina Guitian has recently expanded her practice into sculpture. She assembles found objects together with broken taxidermy and carving in wood.

The photographer Manuel Vazquez has recently portrayed her pieces and the result is a series of surreal images of hybrid animal - furniture objects.





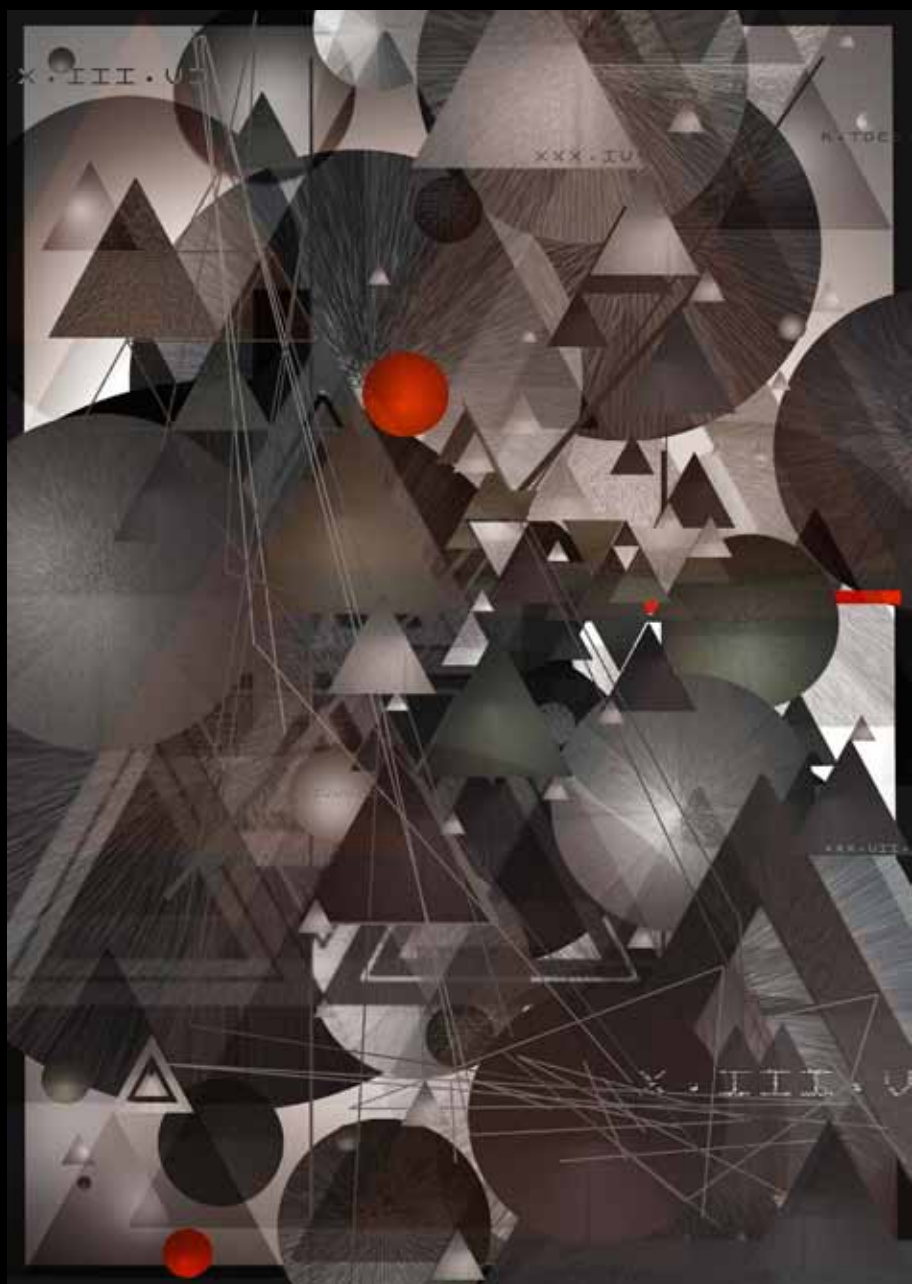


# Kerry Treacy

**Digital Artist**

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

This piece was digitally constructed with Adobe Photoshop. It was an experimentation of geometric and three dimensional shapes and was inspired by the Artist Kenzo Minami.



# AltMiC

## Illustrator

Brazil

[altmicvision34520@hotmail.com](mailto:altmicvision34520@hotmail.com)

Title:

Red haired girl





Her red hair shone like a warning beacon  
but no matter how hard I tried I could not  
stop staring at her Thoughts of her were racing  
through my mind with the same effect as a  
chainsaw has on a cardboard box Chaos reigned  
my mind filled with a neverending loop of her  
face her voice her perfume I spoke to her  
full of nerves I asked her name She smiled and  
told me it was then my life became hers and  
has been ever since.

# Kristjana W.

## Digital Artist

Iceland  
wewillbackher379@hotmail.com

Title:  
Beauty



# Tara Campbell

## Artist

UK  
tara.campbell@gmx.com

Title:  
Smile!



# Daniel Bretzmann

## Digital Artist

Germany  
[www.eyegix.com](http://www.eyegix.com)  
[input@eyegix.com](mailto:input@eyegix.com)

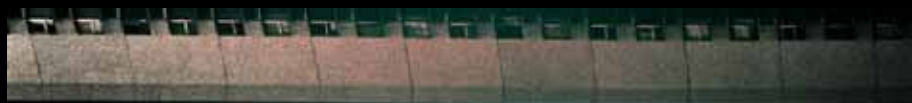
Landing Hong Kong takes the viewer on a journey to urban scenes between past and future. The project explores the constant change of urban space. The photographs show a distorted world standing between the historical city photography of Eugene Atget and the futuristic dream worlds of Peter Bialobrzeski.











# Mikey G

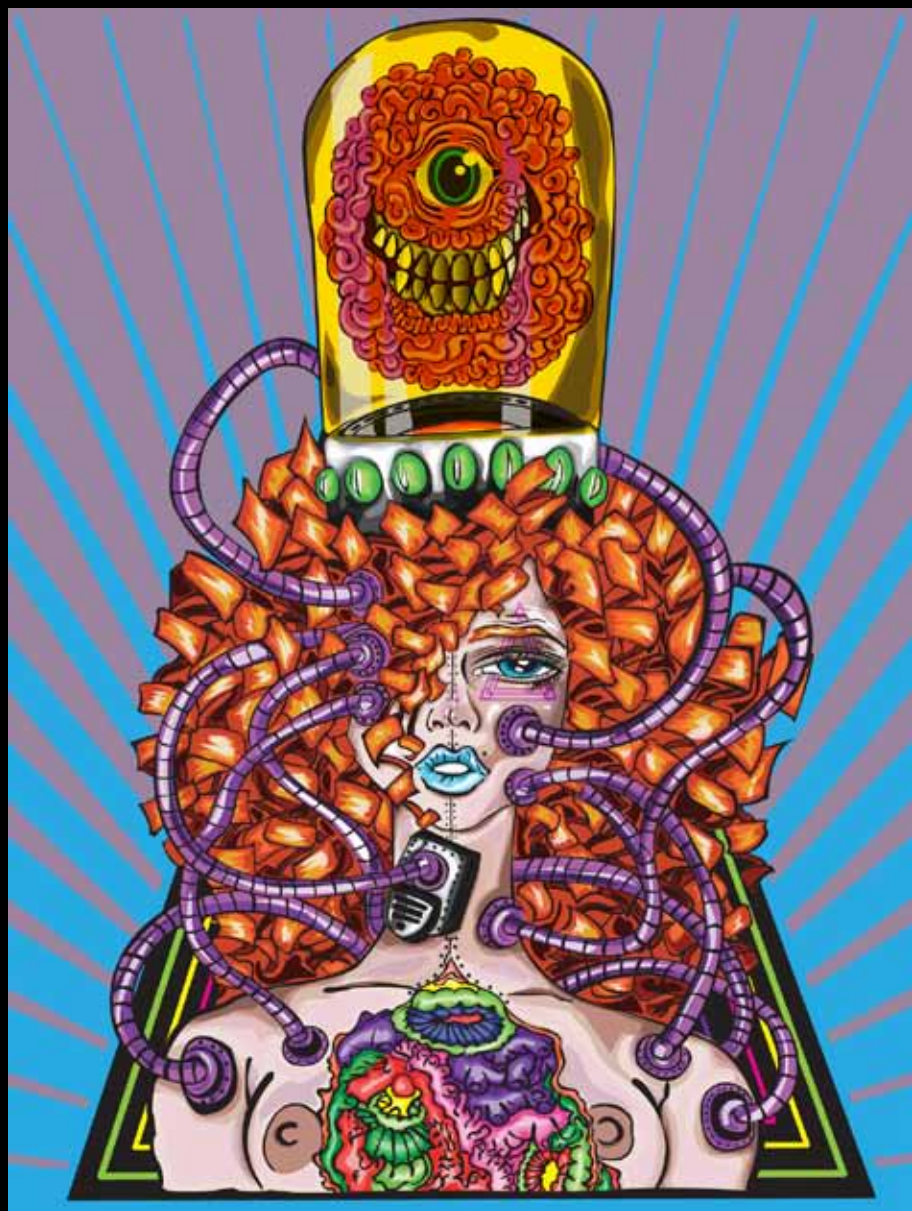
## Illustrator

USA

<http://mikeyg202.prosite.com/>  
[mikeyg202@gmail.com](mailto:mikeyg202@gmail.com)

Titles:

The enlightened...  
The neon valkyrie  
Space nerds  
Wolf









# Scott Nellis

## Illustrator

UK

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

[scottington1976@aol.com](mailto:scottington1976@aol.com)

Titles:

A musical tale

Alice

Guitar man

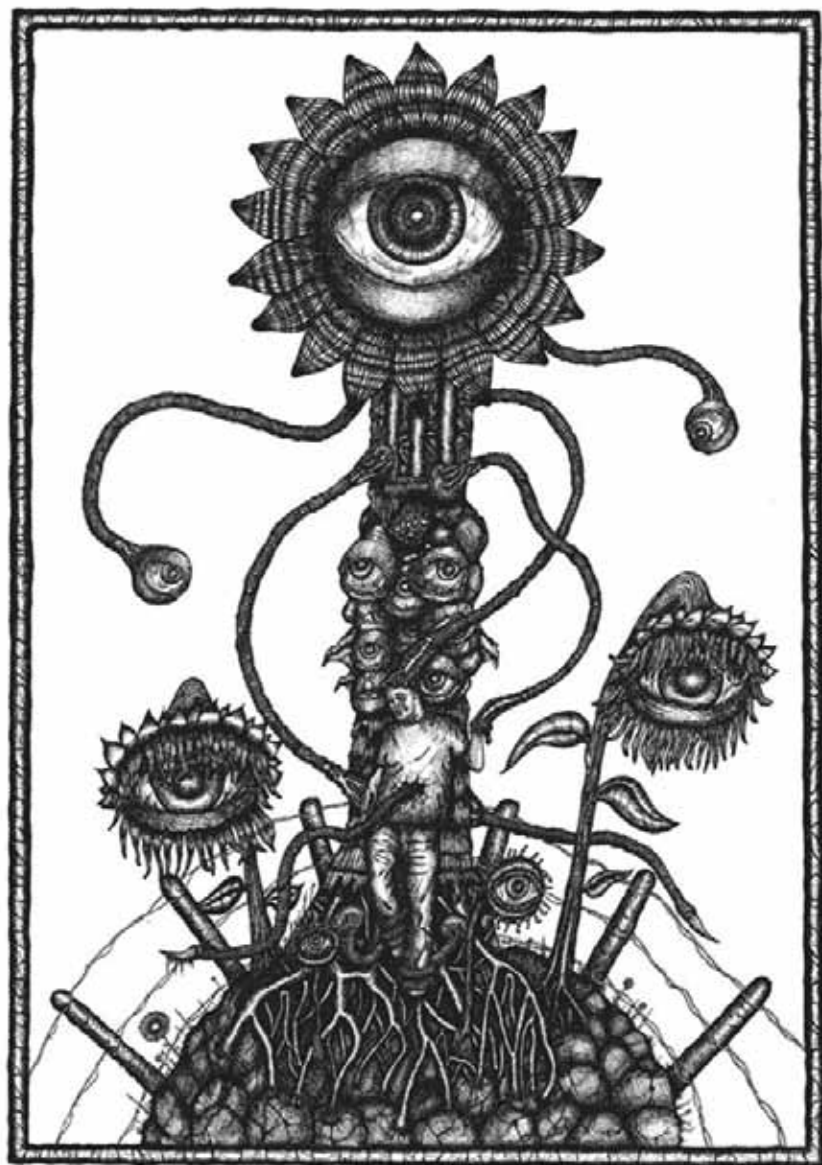
Scrutiny











# Sean Makin

Photographer/Designer

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Titles:

Discarded violence 1

Discarded violence 2

Discarded violence 3

Discarded violence 4











# David Philp

Photographer

UK  
philpster@live.co.uk







# Past Issues



Past issues are free to download at  
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# The Shape Of Things To Come

Until 16 October 2011

The Shape of Things to Come: New Sculpture is an exhibition of 20 leading and emerging international artists working in sculpture today. The exhibition provides an unprecedented look at some of the most exciting sculptural works created in recent years. From granite monoliths to neon structures, buckled cars to stuffed horse hide, the exhibition demonstrates the diversity and dynamism of the medium.

Composed, assembled, sewn, nailed, glued, stacked or layered from materials as varied as clay, polished metal, fabric, plywood, dirt, horse hide, Styrofoam and found objects, the works in the exhibition push the notions of the already expanded field of sculpture. The pieces here are united in the strength of their formal innovations and force of their engagement with contemporary issues. Running from the monumental to the miniature, many of the works play with scale creating a disorienting and charged space between viewer and work. Figurative forms, both human and animal, are used as sites of anxiety and instability challenging art historical archetypes to create a rich new sculptural vocabulary.

The Shape of Things to Come: New Sculpture features a selection of works by David Altmejd, John Baldessari, David Batchelor, Peter Buggenhout, Berlinde De Bruyckere, Matthew Brannon, Bjorn Dahlem, Folkert de Jong, Roger



David Altmejd - *The New North* - 2007  
Wood, foam, expandable foam, resin, paint, magic-sculpt, magic-smooth, epoxy, glue, mirror, horse hair, quartz crystals and wire.  
Courtesy the Saatchi Gallery, London © David Altmejd, 2007



Folkert de Jong - *Seht der Mensch; The Shooting Lesson* - 2007  
7 figures.  
Courtesy the Saatchi Gallery, London © Folkert de Jong, 2007

Hiorns, Martin Honert, Thomas Houseago, Joanna Malinowska, Kris Martin, Matthew Monahan, Dirk Skreber, Anselm Reyle, Sterling Ruby, David Thorpe, Oscar Tuazon and Rebecca Warren.

With free admission to all shows, the Saatchi Gallery aims to bring contemporary art to the widest audience possible. The Gallery attracts over 1.25 million visitors a year.

# Cristian Zuzunaga

30 September 2011



*Cristian Zuzunaga - Colour Skyline - Letterpress - 2004 © Courtesy the artist and EB&Flow*

Cristian Zuzunaga's first solo exhibition in London is a selection of previously unseen work. Zuzunaga's practice is broad in scope and he embraces the role of an artist, photographer, printmaker and designer. Renowned as a textile and graphic designer, Zuzunaga is recognised for his brightly multi-coloured and distinctive pixelated textile prints. The artist has collaborated with well-established companies such as Tate, Kvadrat, Wallpaper, Moroso, Belmacz, Ligne Roset and Nanimarquina.

Alongside his success in the design world, Zuzunaga has been a practising artist throughout his career. His work includes photography, letterpress, video art and sculpture, comfortably bridging the line between art and design. The exhibition at EB&Flow will guide the viewer through the artist's investigation of the city as a metaphor.

Moving from initial photographic representations of city life, to the complete abstraction of cities that have ultimately shaped his design career, the work is based mainly on square and rectangular shapes, abstraction and essence. The exhibition deals with gravity, randomness, repetition, time and space. He examines architecture and the way global cities such as Barcelona, London, New York and Shanghai are constructed, inspiring and giving form to his versatile visual vocabulary.

Inspired by philosophy, architecture, anthropology and the psychology of C.G. Jung, Zuzunaga's work explores notions of the self and identity, how these are defined and how they relate to the world. Combining analogue and digital technologies, Zuzunaga investigates the microscopic patterns created by the symbiotic relationships between humans and their environment.

Gallery Address: 77 Leonard Street, London, EC2A 4QS  
Opening Hours: Tuesday - Friday 10- 6pm, Saturday 11- 3pm

# Cory Arcangel

12 October to  
12 November 2011

A solo exhibition of new work from Cory Arcangel.

The exhibition will mark a move away from video modifications and articulate the wide range of his practice. Arcangel will present works previously unseen in the UK, following on from his large installation in February at The Barbican, London, and a solo show which opened in May at The Whitney Museum of American Art, New York.

At The Whitney, the entire fourth floor has been devoted to Arcangel's exhibition Pro Tools. The title plays on the name of the popular audio remixing software and reflects Arcangel's practice of recording, remixing and re-using tools and media in ways in which they weren't originally intended. It also references his curiosity towards amateurism and how people express themselves through technology outside of the professional realm, such as Youtube and Photoshop.

Arcangel's artistic practice began in a somewhat unorthodox way, emerging out of his studies as a musician. Many musical influences and performative elements remain important to his work emerging from a core interest in technology driven popular culture.

New York based Cory Arcangel first gained attention for his hacking and alteration of



vintage video games as well as his internet based interventions. An evolution towards the appropriation of systems and video imagery, including video games and music videos began his exploration of mediums of popular culture.

This interest in technology has evolved to include tools and systems such as Photoshop, Youtube and Garageband, all of which are used in ways that are not their primary or intended function but create often surprising results.

Arcangel has always taken an interest in making his work accessible to anyone, often posting videos, images and even directions for how to create work online.

This simultaneously acts as a way of questioning authorship as well as enabling anyone to create their own version of a Cory Arcangel work.

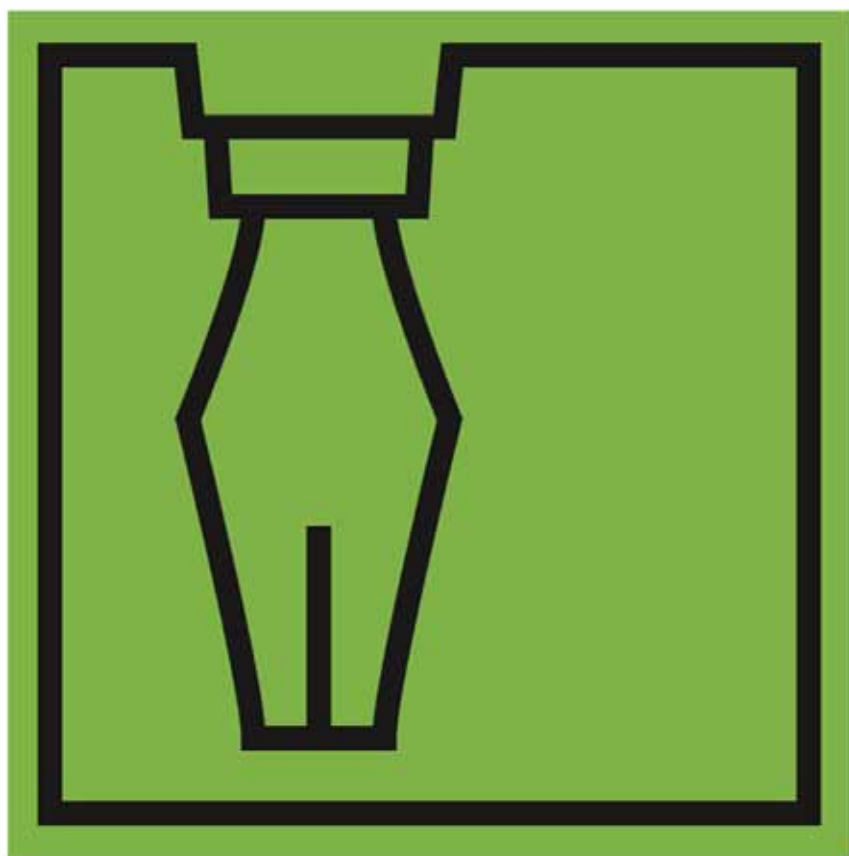
Gallery Address: 52-54 Bell Street, London, NW1 5DA

Opening Hours: Monday-Friday 10am-6pm, Saturday 11am-5pm

I know about creative block  
and I know not to call it by name

LISSON GALLERY

A group show curated by Ryan Gander  
16 September — 5 November 2011  
Via Zenale, 3  
Milan



Via Zenale, 3  
Milan 20123

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



# David Harber

25 to 29 September

Sculptor and artist David Harber - whose clients include royalty and Hollywood stars - will be unveiling new work as well as showcasing some of his most popular classic designs at Decorex International this autumn.

David Harber is a British artist whose works are rooted in art, science and ancient ideas.

New for 2011 at Decorex are the Curved Water Wall, which will be on show to the public for the first time at the event, and The

Mantle (above), nominated for the Product of the Year Award at Chelsea Flower Show, where it was unveiled this year:

The Mantle takes the form of a perfect sphere made up of hundreds of organic bronze shapes creating a latticework of blue green verdigris. The underside of each shape is gilded with  $23\frac{1}{2}$  -carat gold leaf, which catches any sunlight, creating a warm ethereal golden glow from within the sphere. By night a candle turns the sculpture into a Moroccan lantern.

Decorex International Love Design  
Royal Hospital Chelsea, London UK  
[www.decorex.com](http://www.decorex.com)

Photo credit © David Harber Ltd



## Visit Britain's Coolest Art Gallery This Summer

The Hepworth Wakefield has been celebrated as Britain's Coolest Art Gallery in MSN Travel's Top 10 British hotspots and hip hangouts to visit this summer.

Even before the doors opened in May, the critically acclaimed architecture and cutting-edge construction by David Chipperfield Architects secured its first accolade by winning the award for Culture at the prestigious Condé Nast Traveller Innovation & Design Awards 2011.

This summer there's plenty to keep visitors of all ages inspired and entertained, from the gallery displays, guided tours and talks to the inaugural temporary exhibition, Eva Rothschild: Hot Touch.

Outside, visitors can enjoy a picnic in the gallery gardens, ride the zip-wire in the riverside Play Area or explore outdoor art commission The Black Cloud, by artists Heather and Ivan Morison.

Inside, the Learning Studio will be a hive of activity, with free drop-in sessions and pre-bookable workshops, where families can create giant sculptures, landscape-inspired collages and sketches, or discover how to carve like Barbara Hepworth.

For more information about the gallery and details about our events and families summer programme please visit [www.hepworthwakefield.org](http://www.hepworthwakefield.org) or ring 01924 247360.

# Spencer Finch



Photo credit: Thierry Bal

# Spencer Finch

25 June to 25 September 2011

Folkestone Triennial  
[www.folkestonetriennial.org.uk](http://www.folkestonetriennial.org.uk)

Lisson Gallery recently announced Spencer Finch's contribution to the The Folkstone Triennale.

The Folkestone Triennial is one of the most ambitious public art projects presented in the UK. Located in the seaside town of Folkestone on the south-east coast of England, artists are invited to use the town as their 'canvas', utilising public spaces to create striking pieces that reflect issues affecting both the town and the wider world.

The Triennial takes place every three years and seeks to engage and inspire the communities of the town while also finding a fresh way of bringing contemporary art to the fore.

Spencer Finch will produce a work in the tradition of seascape painting without making a conventional painting. Over several days throughout the year and in different weather conditions, Finch observed the ever-changing tone and colour of the sea. A colour swatch was then created with watercolours and photographs, and of them a palette of 100 variants of sea colour will be produced and used to dye 100 flags.

Finch is making use of the four flagpoles at Christchurch Gardens to hoist different sea-coloured flags every day. The colour of each monochrome flag will be determined by an observer of the sea every day of the Triennial following Finch's swatch. The flag hoister will choose the corresponding flags and raise them at midday.

Finch produces environments that recreate the light or colour of a specific time and place. Using fluorescent and neon lights, balloons, gels, plastics and filters, Finch's installations employ scientific investigations to search for the unseen, unnoticed or undiscovered. For his most recent, large-scale New York project for the High Line, 'The River That Flows Both Ways' (2009), Finch transformed an existing series of windows with 700 individual panes of coloured glass representing the water conditions on the Hudson River over a period of 700 minutes in a single day.



# James Casebere Credit, Faith, Trust

7 September - 1 October 2011



*James Casebere, Landscape with Houses, (Dutchess County, NY) # 1,  
2010, digital chromogenic print, Courtesy the artist and Lisson Gallery*

Credit, Faith, Trust, an exhibition of new and recent works from James Casebere's Landscape with Houses series.

The works in the Lisson exhibition signal a return to the American landscape, a subject Casebere began investigating over thirty years ago with his Life Story works. In the Landscape with Houses series, the artist expresses a fascination with the vernacular notion of home. The images are carefully constructed compositions based on a recreation of the suburban area of Dutchess County in Upstate New York as a model in the artist's studio. As one might reconstruct an experience of landscape from memory, the model houses were created one by one and only later placed on a set, reassembled in different configurations. Colours, architectural features and details, and the relative scale of parts were revisited several times, resulting in a pastiche of the ideal suburban neighbourhood.

Three words capture the values upon which these communities are, perhaps misguidedly, built: Credit, Faith, Trust. Casebere describes the works in this exhibition as "a response to the sub-prime mortgage crisis, and the madness of the way we live in the age of global warming and the end of oil, when for more reasons than one, the American Dream of home ownership has become a dangerous fantasy."

A new monograph entitled, James Casebere, Works 1975-2010, edited by Okwui Enwezor is being published this summer by Damiani Editore. Over 130 color plates highlight Casebere's work from the last 35 years. Texts include a forward by Toni Morrison and Fred Morrison, an essay by Hal Foster, and a conversation between Mr. Enwezor and the artist.

James Casebere will be in conversation with Mark Godfrey, Curator, Tate Modern and Lisson Gallery's Curatorial Director; Greg Hilty, Friday 9 September, 12.30 – 1.30pm at Lisson Gallery 52-54 Bell Street.

Gallery Address: 52-54 Bell Street, London, NW1 5DA  
Opening Hours: Monday-Friday 10am-6pm, Saturday 11am-5pm

An aerial photograph of a forest with a winding path. The path is a light brown color, contrasting with the green and brown of the surrounding trees and ground. The path starts from the bottom left and winds towards the top right, eventually disappearing into the trees.

A short story by J A Henderson

# Bareback Rider

For hours the hunters had scoured the foothills looking for prey. They were hoping for a Huge Hairy Four Legs That Doesn't Taste Of Much But There's Plenty Of It. Or perhaps a herd of Snorty Slow Things With Really Big Horns. They'd had no luck.

The hunters were cold and hungry and the women were beginning to call them names. In fact, they were trailing behind right now, throwing sticks at them and making raspberry noises.

Shouty Wave His Arms A Lot spotted the prey first. A Four Legs With Mane And Swishy Tail, standing alone in a clearing. He waved to his companions, Hug a Tree and Short Fat Hairy Legs and pointed excitedly. They both shook their heads politely and indicated that the honour was all his.

Shouty Wave His Arms A Lot chuckled. He would bring down the animal himself and the women would make big eyes at him. Claspng his pointy stick he crawled up onto a flat rock above the beast and inched his way towards the edge. Hug A Tree and Short Fat Hairy Legs sat down to watch.

"Why we hunt Four Legs anyway?" Hug A Tree grunted. "Why not eat Orange Wrinkly That Poke From Ground?"

"They easy to catch," the other hunter agreed. "But taste like armpit."

Shouty Wave His Arms A Lot reached the lip of the rock. The Four Legs With Mane And Swishy Tail was right below. It raised its head and sniffed at the wind and its hindquarters quivered as it sensed danger.

With a loud yell Shouty Wave His Arms A Lot jumped, pointy stick raised above his head. He landed squarely on the back of the animal and swept his arm down to administer the killing blow.

His hand was empty. He looked up. His pointy stick was tangled in the branches of a tree he had passed on his way down. Shouty Wave His Arms a Lot frowned.

"Uh oh."

The Four Legs With Mane And Swishy Tail took off. Shouty Wave His Arms A Lot grabbed its mane with both hands and held on for dear life. The animal sped across the meadow bucking and swerving, trying to dislodge its rider. Shouty Wave His Arms A Lot gripped the creature's flanks with his knees and pulled the mane to the right. The creature veered right. He pulled the mane to the left. The beast swerved left.

A huge grin spread across the hunter's face. He was on top of the beast! He was moving like the wind! A word of possibilities he had never considered flashed into his mind. He would use the Four Legs With Mane And Swishy Tail to hunt other prey! He would ride to far flung places nobody had ever been - perhaps even to the other

side of the meadow. He would make war, once he found someone to fight, and terrify his enemies with his mighty steed. They would think him Half Man, Half Four Legs With Mane And Swishy Tail.

“Women!” he shouted to the females of his tribe. “Look at Shouty Wave His Arms a Lot bouncing up and down!” The women giggled and hid their faces behind grubby hands.

Hug a Tree and Short Fat Hairy Legs watched him galloping round in circles.

“Why we have long names for everything?” Hug a Tree asked. He was a curious sort.

Short Fat Hairy Legs considered this. He didn't like his own name much. Hug A Tree plucked an Orange Wrinkle from the ground.

“From now on I call this a... Carrot!”

Short Fat Hairy Legs thought hard. “And I call myself Frank.”

“What we call Four Legs With Mane And Swishy Tail?”

“How about... Lion?”

Hug a Tree nodded in agreement.

“You think riding Lion ever catch on?”

There was a growling sound from the meadow, which was quickly drowned out by the sound of Shouty Waves His Arms A Lot screaming for help.

“Probably not.” Frank shrugged. “Care for a Carrot?”

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