



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.

www.twohundredby200.co.uk



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Issue 10

Welcome to issue 10 of the
twohundredby200 magazine.

So finally issue 10 has made its way on to
the web after a delay of nearly a month
and I have to apologise on behalf of the
magazine to both our contributors and our
readers.

The cause of the delay was purely because
the studio side of twohundredby200
became extremely busy which is great
for us but it did mean that our focus was
shifted from the magazine for a short while.
However, I am sure that you will agree with
us when I say that issue 10 was well worth
the wait. This issue has some really great
creative content which I am sure you will
all enjoy.

Cheers

Sean Makin
Editor

seanmakin@twohundredby200.co.uk

Cover: Illustration: Joseph Patrick, Ireland (age 13)

Do you have a question
for the twohundredby200
team?

twohundredby200 have our
very own regular podcast.

We will be covering a wide array of topics from life in the 200 studio and magazine through to tips and tricks from our designers.

The team will also answering your questions and offering some advice where we can. So if you have anything you would like to ask in connection with the magazine, studio or the design industry, then please get in touch.

You can listen online or subscribe through iTunes

www.twohundredby200.co.uk/200-podcast

contents

issue ten

creative news

who is doing what and when 6

the cult of porsche

silk pearce get a little racy 10

beautiful beats

art direction by Construct 12

remarkable lives

purpose delivers 16

choosing right

how to get the results you want 22

with leaves tasting light in darkness

short story 27

a healthy attitude

interior design project 28

effective logo design

design advice 30

sara and wade

short story 34

exposure

creative work on display 36

A Tropical Word Forest

Magic Oxygen Publishing in Dorset, run by Tracey and Simon West, recently launched a new annual prize for literary excellence in short stories and poetry.

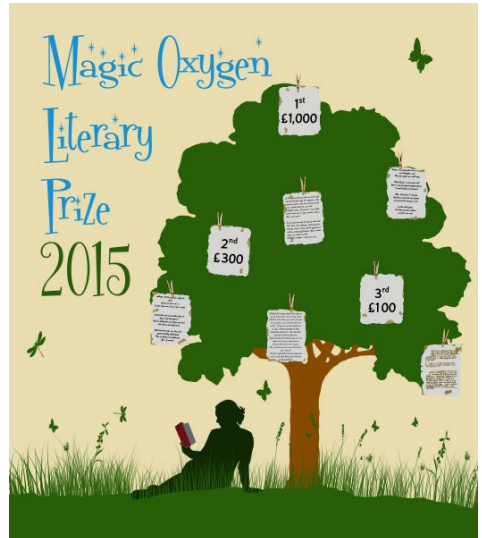
It has an impressive prize fund of £1,000 1st, £300 2nd, £100 3rd and two highly commended prizes of £50 in both categories, kindly sponsored by Coolio. The winners and shortlisted entries will also be taken into print.

As well as nurturing fresh literary talent, they also want the contest to help reduce the world's carbon footprint with a four-pronged approach and one absolutely unique *ecolement:-

- by judging electronically, doing minimal printing, conserving ink and paper
- encouraging entrants to keep submissions on cloud storage, conserving their resources
- producing a print on demand anthology in FSC certified paper and an e-book
- by planting a tree for every single entry received

For forestry expertise, they've teamed up with Ru Hartwell, founding director of Treeflights the first carbon offset planting project of its kind. He's also actively involved in several other worldwide planting projects, including Size of Wales, Tree-Nation and Carbon Link amongst others.

Ru explains, 'The Word Forest will be near the Kundeni School in Bore, Kenya. It's quite dry there so the trees will be drought resistant types like neem, gmelina and casuarina.



They're mostly grown for timber which is used for house building and is in high demand as there's an economic boom going on in the coastal resorts. Our forest will allow the Bore community a share in the boom, which needless to say, they are largely excluded from at the moment, partly because there is so little of their original forest left.'

Tracey adds, 'To the best of our knowledge this is the only competition in the world offering to plant a tree for every entry. Writers need notebooks and notebooks need trees; this is a wonderful way of creating an inspirational legacy and I hope the concept inspires other organisations to set up similar projects.'

Ongoing details about the Magic Oxygen Literary Prize and plans for the Word Forest will be posted on the Magic Oxygen blog.

www.magicoxygen.co.uk

Alvar Aalto museum in Denmark to be modernised



Is it possible to make an extensive restoration of a listed building without destroying the original architecture?

This is the tough challenge facing a Danish art museum, which was designed by the world-famous architect, Alvar Aalto.

Northern Denmark is home to an architectural treasure, constructed in white marble: KUNSTEN – Museum of Modern Art. The museum houses a unique collection of contemporary art by Danish and foreign artists. But it is not only the collection that is unique; so is the building. It is the only museum outside of Finland to be designed by the world-renowned architect, Alvar Aalto.

In 1957 he conceived the design of the museum in collaboration with Elissa Aalto and Jean-Jacques Barué. The result was an art museum which is a work of art in itself. The building was designed in a light, organic, modernist style with an entirely unique distinctive inflow of light. Throughout the building, the choice of materials is unique: ranging from the custom-designed copper Aalto lights to the marble on the floors and outer walls.

Today, this museum building is listed. So it is no wonder that the building's imminent and radical

restoration and modernisation have caused quite a stir.

The framework will be retained

The renovation will be carried out by Erik Møller Arkitekter, whose previous renovation projects include such famous Danish buildings as the Royal Danish Theatre and Amalienborg, the principal residence of the Danish monarch. The architects' mission is to create a modern, highly efficient museum within the existing framework.

"We want to maintain Aalto and Barué's architectural vision for the building, both inside and out. That means that all surfaces and details will be retained or recycled, wherever possible. On one hand, it is cheaper and more sustainable to reuse existing resources. On the other hand, the minimal extension will leave the listed building as it was originally conceived," says Trine Nebel of Erik Møller Arkitekter.

The DKK 130 million project will be closely scrutinised by the Danish Agency for Culture, who



are responsible for the protection of the building:

"In both cultural-historical and architectural terms, KUNSTEN in Aalborg is a very special building. It is an exceptional Danish testimony to Alvar Aalto's masterful treatment of space, form, light and materials for a solid-cast modernist structure. So, it is a major and exciting challenge for the Danish Agency for Culture to be involved in updating the museum's facilities while, at the same time, protecting its overall listed values, including preservation of its characteristic details and use of space," says Jesper Dahl, Head of Department at the Danish Agency for Culture.

A museum of the future

In addition to the extensive restoration of the building, a 600-m² exhibition space will be created in the museum's basement. The construction work also involves new facilities for children and a variety of building improvements, all of which will benefit the museum's visitors. The architecture practice, Transform are in charge of the newly-constructed elements in the building together with Erik Møller Arkitekter.

"I am certain that the renovation will be conducted with total respect for Alvar Aalto's brilliant building while accommodating the necessary art and

visitor facilities, which a museum of the future requires," says Gitte Ørskou, Museum Director, who is looking forward to the project's imminent start.

This extensive construction work begins on 1 June, when the museum building will close to the public. While construction work is in progress, the museum will move to the city and travel around the country. For example, KUNSTEN will exhibit a number of their major works in museums throughout Denmark, including the National Gallery of Denmark in Copenhagen and Museum Jørn in the town of Silkeborg. The museum will also visit all local primary schools with a mobile education programme, which will provide children with a fun, educational experience of art during school time. KUNSTEN will also create a variety of "pop-up" exhibitions and events at various sites in Aalborg.

While the building is closed, KUNSTEN will be based at Aalborg Railway Station with a space for events and exhibitions in a former ticket office in the beautiful building. The museum is expected to reopen in autumn 2015.

www.alvaraalto.fi

Fabriano Boutique 750th Anniversary Collection



A new range pays homage to distinguished users of Fabriano paper:

Drawing folder. Michelangelo Buonarroti - The drawing folder contains an array of top quality papers for your drawings and masterpieces. It includes 10 sheets of Accademia Grana Naturale and 10 sheets of Artistico Traditional White paper

Lettering album. Giambattista Bodoni - The lettering album is a folder containing a block of 20 sheets of Artistico Extra White Satin Grain paper; the optimum base for diverse media: watercolours, tempera, gouache, acrylic, pen and ink, charcoal, lead pencil and felt pen.

Music book. Ludwig van Beethoven - The music book is a notebook dedicated to musical composition. On the Grifo Ivory paper you can create your score with a fountain pen or quill and the machine-sewn binding ensures that the pages can be fully opened on the music stand.

Visitor book 750 - This limited edition Visitor book celebrates the 750th anniversary of Fabriano paper and your important guests.

The 750th Anniversary Collection is available in the UK from the Fabriano Boutique flagship store at 21 Neal Street in London's Covent Garden and online from www.fabrianoboutique.com

'The Cult of Porsche' book for Ricoh



Silk Pearce has designed a stunningly illustrated book for Ricoh Europe celebrating the enjoyment of classic Porsche cars and to demonstrate the exceptional print quality and impact that publishers can now achieve using the latest advances in digital print technology, paper and finishing.

'The Cult of Porsche: In the Beginning' showcases original Porsches, as well as owner-modified classics and their stories and is the first book in a planned trilogy to be written by long-time Porsche journalist and blogger John Glynn.

The text has been richly illustrated with lavish photography by James Lipman, the internationally-renowned automotive photographer.

"Silk Pearce's in depth experience of design for print and knowledge of paper has enabled Ricoh to produce a beautiful digitally-printed book with a quality that rivals traditional offset printing. 'In the Beginning' demonstrates Ricoh's advanced digital printing technologies, combined with traditional



finishing techniques and we believe the exceptional end product will impress and delight publishers looking to create unique, short-run books for niche specialist markets, as well readers interested in creative design, photography and Porsche's unique engineering vision," said Andy Campbell, printing innovation manager at Ricoh Europe.

'The Cult of Porsche: In the Beginning' is the first Ricoh design project that Silk Pearce has worked on. The book has been printed on a Ricoh Pro C5100S production printer, known for its excellent image quality and using a range of creative papers from Italian manufacturer Favini.

The book was shown for the first time at The London Book Fair 2014 (8 – 10 April) which brought together publishers, agents and prospective authors, as well as companies involved in digital print technology.

www.silkpearce.com

Beautiful Beats – art direction by Construct



Radiance is a health regimen based on restorative cold-press juice cleansers made from raw fruit and vegetables.

Pioneered by owners Christina Agnew and Clare Neill, it delivers tailored cleansing plans in the form of bottled juice combinations and an easy to follow health programme.

The target audience consists of high achieving consumers in pursuit of a healthy lifestyle, through detox, weight management and renewed vitality.

A series of still life images, conceived and art directed by Construct, are the latest manifestation of a comprehensive brand identity by the agency

for Radiance Cleanse. The photographs, which feature on the website and promotional materials, highlight the purity of the organic ingredients and natural processes used to create the juices. They take their inspiration from the visual language of sophisticated fashion editorial.

Georgia Fendley, creative director of Construct says: 'how to make vegetables, mud and gardening equipment sexy? For Radiance it couldn't be anything but! Following our creation of the Radiance brand, packaging and website we were



asked by the founders to art direct a series of images to reflect the purity and vibrancy of their ingredients.

Our controlled approach marries fashion editorial with gardeners world, colour is all important in these shots and the careful styling of each image is complemented by a soft pastel background, creating an own able series which reflects the Radiance brands attention to detail and fresh approach.'

The campaign developed by Construct complements the identity, packaging, labels, website and print collateral developed to represent the brand. Visually, it positions Radiance Cleanse as the antithesis of worthy, high street health foods.

The marque is a seal of excellence while the clear bottles focus attention on the pure, 100% organic ingredients.

Numbered caps help to identify which juice sits where within a bespoke internal 'cleanse' programme.

The labels have a simple purity with hand writing to give the packaging a personal touch that reinforces the fact that the bespoke programmes are developed for each individual.

www.constructlondon.com

www.radiancecleanse.com

Bluemarlin design new Green Saffron range for culinary novices



Fresh Spice specialist Green Saffron has added a new range to its existing portfolio.

Designed by international brand design consultancy bluemarlin, it's set to widen the brand's appeal to an audience of cookery beginners, inspiring their gastronomic imagination. The range, consisting of ready-made curry sauces and spice mix sachets, launches in supermarkets across Ireland this month.

Green Saffron is the passion project of entrepreneur Arun Kapil, whose ambition is to bring the freshest, highest-grade whole spices straight from the farms of India to the consumer's kitchen. The new packaging marks the continuation of the branding platform bluemarlin created for Green Saffron's retail debut last year.

Bold with a colloquial tone of voice, the new design communicates the simplicity of making something delicious. A dominant deep purple colour palette unites the range while Green Saffron's distinctive logo and signature 19th Century etchings remain an assured presence on the new products. Both elements symbolise the brand's aim to deliver on adventurous flavour and colourful personality.

"The new range stands out on shelf. Clear variant differentiation and usage instructions make it easy for consumers to select the product and prepare beautiful meals. To appeal to consumers that are just setting out on their culinary journey, we made sure that Green Saffron's knowledgeable cadence and uniquely humorous attitude remain as prominent as ever," said Simon Pendry, Creative Director bluemarlin UK.



Green Saffron founder Arun Kapil added, "The packaging for this range extension shows the brilliant adaptability of bluemarlin's original design solution, clearly communicating how Green Saffron can easily add a world of taste to home-cooked food. It's a great testament to the success of the on-going partnership between ourselves and the agency."

Also launching in the coming weeks is Green Saffron's first rice product. The premium Aged Basmati marks the expansion of the brand's portfolio into a wider variety of Indian cuisine.

www.bluemarlinbd.com



Purpose Delivers 'Remarkable Lives'



Royal Mail celebrates another selection of remarkable individuals from the realms of sport, design, economics, heroism and the arts with the 'Remarkable Lives' stamp issue.

As well as designing the stamps Purpose were also responsible the design of the presentation pack, the first day cover and filler card, and two 'cancellation' stamps.

Those portrayed in the set are from the fields of broadcasting, sport, theatre, economics, film, history, poetry, science, public service and graphic design. They are:

- Abram Games – graphic designer
- Sir Alec Guinness – stage and screen actor
- Roy Plomley – broadcaster and writer
- Barbara Ward – economist and broadcaster
- Joe Mercer – football player and manager
- Kenneth Moore – stage and screen actor
- Dylan Thomas – poet and writer
- Noorunissa Inayat Khan – Special Operations Executive (SOE) agent in occupied France
- Max Perutz – molecular biologist and Nobel Laureate
- Joan Littlewood – theatre director and writer





The challenge and the approach...

The main challenge was to tell a story about the individuals' lives within such a small environment. The solution was to source original portrait photographs that would tell a narrative about their subject through the backdrop, clothing or pose, whether it is Max Perutz in his lab, or Abram Games posing with his posters at his design studio.

The journey sent the designers to archives, estates and families who rewarded them with generosity and enthusiasm. They then experimented with different processes to create a homogenous set with the visual quality of silver bromide photography.

The pack and first day cover insert are designed to resemble an Edwardian display cabinet and curated to showcase a rich collection of objects from the Briton's lives. These include books, posters, awards and other memorabilia.

A green felt background, archive pins for numbering and navigating the 'objects', and brass label holders for the headlines evoke the feeling of an historical collection on display. The pack encourages collectors to explore the subjects' lives with a sense of discovery.

REMARKABLE LIVES

<p>BOY FLEMLEY 1914–1905</p> <p>Broadcaster and writer</p> <p>Boy Flemley conceived <i>Desert Island Discs</i> in 1941, and the radio programme went on to the following year. His simple, elegant idea was to invite guests from all professions to select eight pieces of music that they would want with them as 'castaways' on a fictional Caribbean island. Flemley presented the show for 43 years. The longest-running radio entertainment programme, <i>Desert Island Discs</i> has featured royalty and five prime ministers, among numerous individuals, including Phyllis Diller.</p>	<p>BARBARA WARD 1916–1981</p> <p>Economist and broadcaster</p> <p>A friend of presidents, policy makers and Popes, Barbara Ward believed that for the world to survive and to thrive, fair sharing of resources and wealth was imperative. She campaigned tirelessly to advise Western leaders of their international responsibilities. A passionate and powerful intellectual, she was a prolific writer and lecturer on development issues. Ward helped inspire the European Union, and she is known as a pioneer of global environmentalism.</p>	<p>JOE MERCER 1914–1990</p> <p>Football player and manager</p> <p>A great player of the beautiful game, Joe Mercer embodied charm, sporting values and remarkable skill over his 20-year career. He was a talented and distinguished player for England, Everton and Arsenal, captaining the latter team in two FA Cup finals and two League Championships. Voted Footballer of the Year in 1950, Mercer managed Sheffield United, Aston Villa and Manchester City, leading his last team to victory in the FA Cup, European Cup Winners' Cup and Football League Cup.</p>	<p>KENNETH MORE 1916–1982</p> <p>Stage and screen actor</p> <p>As the actor who defined the middle-class Englishman on stage and on screen, Kenneth More is known to millions. He conveyed comedy and tragedy equally well, acting for Noël Coward and Terence Rattigan. More achieved fame driving a veteran motor car in the film <i>Genevieve</i> and portraying the iconic <i>Sherlock Holmes</i> in the pilot Douglas Baker. He starred in several highly regarded movies and television series, including <i>Doctor in the House</i>, <i>The 39 Steps</i>, <i>The Forsyte Saga</i> and <i>Father Brown</i>.</p>	<p>DYLAN THOMAS 1914–1953</p> <p>Poet and writer</p> <p>Born in Wales but educated in English, Dylan Thomas navigated a stormy course through modern literature and succeeded in linking the brilliance and pathos of human existence along the way. He crafted richly imaginative poems, plays and prose, offering universal insights of everyday individuals and their ordinary existences. Among his most widely known texts are the poems <i>And Death Shall Have No Dominion</i> and <i>Do Not Go Gentle That Good Night</i>, as well as the drama <i>Under Milk Wood</i>.</p>
<p>SIR ALEC GUINNESS 1914–2000</p> <p>Stage and screen actor</p> <p>Sir Alec Guinness was so determined to be a young actor to become an actor that he went straight to John Gielgud for advice. By the late 1930s, he was regularly appearing in classic plays on various London stages. Over an extraordinary 60-year and film career, he was cast in a huge variety of roles, including eight different characters in <i>Knight's Moves and Connets</i>, a Jedi Knight in the original <i>Star Wars</i> trilogy, John G. Candi's master spy George Smiley, and a colonel in <i>The Bridge on the River Kwai</i>.</p>	<p>NOORUNISSA INAYAT KHAN 1914–1944</p> <p>SOE agent in occupied France</p> <p>As an agent for the British Special Operations Executive in occupied Paris in 1942, code-named 'Madeline', Noorunissa Inayat Khan evaded capture, sending important messages to London to aid the French Resistance. Betrayed, she was arrested and interrogated, but she refused to give up secrets. She was executed by the Gestapo in 1944. Khan was posthumously awarded the Croix de Guerre and the George Cross – one of only three women to receive the latter award for service in the Second World War.</p>	<p>MIKE PERUTZ 1914–2002</p> <p>Molecular biologist and Nobel laureate</p> <p>At Cavendish lab story in Cambridge, Mike Perutz applied the innovative technology of X-ray crystallography to molecular biology, in particular to the study of haemoglobin protein structures. For this work, he shared the Nobel Prize in Chemistry with John Kendrew in 1962. As director of the Medical Research Council's unit for the study of molecular biology at Centre for Perutz led a forum for the communication and exchange of ideas, the results of which included the discovery of the structure of DNA in 1953.</p>	<p>JOAN LITTLEWOOD 1914–2002</p> <p>Theatre director and writer</p> <p>Joan Littlewood was born in a working-class district of south London. Her inventive approach revolutionised British theatre, winning the company she directed, Theatre Workshop, international acclaim. At the Theatre Royal in London's East End, Littlewood and her partner, Celia Raftery, aimed to create an audience both local and universal by viewing the classics through fresh eyes and producing exciting contemporary new work, such as <i>A Taste of Honey</i>, <i>The Feastings</i> and <i>Oh What a Lovely War</i>.</p>	<p>ABRAM GAMES 1914–1996</p> <p>Graphic designer</p> <p>Creator of about 300 posters, Abram Games helped to inform the nation about travel, new products and – as the War Office's only official poster designer – the importance of supporting the war effort. In peacetime, he designed the iconic symbols for the 1953 Festival of Britain, the on-screen identity for the BBC and the symbol of the Queen's Award for Industry, in addition to creating many advertising campaigns, inventing and designing new products and working for charitable organisations.</p>

Number of stamps: 10. Date of issue: 23 March 2014. Design: Purpose. Acknowledgments: Roy Fleming © BBC/Corbis; Barbara Ward photograph and © Myra May; Joe Mercer © Getty Images Ltd; Kenneth More © ITV/Chris Roberts; Dylan Thomas © Hulton-Deutsch Collection/Corbis; Sir Alec Guinness © Steve Schapiro/Corbis; Noorunissa Inayat Khan © Imperial War Museum, London; photograph courtesy of David Harper; Mike Perutz © Cambridge News; photograph supplied courtesy of the Medical Research Council; Joan Littlewood photograph by David N. Smith; Camera Press London; Abram Games © Estate of Abram Games; Purpose. International Security Printers. Process: Imagery Partners. Paper: Star. Sheet 3 20mm. Performance: 14.3 x 14.3 Number per sheet: 26/10. Photograph: © cover team. PMA. Stamp design © Royal Mail Group Ltd 2014. Cover design: Purpose. Words: David Lawrence. Cover design © Royal Mail Group Ltd 2014. Further details about British postage stamps and postage facilities may be obtained from: Royal Mail, FREEDIRECT, Edinburgh EH12 9JF or visit our website: www.royalmail.com/cover. Royal Mail and the Queen are registered Trade Marks of Royal Mail Group Ltd. Royal Mail Group Ltd 2014. All rights reserved.



The 'cancellation stamps' feature two quotes – the first is 'Liberté', thought to be the last word of the British spy Noorunissa Inayat Khan, who operated in France during WWII. She was captured and tortured by the Gestapo and eventually shot by firing squad, still refusing to betray her comrades.

The second stamp quotes 'Do not go gentle into that good night, make every moment count. This is the fifth project for which Royal Mail has commissioned Purpose. Previous projects include the Crown Jewels stamps (2011), Britons of Distinction stamps (2012), an Armistice Day First Day Cover (2008) and Halley's Comet commemorative pack (2010).

www.royalmail.com/stamps
www.purpose.co.uk

UK government to give £5 million to the GSoA



The UK government is supporting the work being done to deal with aftermath of the fire which damaged the Mackintosh Building in May this year.

Chief Secretary to the Treasury, Danny Alexander, has announced that the government will provide £5 million pounds to The Glasgow School of Art (GSA) Mackintosh Appeal.

The GSA was founded in 1845 as one of the first Government Schools of Design. It is widely recognised as one of Europe's foremost university-level institutions for creative education and research in fine art, design and architecture.

The fire, on 23 May, damaged the 1907-1909 section of the internationally significant Mackintosh Building. The building was designed by

Charles Rennie Mackintosh, one of the School's most distinguished alumni, in the late 19th century. It's one of Glasgow - and Scotland's and the UK's – most iconic and best known buildings and was judged to be best building of the past 175 years in a nationwide poll run by Royal Institute of British Architects.

On the 18 June the GSA formally launched the Mackintosh Appeal, with Brad Pitt and Peter Capaldi amongst its trustees, and aims to raise around £20 million to support the institution in the work that needs to be undertaken following the fire.

International artists & architects raise funds for ENABLE and Glasgow School of Art

The Turner prize nominated Scottish Sculptor, David Mach, is the latest in a long line of international artists and architects to sign up for Glasgow art show, '#AmeetsA'.

The event, created by Double S Events, whose aim is to raise funds for ENABLE Scotland and the Glasgow School of Art will culminate with the exhibition of all the submitted artwork that will run from 16th – 29th October and will be hosted at the Italian Centre in the heart of the Merchant City.

"Architecture Meets Art" will bring together some of the biggest names in the art and architecture world. Participants include; Zaha Hadid Architects; the team famed for the stunning Riverside Museum of Transport and Foster + Partners; the minds behind London's iconic "Gherkin" and Glasgow's The SSE Hydro and Armadillo.

In addition to this, there will be contributions from Graven Images, the Mackintosh School of Architecture, Page/Park, Contagious Design, Gareth Hoskins Architects, 360 Architecture, N8 Design, Nicholas Szczepaniak Architects and artists David Simpson and Marion Gardyne.

The artwork will cross all mediums from sculpture, installation art and design to painting. The theme of the exhibition is to celebrate the cultural importance of Glasgow's art and architecture.

The original artworks will feature in an exclusive auction at the event's Gala Dinner at the end of October; with funds raised going to ENABLE and The Glasgow School of Art, Mackintosh Building Fire Fund.

ENABLE Scotland is Scotland's leading charity for children and adults who have a learning disability

and their families and carers. The charity campaigns for people who have a learning disability to live full and independent lives. The charity also provides services, information and advice to allow people who have a learning disability to live, work and take part in their communities.

Hazel McIlwraith, Assistant Director of Fundraising for ENABLE said, "Glasgow is a city with stunning architecture and outstanding artists, and we were delighted to be asked and accept Double S Events' invitation to partner up for their '#AmeetsA' event. It's our 60th year anniversary year and we want to highlight the steps forward Scotland has made over these 6 decades: artistically, architecturally and culturally."

"I cannot thank the artists and architects enough for joining us and raising funds for ENABLE Scotland and Glasgow School of Art, which was so cruelly damaged by fire this summer."

David Mach, artist said "I will be working on a bespoke commission for the exhibition and it would be great to see lots of other Scottish artists to get involved too. I'm honoured to be part of this project supporting one of Glasgow's finest architectural triumphs, the Mackintosh Building, and helping to raise funds for ENABLE Scotland's vital work."

'#AmeetsA will encourage established and emerging talent to produce artwork inspired by Glasgow to be displayed for two weeks in October before being sold at a Gala dinner. Submissions for artwork from artists and creatives is ongoing.

Architecture Meets Art - www.ameetsa.com
 ENABLE Scotland – www.enable.org.uk
 Double S Events - www.doublesevents.com

Futurecamp Ten residency programme named

The Wysing Arts Centre has named the ten artists who will be participating in its prestigious residency programme during the summer of 2014.

During the summer of 2014 ten artists will be in-residence at Wysing Arts Centre, Cambridgeshire across a ten week period, from 9 June to 15 August, within the residency programme entitled Futurecamp.

For Futurecamp the artists will live and work from Wysing's 11 acre rural site. Two artists, David Raymond Conroy and James Richards, will be in-residence for the entire ten weeks, with the other eight artists joining them for shorter periods and to contribute to a series of public events that explore different aspects of the future.

For these events, individuals from outside the arts including academics, philosophers and activists will also make contributions.

The ten artists are:

- Bonnie Camplin (UK)
- David Raymond Conroy (UK)
- Patrick Goddard (UK)
- Daniel Keller (USA)
- Rachel Maclean (UK)
- Shana Moulton (USA)
- Ahmet Öüt (TR/NL)
- Rachel Reupke (UK)
- James Richards (UK/D)
- Tracey Rose (ZA)

Following an Open Call for contributions earlier this year, neuroscientist Luca Lemi and the German arts collective d3signbur3au, and artists Yuri Pattison, Soheila Sohkanvari, Ben Vickers and Jessica Wiesner will also contribute to the events.



Berlin based artists Folke K bberling and Martin Kaltwasser created an 'amphitheatre' using only discarded, found and recycled materials whilst in-residence at Wysing during 2008.

The events, which are an intrinsic part of the residencies, will include talks, discussion, screenings, performances and workshops, and will explore different aspects of what the future might hold for us all; from advances in digital technologies, through to changes in the environment and the future of education, gender and politics.

The events take place every other Saturday throughout Futurecamp:

12 July, 12–6pm - The Way We Live Now: Environmental and Social Consequences

26 July, 12–6pm - Alternative Methods: Art and Education

9 August, 12 – 6pm - A Post-Gender World
www.wysingartscentre.org



Choosing the right printing company

Each month in the twohundredby200 studio we produce dozens of projects destined to be commercially printed.

Over the years, we have learned that it is not only important but essential that we select printers that are capable of the tasks we are setting them with each project.

We at twohundredby200 are fortunate enough to work with a selection of very professional printing companies and through working with them we have been able to produce some stunning print pieces for our clients.

Printing on the cheap...

Type "printing" into Google and you are instantly flooded with results for low-cost print companies. They each offer remarkable deals, which, if you are on a restricted budget, are very appealing.

Who doesn't want 500 business cards for a tenner?

While the low prices offered are very tempting, sadly in our experience many of these low-cost printing companies often produce low-quality work.

One of our clients recently decided to get some postcards reprinted for an exhibition they were attending. Instead of asking the printer we had originally used to produce the postcards, the client decided to use a local low-cost printing company.



The postcards were printed using a digital press on paper stock that was both thinner than the original and uncoated giving it a matt finish as opposed to the satin of the original. Fair enough, changes like these are to be expected when using a low-cost outfit.

Not so colourful...

When inspected, the top few cards were identical to the original in colour but as the client split up the bundles it quickly became apparent that the colour changed significantly throughout the entire run. So the client called the printer to complain and request a reprint but with no success as the printer stated that they "could not guarantee the accurate reproduction of colour". I am sure that many readers will agree with me that this is a poor attitude to have especially as digital presses can be calibrated to give fairly accurate colour reproduction throughout a press run. It is apparent that this particular printer was more concerned about getting as much through his presses as possible rather than producing quality work.

Volume not quality...

This is not the only horror story about low-cost printers we have heard over the past few years and I am sure that many of you reading this post today will have either had or know someone who has had a disappointing experience as well. Low-cost printers do have their place in the market and there are some gems out there that produce good work but it is really hard to find them in a market place that is flooded with the fast money merchants.

How do you find the right printing company?

If you do a little homework you can easily find highly professional printing companies. What I like to do is to ask for recommendations from other designers. By doing this I can quickly locate someone that would be suitable for us.

Alternatively, if I find a brochure or magazine that matches the printing standard I am looking for, I quite often call the company who gave it to me and ask who their printer was... simple.

Meet with your printer...

As graphic designers we like to see our projects reproduced in the form that we intended and we take pride in a well produced piece of work.

When we sit down to design corporate brochure for a client, one of the main areas of focus is the paper stock and finishes that we will specify for its production. We will meet with a representative from the printing company that we know have the capability to produce the project and discuss our specification with them.

Most printing firms are more than happy to meet with you to discuss your project requirements. By meeting with a printing company you can discuss everything involved in the production of the project. You can browse through paper stocks, select the style of binding and talk over the various different finishes available to you (laminates, varnishes etc).

Working together...

Working together with a printer will ensure that not only will your printed material look exactly as you expect it to but you will benefit greatly from their knowledge and expertise.

Using an established professional company might not be the cheapest route but it certainly is the best way to rule out any of the nightmares caused by the low-cost alternatives.

Taking control...

Working with a printer allows you to control the project ensuring that when it is printed, the resultant work matches your original specification. This is far better than uploading your artwork to a low-cost operator and keeping your fingers crossed in the hope that when it is delivered, it looks as good as you intended.





Digital or litho?

One of the questions we are often asked by clients is whether to use digital or litho printing. As digital print technology improves, the divide between digital and litho is closing every year and your printing firm can offer advice on which route you should consider using for your project. In our studio we tend to follow this basic in-house guide.

Digital printing

- Ideal for low volume printing where accurate colour is not too much of an issue.
- Most cost effective for small print runs
- Print on demand
- Very fast turnaround times

We use digital printing for short life material such as leaflets, flyers and posters.

Litho printing

- Ideal for high volume printing.
- Achieves excellent colour consistency as colours can be accurately matched using the Pantone Matching System.
- Flexible in terms of printing stock, inks and finishes.
- Excellent print quality, better than digital.

We use litho printing for corporate brochures, annual reports, magazines and projects where high quality is a must.

Let us know what you think about low-cost printing.
Get in touch with us at info@twohundredby200.co.uk

With Leaves Tasting Light in Darkness

by Ewan C. Forbes

Broken walls, none taller than a storey, crumbling onto the broken skin of a now dead city. Here the seeds come to settle.

Seemingly endless black clouds block all but the most naked aspect of light, but this was anticipated. A single leaf nudges aside some granules of brick, and drinks the thin light deeply.

It grows: the sooner the better.

Roots drill like barons, and take like kings, only to give back, to enrich, like proud or guilty parents.

Pregnant nodules expand beneath leaves now larger than the burnt out cars, stronger too, but dark beneath the night that stretches out with no memory of morning. The nodules are hollow. On their inner cavity walls scenes and faces form, painted in pigments from plants no longer extant nor remembered.

Carpets, reverse-engineered from a sturdy moss, form as the nodules continue to grow. Amid the moss tiny flowers bloom in William Morris patterns that are as intentional as they are unnoticed. They emerge in programmed harmony. They don't think, but if they did they would think: Right now, please!

Frames of nut-meat form around the pigmented sections of wall. In the relative darkness only the best eyes could see the works of Grand Masters and Modernists reproduced as life imitates art.

Chandeliers of resplendent photoluminescence form at the centre of each room. From window-like portals the light shines out into the night. Beneath the foliage of a street of plants the light calls like a beacon. It has to be.

And beyond the street a desert. And beyond the desert a street. And so on.

The streets grow. They join. They grow. They join. They drill, and take, and give, and grow. In perfect symbiosis, in harmonious co-dependence, they form an ecosystem.

When the sunlight breaks, and it will, there will be a place for each and everyone, and they shall stand free, joined, and returned.

And in the cockroaches they will find the Enlightenment, and in the aphids they will find Renaissance. There will be berries sweet and ripe with science, and pomegranates of the most enriching philosophy.

Through the contracting and expanding membranes of plants that have yet to be written there will pass a breeze that becomes a symphony, which has also yet to be written.

There will be a seat there waiting for a listener to sit.

Ewan C. Forbes lives and writes in Aberdeen, Scotland. His work has previously appeared in Gutter: The Magazine of New Scottish Writing, Daily Science Fiction, SAND Journal (as Ewan Forbes), and in Digital Science Fiction's Visions Imprint (as E. C. Forbes). His work has appeared most recently in the Ominous Realities anthology from Grey Matter Press. Ewan C. Forbes said to say hello and to wish you well. Find him @Ewan_C_Forbes

PENSON – a healthy attitude



PENSON - one of the world's leading architecture and interior design practices have recently completed a project in collaboration with the NHS - a sexual health clinic in Soho named the Dean Street Express.

Just a few doors down from its sister clinic 56 Dean Street, this new clinic automises the entire process using an iPad registration system and vacuums in the ceiling that shoot your samples off to the lab when you're finished with them. Not only that, but thanks to having the world's first on-site Infinity machine, all results are able to be received within six hours of testing, guaranteeing you'll know your results by the end of the day.

The space features the main entrance where the iPads are situated, the screening rooms all themed around different designs inspired by the various shop fronts, decor and neon signage in the area, the downstairs waiting area where old cinema seats have been used to not only save space but also to serve as a nod to the theatrical history running through the veins of the location and the fluid spiralling staircase that connects the floors.





The importance of effective logo design



Logos are the primary element of a company's branding strategy. It represents a company, defines its identity and its purpose.

twohundredby200 have created hundreds of logos since we began in 2002 and over the years I have noticed that the clients we have created them for each have differing opinions on the importance of their logo.

Having a well designed logo plays a vital role in clarifying, inspiring, educating, building relationships, creating desire and selling. A logo helps inform potential customers about a business, explains the benefits and sells a business as well as increasing overall brand awareness among their customer base. A logo helps attract new customers to a brand and is one of the key aspects of marketing. It acts as a visual representation of a company online and in print and provides the kind presence no other element of the business can provide.

At twohundredby200 we have developed an in-house guide that we use when designing a new logo or updating a established one. Granted we may not stick rigidly to this every time as sometimes the clients wishes have to be observed

but, in general, we try to keep in line with it as best we can.

Logo design principles

The logo should convey something that is special or unique about the business. Consumers often have strong feelings regarding their favourite brand.

Customers form an emotional bond with them often disregarding other products and services for ones with higher visibility and brand recognition. You can see this in the customers of major brands such as Apple and Nike.

The design should reflect the personality, attitude, style, sector or whatever it is the business is about and should be easily consumed by potential and existing customers.

A logo that is well thought out will not only help promote these qualities but, more importantly, it will help establish the brand in the minds of the

customers and for that reason, the design of a logo can contribute to the success of a business.

Make the logo design timeless

If a business constantly changes their logo to match current trends/fashion, it will dilute the hard work put into building the business, its image and its branding. A well designed logo will continue to represent a business for years to come.

I am happy to say that the majority of the logos we have produced have remained unchanged since the day they were chosen by the client. The Wickerman Festival is a good example of this. Originally designed in 2004, it has stood the test of time and continues to reflect the nature of the event and its' fans.

Make the design of the logo adaptable

Generally a logo will need to be displayed across many different media. From printed materials such as business cards through to custom merchandise and vehicle livery. The logo must be adaptable enough to work in any situation effectively.

To meet these needs, the logo should look good in a mono variant (black and white) as well as in full colour and, most importantly, it should be scalable allowing it to look good small on a letterhead and at the same time, well enough produced to be used on the side of a truck or wrapped around a stadium. At twohundredby200 we favour the use of vector graphics in producing logos as the resultant artwork can be scaled up and down easily without the loss of definition.

Make sure the final logo design is cost effective

Something that I find many new designers forget and that is of prime importance to the clients, is that the logo has to be cost effective to reproduce. If the logo contains too many colours or uses special spot colours such as metallics, then it can be expensive to use across certain media.

twohundredby200 were recently asked by a national haulage firm to reduce the amount of colours used in their logo to cut their costs in branding their fleet.

Their original logo was designed by another studio several years ago in the boom days of the haulage industry and consisted of an amazing nine spot colours this meant that when the logo was screen printed on to vehicle curtain sides the cost was huge across their fleet of vehicles.

We reduced the amount of colours used across the logo by redesigning the logo to use only three colours and reduced their costs by two thirds.

Make the design of the logo easily recognisable

Customers must be able to recognise the logo and associate it with the business or brand each time it is seen.

In order to be recognisable, a logo must be distinct, easy to comprehend and individual enough to avoid being confused with other companies. The design should be strong enough to make a lasting impression but simple enough to deliver a clear message and it should convey a positive feeling in potential and existing customers that resonates long after they've seen the logo.

Logo design as a whole – summing up...

Every designer has their own approach to logo design but we have found that by sharing this short guide with our clients, they begin to better understand what how important that the creation of the logo actually is and why it is essential that they take the time to get it right.

At the end of the day after all is said and done, a logo is an important extension of a their brand, image and promise and it needs to communicate the clients message in every aspect of their business to allow them to fully develop their brand and gain the trust of their customers.

Strategic Five Marketing bring focus on to the relationship between colour and sales

The impact colours have on a company's branding has become common knowledge among owners. Yet Strategic Five Marketing have surprised owners by revealing the effects colours have on sales, something which has gone unknown to businesses for years.

For years, business owners have only considered colour psychology in how a customer perceives a brand's personality and the messages they convey. To those not working in the printing/graphic design/creative industries it is not commonly known how colours can also impact on a company's sales.

Specific colours tend to stir certain emotions in customers; this creates brand relevance and motivates purchases.

Here is a list of 10 colours that are proven to increase sales as well as the specific emotions they evoke:

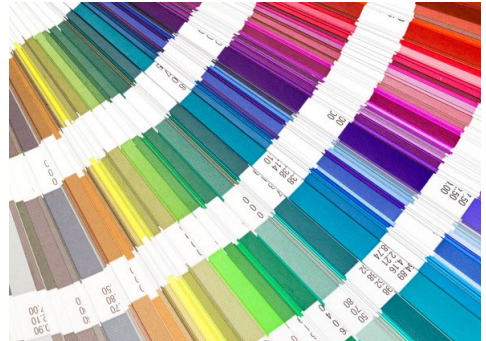
Red – Red is the colour of power. It grabs people's attention and holds it there, making it the most powerful colour in the marketing industry.

Blue – Blue is the colour that gets a brand viewed as cool and trustworthy.

Pink – Pink is used for getting the attention of a young female demographic.

Yellow – Yellow is another powerful colour in the industry and can instil consumer confidence in a brand.

Green – Green is a versatile colour. It is warm and inviting which leaves customers with a pleasing feeling. Secondly, green denotes health, the environment and good will. Lastly, green is the colour of money which encourages thoughts of wealth.



Purple – Purple is the colour of royalty. This can add a touch of elegance and prestige to marketing materials.

Gold – Gold is likewise elegant and prestigious but also adds an element of power. Gold is a powerful colour that symbolises wealth and pedigree.

Orange – Orange symbolises energy. It has powerful attention-grabbing properties as well as appearing fun and cool. It makes customers feel as though they are dealing with a cutting-edge company.

Brown – Brown is an earthy tone that is known as a comfort colour; this can help make a customer feel relaxed.

Black – Black is another versatile colour. It can be modern or traditional, exciting or relaxing. When used as a contrasting colour, black can add drama to whatever mood you want to cast.

A place called home...

The London Design Festival, which will run from 13 – 21 September, is renowned for its 'Landmark Projects'.

Set in iconic locations within the capital these demonstrate some of the most inventive ideas in design and have become the public face of the Festival.

This year, the Festival is collaborating with Airbnb to bring a fascinating project to life in London's Trafalgar Square. Airbnb is the world's largest community-driven hospitality company. Whether it's a chic urban loft, a stylish treehouse, or an artist's garden retreat, with unique listings in 34,000 cities and 190 countries, travellers can feel at home wherever they go.

'A Place Called Home' brings together four highly acclaimed designers who have been invited to create their own interpretation of home. The four designers, Jasper Morrison, Patternity, Raw Edges and Studioilse will present a personal vision of a room which will intrigue and amuse visitors to Trafalgar Square. The four 'homes' will appear to be similar in construction from the outside though each will have its own individual exterior identity, hinting at the creative interiors which range from a room which expands and contracts to the home of a pigeon fancier.

Renowned British designer Jasper Morrison, well - known for his subtlety in design, will create an amusing home based on a pigeon fancier's house, 'because who else would choose to live in the middle of Trafalgar Square?' he says. Morrison will use this fictional character to illustrate a vision of a simple, ordered interior as the habitat for a person dedicated to uncomplicated pleasures.

The London based innovative design team, Raw Edges, has created an interior with has the ability

to transform its internal space to create different rooms within a home at different moments. Using a movable archive system as their inspiration, Raw Edges' playful design creates a space which is versatile and surprising. The design shows how, with limited space and an imaginative approach, it's possible to make the most of even the smallest living area within a densely populated city.

Ilse Crawford is a designer, creative director and academic who was recently awarded an MBE for services to interior design. Her design company, Studioilse, has created a space which challenges visitors to respond to the questions of what home means to them. Referencing daily home rituals, which will be familiar to everyone, Studioilse has designed a space which elevates the mundane yet comforting aspects of home life in a playful and poetic way.

Visitors will hear a soundtrack of background noises such as a kettle boiling, doors slamming, cutlery rattling; through openings in the house, visitors will also catch the smell of home, a bespoke fragrance being developed for the project by the studio together with fragrance expert Azzi Glasser.

Rising British design pioneers PATTERNITY use pattern in engaging and inspiring ways. For 'A Place Called Home' the design studio has created an installation that is both visually striking but also digs beneath the surface of pattern to tell worthwhile stories about the world around us. The interior of the house is occupied with a trio of giant kaleidoscopes which will symbolically reflect the world around us through repeated pattern. Cut through the structure, each kaleidoscope uses the fundamental building blocks of life; circles, lines, triangles and squares to create an interactive installation which the public can peer into and play with.

www.londondesignfestival.com

Sara and Wade

Steve Vermillion
vissitor@sonic.net

I had Sara and Wade over to my place, busting out some records, and a night of harmonizing.

Wade punched me in the mouth the night I met Sara and Wade. He punched me good. I'm not saying I didn't have it coming, but how many men can just sit and listen to country music without dancing with someone's girl? Wade had it coming.

It's trouble-making music and I was trouble. Not tonight though, so we just sat back on the sofa and warbled our way through the classics, chasing shots of tequila from the bottle until Wade finally crawled across the floor and passed out near the fireplace, his pants pissed with tequila.

Like the friend I was, I made my way over to him and checked his pulse before I returned to the couch and made my move on Sara. Actually, she was the one who made the move. I mean, sitting there pretty as she was and me being drunk. We were both high. Not passed-out high like Wade, but the kind of high where we found each other more interesting than we would otherwise.

After another song I looked into Sara's eyes, brushed her hair away with the back of my fingers, lightly touching her neck just as I'd seen in a movie. In the movie it worked, so I went ahead and put my other hand on her knee. She didn't flinch, just kept looking at Wade there on the floor in front of us, hopefully asking him for forgiveness. I leaned into her and whispered a story about how when I was 19, I'd once tried to hop a freight train on a dare but fell between the cars and was almost killed. I hoped that this would make her feel some tenderness toward me. But she turned her head slowly like she was trying to find something familiar in the room. I could see tears in her eyes, or maybe they were mine...the tears from my sad and pathetic lie about the train. My hand slid down her back and I pulled her to me, tight. I'm so drunk that I get way ahead of myself and tell her I love her. She says nothing, but does lay her head on my shoulder. I think she's about to puke though, maybe pass out and join Wade on the floor. I'm so afraid she's about to leave me, but she drinks from the bottle and asks me if I want to dance. I look at her like I actually need to consider the proposal, but at that moment I'm really thinking about Wade. I want to punch him in the mouth the way he did to me. I want to hit him while he's still passed out so he can't hit me back, but I don't want to wake him, not now, that's for sure.

Sara and Wade

I nod my head, thinking about what records I have that might be conducive to taking advantage of Sara. "How bout some Patsy Cline, or Hank Williams?" We settle on Patsy, 'Three Cigarettes in an Ashtray'.

Sara looks away, but she she reaches for my hand. She's looking at Wade but talking to me. "You know, every time I hear Patsy I go back to a dream I once had. That ever happen to you?"

I want to think of something to say, something special. Something that says so much more than what I'm ever capable of saying. I want to say something that will hold the room in one place, something to bring her closer to me. Something she won't remember in the morning. Something about how I once had a dream too, only it wasn't about a train. How one time I dreamed I really was dancing with Sara. How in my dream I was that guy, Don Quixote, and that everything in my life had previously been pretty damned ordinary until now. Everything and everyone had been who they are, but tonight, just like the dream about this night, it all feels real. I look to her; her eyes are wobbling, and once more I look to Wade, so generously passed out on the floor; forgiving me while tonight I ride my horse and charge into the valley of make believe giants, my sword drawn, crazy as a lunatic.



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www.twohundredby200.co.uk

Matthew Griffin

Illustrator

Ireland

www.matthewjgriffin.com

These are three self-initiated pieces based on a mysterious gargantuan character of mine called, simply, 'The Giant' (he also appears in other work as a Comet Rider but that's for another day...) In them I hope to evoke a strong sense of atmosphere - whether sinister or not is up to the viewer. He is always 'caught' in the mysterious times of the day or year - twilight, dawn or in a chilly winter landscape. And often there is a light on - just one - as someone (a kid?) is just about to discover him... These three are the first in a series - called 'The Dawn Giant', 'The Evening Giant' & 'The Winter Giant'







Eric Maruscak

Illustrator, Cartoonist, Chalk Artist

USA

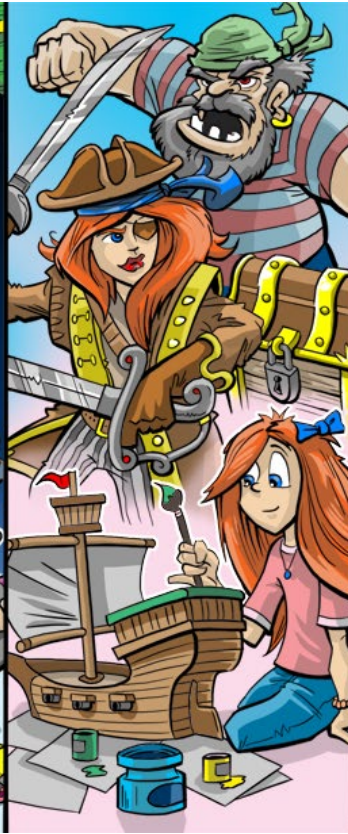
www.pepperink.com

In February I created live performance art for the Toy Industry Association at the 2014 International Toy Fair in New York City. I illustrated a concept around the theme of "Creative Play" and made a series of cartoon images for approval. I then used those illustrations as the basis to create large scale live performance chalk art at the show, with each panel measuring 3' x 6' in size.

The final art took almost 40 hours from concept, through illustration, to completion of the finished chalk panels. I have made numerous chalk art pieces over the years averaging in size around 9' wide by 14' tall for a large range of clients including Nintendo, Lucasfilm, NBCUniversal, ESPN, and more.

I also have time lapse videos of the mural creation which you can find on my youtube channel at <http://www.youtube.com/user/pepperink4242>.

This art for the Toy Fair is titled "Creative Play" with the four images simply named "The Superhero", "The Astronaut", "The Pirate", and "The Cowboy".





Rebecca Kate

Artist

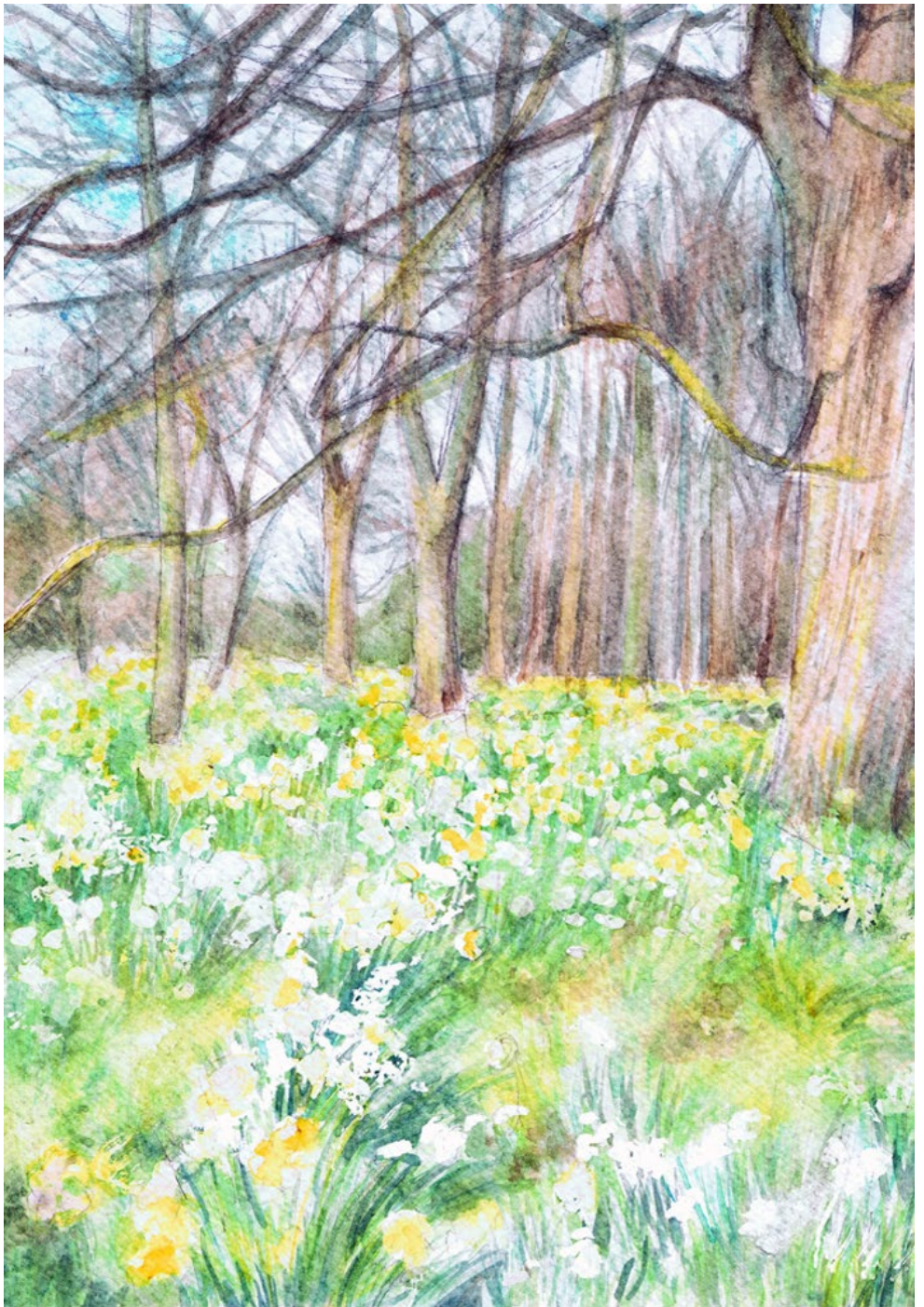
Wales

<http://rebeccakateart.wix.com/illustration>

I am an artist from South Wales, creating watercolour paintings of the beautiful British countryside. I aim to capture and portray the ethereal qualities of a place or subject, gathering inspiration from the nature that surrounds us. The three pieces are entitled 'Early Spring in Bute Park', 'Town of Books', and 'Woodland Daffodils'. These are personal pieces created after wandering the stunning British landscape, binding the experiences and memories to paper with brushstrokes of watercolour.







Maia Fjord

Illustrator

UK

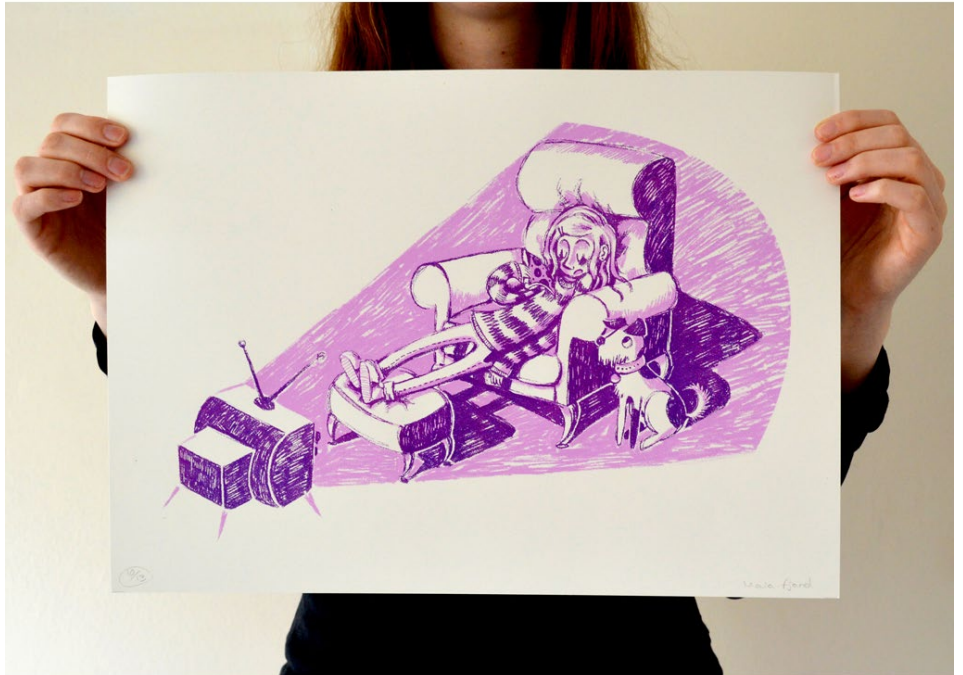
www.maiafjord.com

I'm a 21 year old illustrator currently based in Bournemouth but originally from Denmark, where (with the help of my Grandmother; a fellow illustrator) I began discovering my love of drawing from a young age. I like to think my illustrations have improved considerably since then, and nowadays my inspiration can come from almost anywhere, but I find myself continually fascinated by the concept of imagination. Its ambiguousness is intriguing, and I like narratives where you can't quite be sure whether something is really happening, or whether it is imagined. Recently I've found myself rediscovering my love of the pencil. Texture is very important to the imagery I create, and I like how versatile such a simple, widespread tool can really be. Alongside this I feel that experimentation with limited colour palettes helps to make my illustrations stand out and keeps them playful. I like to apply these techniques in creating strange creatures and interesting characters, and exploring them through one-off illustrations and different narratives.













Nicola L. Robinson

Artist and Illustrator

UK

www.nlrobinson.co.uk

I love Greek Mythology, this is my imagining of Polyphemus the Cyclops from Homer's Odyssey. Colour and pen and ink versions. Part of an ongoing personal project.

I'm an artist and illustrator based in the city of Nottingham, UK. I have a degree in Fine Art from the Cardiff School of Art, and a lifelong love of drawing and creating. My favourite subjects to draw include monsters, dragons, animals and buildings, particularly old crooked ones with lots of windows and anything a little on the creepy/gothic side. I also love history, mythology and fairytales too.

My work is predominately for the children's market but I also do other work for other markets too. My work includes illustrations for book covers, novelty popup books, picture books (The Monster Machine), decorative borders, illustrated maps, pen and ink illustrations, hand lettering and also illustrations for magazines and digital media.





Ben Turner

Designer, Photographer

UK

www.ben-turner.co.uk

I like to try and find the art in everything, working on the theory that any situation, if you look hard enough, can be filled with possibilities and inspiration. This series, the film Olympics, came to being after I started thinking about how everyone, these days, appears to be obsessed by the people and characters they see on their TV, cinema or computer screens. Celebrity is the highest currency and ultimate accolade, even the most successful sportsmen and women are viewed in terms of their star power rather than their athletic prowess. With that in mind I decided to find out who would be the victors in the ultimate modern games.

WEIGHT

LIFTING



Clean and jerk gold medal: **Kal El**

film  olympics

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COMBAT COMBAT



Fencing gold medal: **The Bride**

film  olympics

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50m rifle gold medal: **Dr. Emmett Brown**

film  olympics

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Open water 10km gold medal: **Ariel**

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ENDURANCE



Marathon gold medal: **Forrest Gump**

film  olympics

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Individual gold medal: **Katniss Everdeen**

film  olympics

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GYMNASTICS

All-around gold medal: **Selina Kyle**

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Long jump gold medal: **Yoda**

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BMX gold medal: **Elliott and E.T.**

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Individual dressage gold medal: **Bullseye**

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ATHLETICS

Pole vault gold medal: **Donatello**

film  olympics

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Hammer throw gold medal: **Thor**

film^olympics

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Adrian B McMurchie

Designer, Illustrator

UK

www.amcmurchie.com

"Golf Sat Nav" Scottish Golf Map designed using place names of golf courses around the country.

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www.helpforheroes.org.uk