

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





twohundredby200,
16 Linton Place, Dunfermline,
Fife, KY11 2YU, UK
Tel: +44 (0)1383 417667
Email: info@twohundredby200.co.uk
Web: www.twohundredby200.co.uk

Editor

Sean Makin
seanmakin@twohundredby200.co.uk

Art Editor

Tara Chalmers
tara@twohundredby200.co.uk

App Support

Pod200
info@pod200.com

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Issue 11

Welcome to issue 11 of the
twohundredby200 magazine.

Working on a magazine is a great way to
become inspired and over the course of
the year, the twohundredby200 team have
been lucky enough to meet some really
talented and creative people. Each person
we have met have different ideas on what
creativity means to them. This has been a
great boost to the team and our studio has
never been so creative.

This issue is packed with creative news
from across the globe and also has details
of the competition we are running in
conjunction with 200 Digital and RPW. So if
you fancy owning a new Macbook Pro then
check out page 31.

The next issue of twohundredby200 will be
published in March next year and we would
be glad to see your work featured. You will
find details on how you can submit your
work on our website.

I hope you enjoy reading this issue.

Cheers

Sean Makin
Editor

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

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Former winner designs this year's award trophies

The former winner of a Timber Trade Journal Award, entrepreneur Kenny McFarlane has produced and constructed this year's technically innovative TTJ award trophies, as his career comes full circle.

Having attended the prestigious event in 2010 where he was the recipient of the TTJ Career Development Award in the under-25 category, Kenny received a plethora of further prizes before launching his highly successful business, bespoke hardwood stair rail producer Handrail Creations.

Kenny MacFarlane said, "Constructing the trophies for the ceremony in September was a huge honour and faintly surreal as I had attended the TTJ awards back in 2010 where I had received an award myself. From there, my career really kick-started so the opportunity to come back, this time participating from an entirely different angle was hugely moving for me and I hope that I can inspire others at the event to really reach for the sky. I am just phenomenally proud of everything that has been achieved."

Kenny founded Handrail Creations where he now designs and produces bespoke timber handrails for residential and commercial projects.

Clients looking for decadent, sweeping rails that encapsulate a sense of grand opulence can work in tandem with the company for a striking service that completely revolutionises a home or business.

Incorporating the efforts of architects, contractors and designers, all projects are constructed using American and European white oak, black walnut, ash and sapele for a unique design constructed with each individual's specifications in mind.



Working in unison with a range of esteemed suppliers, the company is also seeking an eco-friendly FSC certification, certifying that it refuses to use unsustainable rainforests in its manufacture.

Constructed from sapele, the trophies were ebonised in four coats of finish right down to the grain and wire woolled to provide a high gloss finish which has proved popular with clients. The shape of the trophy is complexly forged to look like a geometrically perfect double helix to wow winners.

The ceremony, which has been running for 18 years, showcases advancements and pioneering figures within the timber industry, and helped catapult Kenny to cataclysmic heights with his design, manufacturing and installation service.

To find out more about Handrail Creations, visit handrailcreations.co.uk

Changing the world, one tee shirt at a time...

That might seem a big claim for new business Call of the Brave, but founder Dave Martin is passionate about tee shirts and changing the fashion industry.

Dave Martin has already had Call of the Brave designs featured in prominent places, such as on the catwalk at Fare Fashion.

Hosted by Observer journalist and eco fashion diva Lucy Siegle, this unique evening featured brands including: Arthur and Henry, Pants to Poverty, The Birdcage, Kim's Klobber, Heartfelt, Boho Hemp, Reet Aus, Custard House, WeDoReDo, Clic Sargent Fix Up, Look Sharp, Vynosna & Outsider.

"I want to make sure unique designs from top artists and illustrators are available on the best quality, most ethically made tee shirts – so that every tee shirt wearer can feel good as well as look good", explains Dave, who owns over a hundred tee shirts and says he can't start the day without pulling one on.

Armed with a passion for making websites and his love of tee shirts, he had the idea for his new business after seeing footage of the Rana Plaza factory collapse in Bangladesh, which killed over 1,130 people as they worked in terrible conditions to produce garments destined for UK high streets.

"I want the fashion industry to work for everyone. That means we only use tee shirt suppliers who meet our strict criteria all the way along the line – from the sourcing of fairtrade cotton or bamboo, to safe manufacturing conditions and decent pay for workers", adds Dave.

Call of the Brave also encourages designers, illustrators and artists to explore 'the medium of tee shirts' (as Dave puts it!).



All they have to do is upload their design to the Call of the Brave website.

"Because each design is only printed when enough customers have agreed to buy it, there's no upfront cost for designers. And all their designs will get the top quality, ethical tee shirts they deserve. Call of the Brave also offers a community that can help designers get advice and support".

Call of the Brave will give a significant chunk of profits to charities that help those harmed by the fashion industry.

If you would like to learn more about the work of Call of the Brave, you can visit callofthebrave.org

Middleton's beauty captured in unique film project

A Middleton born architectural photographer has created a film to vividly capture the beauty of his hometown and encourage people to see it in a way it's never been seen before.

Andy Marshall has worked all over the world and picked up three industry awards and has also been named one of the most influential commentators on the built environment on twitter:

But the stunning architecture of Middleton has always drawn him back to his roots and now he's joined forces with the EdgarWood and Middleton Townscape Heritage Initiative, which has benefitted from a £2m grant from the Heritage Lottery Fund, to put Middleton's treasures on film and encourage visitors and residents to fall in love with the town.

The film, Middleton Symphonia, which launched to the public on 8 August, features beautiful montages of old and new Middleton to show people what the town's heritage is now and what it will be in the future and that everyone has a stake in it, both young and old.

Andy captured the Golden Cluster of heritage buildings in the town, including the Medieval St Leonard's Church with shots capturing the sun rising over its burial ground.

Other Golden Cluster buildings featured include Long Street Methodist Church, a Grade II masterpiece by Middleton's eminent son, the architect EdgarWood (1860-1935).

It is a rare example of a church created in the Arts and Crafts style, which celebrated ancient handicrafts alongside Wood's pioneering Art Nouveau and Early Modernist styles. Viewers can also see the old Hopwood Hall, which is on the grounds of Hopwood Hall College.



The college is hoping to restore the building, which was originally built in the Medieval period before Georgian and Victorian features were added over time.

Fast forward to the modern day and the distinctive buildings which will form part of Middleton's heritage in years to come are also captured, with shots of Middleton Arena, the Hopwood Hall Chapel and All Saints and Martyrs Church.

Andy said: "I remember growing up in Middleton seeing the mills and factories and the old churches were the antithesis of this urban landscape. I travel a lot for work and the more I see, the more it reminds me of what a special little place Middleton is.

"The character and quality of the buildings is really significant and I wanted to convey that. I wanted to

show the beauty of the area through timelapse and I've showed the more horrible histories side with the inclusion of the gargoyles in the old Hopwood old Hall to appeal to a younger audience.

"The film really tells a story because we show Hopwood Old Hall in a state of decay and then the restoration of the Sam Bamford monument which is brought back to its former glory."

The film premiered online on Friday 8 August in time for Golden Cluster month in September; which saw the Golden Cluster of buildings depicted on the film extend their opening hours and offer tours to members of the public.

The film was made as part of the Edgar Wood and Middleton Townscape Heritage Initiative (THI) which sees Rochdale Council work with the Heritage Lottery Fund (HLF) to regenerate and celebrate Middleton's outstanding collection of heritage buildings.

The film is available for the public to view at <https://vimeo.com/102725657>



200 Digital has recently started to expand its range of limited screenprinted artwork.

If you would like to sell your work through 200 Digital, then please contact Jo Whitfield at info@200digital.com.



Photowall's exclusive collaboration with Swedish designer Jenny von Döbeln – Mini Empire and Hornstull shopping mall in Stockholm has resulted in a colourful wall mural collection full of imagination. Sleeping owls, colourful mountain peaks and billowing mushrooms with both eyes and windows.

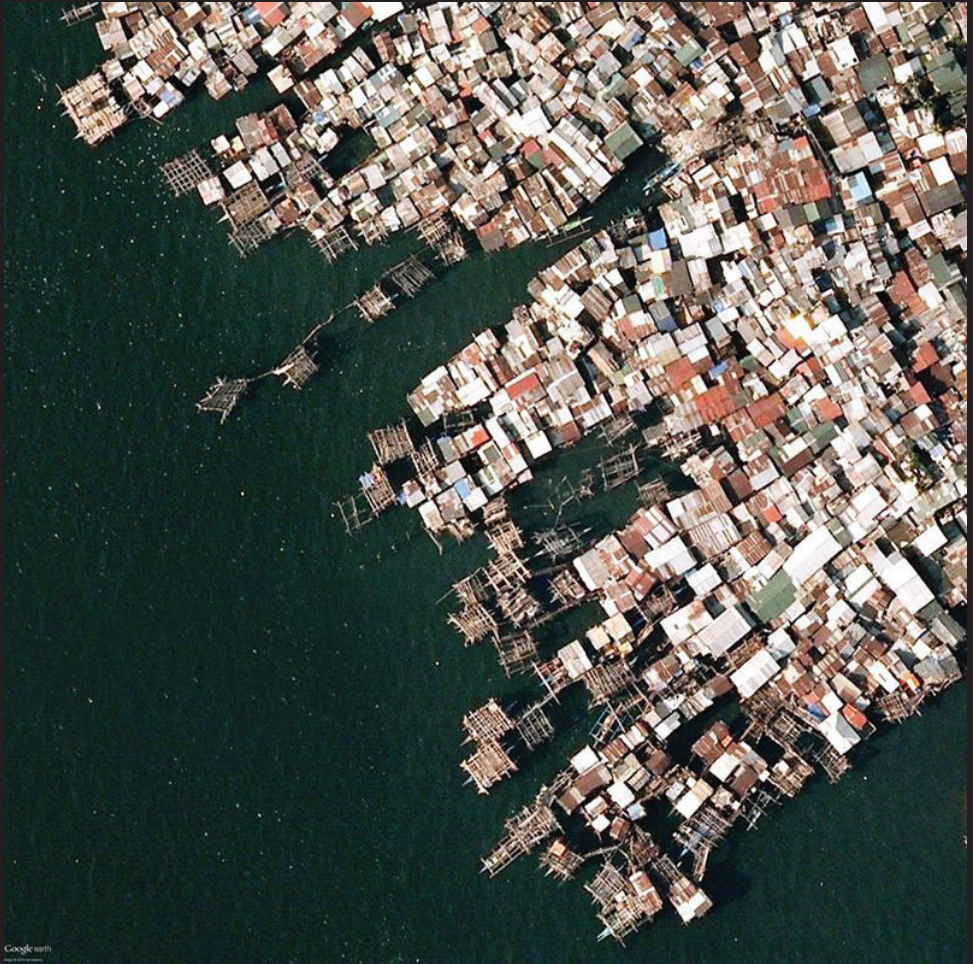
Jenny von Döbeln's collection has been inspired by a make-believe world filled with forest mystery and playful details.

The collection is available from Photowall and comprises six motifs. The motifs are available as made-to-measure wall murals costing £31 per square metre.

Any proceeds from the sales will go in full to Doctors Without Borders.

Find out more at www.photowall.co.uk

Mind the Earth: New exhibition in Copenhagen



The exhibition, Mind the Earth, at the Danish Architecture Centre will show the Earth's transformation, using selected photos from Google Earth, providing insights into how diverse, resilient, but also vulnerable our planet is.

Can logging be beautiful? Seen from above, it creates the most delicate patterns, but the story behind it is scary – large parts of the rain forest are disappearing every day.

There is something deeply fascinating about seeing the Earth from above. Suddenly you notice things you were not previously aware of. From an altitude of 10 kilometres, landscapes and settlements create patterns, which we have no idea that we are part of. Then, when we zoom in, it becomes clear that every place and every region has its own unique character and story.

The exhibition, *Mind the Earth*, which opened on 20 November at the Danish Architecture Centre, will zoom both in and out, as each of the selected photos from Google Earth tells its own unique story about the state of the Earth: from scattered island communities to megacities and huge agricultural areas, which have to provide food for an ever growing population.

Martin Winther, Experience Communication Manager, Danish Architecture Centre, said: "In addition to being stunningly beautiful, these photos also show some of the transformations, which globalisation, urbanisation and climate change are currently creating. Visitors to the exhibition will be thrilled and amazed by the Earth's diversity, but at the same time reminded that the Earth's resources are not infinite, and that we have a joint obligation to look after what we have."

The exhibition will deal with four main themes, all focused on living and inhabiting: food, energy, transport and water. Through those themes the exhibition will examine what the future looks like for people, cities and landscapes: what are we going to live on? How will we get from A to B? And where will our resources come from?

In the exhibition, visitors will enter a dark room with photos, which light up on the floor. The evolution

over the course of time will be emphasised by displaying the same subject at different moments. Each photo will be accompanied by surprising facts and thought-provoking philosophy.

The exhibition is the result of a close collaboration between the architect/urban planner, Kasper Brejnholt Bak from Rambøll and the writer, Morten Søndergaard, each of whom has his own personal approach to the photos: on one hand, the architect's descriptive, factual point of view; on the other, the writer's poetic, philosophical one. Together they will create sympathetic insight into the universe of the images, suggesting what our world looks like at the moment, and what it might end up looking like in the future.

Kasper Brejnholt Bak, Senior Urban Planner, Rambøll, said: "As an urban planner, I am very interested in how globalisation and urbanisation have created a number of new preconditions for the way, in which we must conceive towns and cities in the future. I hope that the juxtaposition of these graphically beautiful, aerial photographs and specific knowledge about the way we manage the Earth's resources can stimulate thought about how each and every one of us is a vital component in the overall pattern."

For some time now, Google Earth has proved its worth as a new democratic tool for viewing, and learning about our planet. But the really interesting question is: can a technological resource such as Google Earth provide us with new insights about the world we live in and maybe even help us change it? The exhibition, *Mind the Earth* will tackle this question with its combination of texts and selected photos from Google Earth.

Mind the Earth is on show from 20 November to 11 January 2015 at the Danish Architecture Centre, Strandgade 27B, 1401 København K, Denmark. Free entry to the exhibition. Opening at 20 November; 4 pm. www.dac.dk

Packaging against starvation

Every seventh person in the world suffers from malnutrition. At the same time, we in the Western World throw away huge quantities of food.

Save Food, the initiative supported by UNFAO (United Nations Food and Agriculture Organization) and UNEP (United Nations Environment Programme), will be introduced at Scanpack at the Swedish Exhibition & Congress Centre, Gothenburg. The thinking is simple – better packaging can help to reduce world starvation.

Save Food, a combined exhibition and conference, will receive its Scandinavian premiere at Scanpack, the largest packaging fair in Scandinavia, to be held at the Swedish Exhibition & Congress Centre in Gothenburg in October 2015. The initiative comes from Interpack in Düsseldorf, the world's largest packaging exhibition, in collaboration with UNFAO and UNEP. At the time of writing some 200 industrial companies have been quick off the mark to join the project.

Anna-Lena Friberg, Exhibition Manager for Scanpack, welcomes the Save Food initiative.

"We're extremely pleased to be able to include this kind of sustainability issue in our agenda. Something that is, in the highest degree, about the survival of humanity. It's an issue that affects everyone, both locally and globally," she says.

According to UNFAO, almost a billion people suffer from malnutrition or starvation. While we, in the rich part of the world, throw away 25 per cent of all the food we buy, i.e. the equivalent of every fourth bag of groceries we buy ends up in the garbage. All this wasted food could feed the hungry people of the world three times over. In fact, just half of America's wasted food, for example, would be enough to feed all the starving people on earth. The problem is how can we achieve this? Part of the answer lies in better packaging.



Elisabeth Borch, head of microbiology and process hygiene at SIK, the Swedish Institute for Food and Biotechnology, is one of the people who can see the possibilities. "Better packaging, combined with improved process hygiene, would definitely increase the opportunities for feeding the world," she says.

"All solutions that preserve, and inhibit the processes that break down the food, create greater possibilities to reduce waste".

The activities of microorganisms determine how long chilled foods stay viable.

"Low temperatures reduce the growth rate of microorganisms. And the packaging can make a significant contribution to the life length of the food," says Elisabeth Borch.

"The principle is that the less oxygen and the more carbon dioxide in the pack, the slower the growth of microorganisms. By modifying the atmosphere, i.e. changing from ordinary air to carbon dioxide in the packaging, you also change the microflora.

In this way you also avoid fast-growing bacteria, which form substances that smell very bad and break down food in a few days. While a modified atmosphere favours lactic acid bacteria that grow much slower."

The life length of the food increases. And the difference is dramatic, according to Elisabeth Borch.

"A piece of meat that keeps for three days in an ordinary pack, could well keep for three weeks in a modified atmosphere package without oxygen. The ideal is to retain the modified atmosphere even after opening. For example, by using a valve system instead of breaking open the package. The bag-in-box system used for wines is a good example. The same method could be used for virtually all liquid products. It would give milk, juice and similar products a considerably longer shelf life".

Greatly increased shelf life offers greater leeway for preventing food wastage. In addition, logistics are simplified, as are the possibilities to actually get the food to starving people around the world. Improved processing and packaging capacity would also be of benefit to food production in the Third World, where much of what is now wasted could be saved.

According to UNFAO some 45 per cent of fruit and vegetables are lost during storage and transport. Reducing this so-called shrinkage would mean that farmland, water and energy could be used more efficiently, while CO2 emissions would be reduced.

Scanpack is northern Europe's largest meeting place for the packaging industry. The next fair takes place 20-23 October 2015 at the Swedish Exhibition & Congress Centre in Gothenburg.

For more information see: www.scanpack.se

Does Creativity Matter to Business?

Results of new study by Adobe shows that companies who embrace creativity outperform their peers in revenue, market share and competitive leadership.


The Creative Dividend survey shows that what makes a company succeed - the ability to foster innovation; develop exceptional talent and leadership; and a high degree of brand recognition - is influenced by its creative perspective, practices and culture. But does creativity also impact the bottom line, and do companies experience more business success because they foster creativity?

Through this research, Adobe concluded that creativity is essential to current and future business success. Key findings include:

- Companies that foster creativity achieve exceptional revenue growth than peers.
- More creative companies enjoy greater market share and competitive leadership. Creative companies are more likely to report a commanding market leadership position with a higher market share.
- Despite the perceived benefits of creativity, 61 percent of companies do not see their companies as creative.
- Creative companies win recognition as a best place to work.

The study surveyed senior managers from more than 300 large global companies across a diverse set of industries to understand how creativity impacts business results.

Decision-makers from large enterprises in the U.S., U.K., France, Australia/New Zealand, Korea, Japan and Germany who influence creative software purchases were interviewed.

A man in a dark jacket is playing a white electric guitar. The scene is lit with dramatic red and orange light, creating a high-contrast, moody atmosphere. The guitar is a Fender Custom Shop model, featuring a white body, a dark fretboard, and a bridge pickup. The man's face is partially visible in profile, looking down at the instrument. The text "Klaxons Rock With 3D Printed Guitars" is overlaid on the left side of the image.

Klaxons Rock With 3D Printed Guitars



For the first time, 3D printed guitars are on the road as part of the Klaxons tour.

The UK indie rock band made a tongue-in-cheek announcement last June that their next tour would be played entirely on 3D printed instruments, but their fantasy has been turned at least partially into reality with the help of 3D-printed guitar company Customuse and 3D printing experts from the University of Sheffield.

The band's announcement in June was made not long after University of Sheffield graduates Mahdi Hosseini, Sophie Findlay and Justas Cernas set up their new company, Customuse to design and create custom 3D-printed guitars. Mahdi came up with the idea after realising that his dream of a personalised guitar was financially out of his reach – unless he could get one printed.

As a Sheffield student, Mahdi was lucky to have on hand Professor Neil Hopkinson, who is not

only a renowned expert on 3D printing but also plays electric bass guitar. Professor Hopkinson had already supervised an undergraduate project to design and print a guitar and so was well-placed to provide Customuse with technical advice.

Customuse used guitars printed at the University of Sheffield to showcase the concept to potential investors and clients in the run-up to their crowdfunding campaign, which will be launched in December. Klaxons then selected the company to produce one-of-a-kind, custom lead and bass guitars for the band's 3D printed tour, with each instrument personalised with the band's own insignia.

Professor Neil Hopkinson said: "When Klaxons announced their tour would be 3D printed, they didn't seem to really believe it could happen, but for guitars at least it's a very achievable goal. 3D



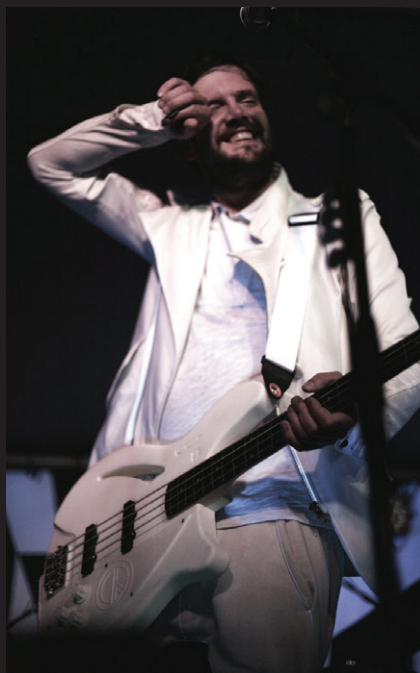
printing is the ideal technology to create personalised instruments of this kind, as it allows you to have an intricate design with a lightweight body while retaining the necessary strength to ensure the guitar will work well."

Mahdi Hosseini said: "When we set up Customuse just a few months ago, we never imagined two of our guitars would be on the road with a band like Klaxons so soon. But having a guitar made to your individual design isn't just for rock stars. With 3D printing, amazing designs can be created while the price tag remains realistic. After playing the guitars for the first time, Jamie Reynolds, bassist for Klaxons, said he was "absolutely blown away".

Bandmate and guitarist Simon Taylor-Davies compared them to the boundary-pushing guitars of the 80s, remarking that "3D printed guitars are about as magical as it gets".

www.customu.se www.sheffield.ac.uk

Photo credits: University of Sheffield/BACKSTAGE.UK



Cities Unlocked Through Sound

Cities Unlocked, a partnership of Future Cities, Microsoft and Guide Dogs, recently announced the results of the first phase of an important project to revolutionise how people with sight loss, and the sighted, experience the urban landscape.

Based on in depth research and ground breaking technology, Cities Unlocked has developed a new way to empower people with sight loss to independently and spontaneously explore their city and surroundings with confidence.

The culmination of months of in depth field testing and research sees the partnership unveil a revolutionary new application of 3D sound; the Microsoft 3D audio technology. It takes the form of a smart headset, built in partnership with AfterShokz, paired with a Windows Phone handset. Cloud based location and navigation data works with a network of information beacons placed in urban locations to create a personalised 3D-soundscape transmitted through the wearers jaw bone. This aids orientation, navigation and provides enhanced contextual information such as shops, points of interest, and additional journey details. One of the long term ambitions of the programme is the hope that organisations and local authorities across the UK will come on board and help make their services more accessible for people living with sight loss.

Peter Madden, CEO, Future Cities Catapult said: "Getting around the city can be stressful for all of us. Think how much worse this is if you suffer sight loss. This kind of technology can really help the visually impaired, and it could also make our cities much more accessible for everyone. The UK can be a world leader in using technology and data to make cities better. This will not only improve quality of life for those of us that live in cities – it's also an enormous business opportunity.

This collaboration shows just what we can do if we get the right mix of people together; really work to

understand people's needs, and then harness the very latest technology to find answers."

With two million people in the UK already living with sight loss and two hundred and eighty five million visually impaired people around the world, the potential impact of this kind of project is huge. Getting around cities is a nerve wracking experience for too many people, especially those living with sight loss.

Mobility is also key to a number of socioeconomic factors including, employment, health and productivity. The ability to travel independently, or not, can significantly affect a person's ability to go to school, engage in sport or get to and from social activities. This can have a knock-on impact on their ability to gain a job, and then easily travel to and from it. With unemployment amongst people living with sight loss currently sitting at 67% worldwide, increased mobility could help get more people living with sight loss into employment.

The Cities Unlocked programme sought to bring people with sight loss together with researchers, designers and technology providers to identify current urban challenges and develop new approaches to give people a greater level of freedom. Through experience and research of niche, complex challenges facing those living with sight loss, the programme has developed both an informed design process and a platform that has huge potential for society at large, not just those living with sight loss.

To view the Cities Unlocked video please visit www.citiesunlocked.org.uk

Sony World Photography Awards

The Sony World Photography Awards along with Sony UK, recently launched a competition to discover UK's best photographer.

The UK National Award is open to photographers of all abilities from the UK.

Entries are free via www.worldphoto.org and photographers can enter any of ten categories. This special award offers an opportunity for budding photographers to have their work seen globally and be recognised alongside the world's leading photographers.

The judges, including Nigel Atherton, Editor in Chief at Amateur Photographer, will uncover and honour the best single image by a photographer from the United Kingdom from across these categories. The winner of the UK National Award will be announced on 18 March 2015.

The winning photographer will receive the latest photographic equipment from Sony, while two further photographers will receive runners-up prizes.

All three photographers will have their work displayed alongside professional photographers from around the globe as part of the 2015 Sony World Photography Awards Exhibition held in London from 24 April to 10 May 2015 and showcased online at www.worldphoto.org.

Each year the Sony World Photography Awards celebrates the very best international contemporary photography. The awards include: 15 Professional categories for serious photographers; 10 Open categories for enthusiasts; the Student Focus competition for higher education photography students aged 18-28, and a Youth Competition for photographers under 20. The winner of the UK National Award will be chosen from entries to the Open competition of the

2015 Sony World Photography Awards taken by UK nationals.

The Open competition includes ten categories: Architecture, Arts & Culture, Enhanced, Low-light, Nature & Wildlife, Panoramic, People, Smile, Split second and Travel.

The competition will close on 5 January 2015. Entries will firstly be judged by WPO's pre-selection committee and a winner will be decided by a judging panel including Nigel Atherton, Editor in Chief at Amateur Photographer and Astrid Merget, Creative Director of the World Photography Organisation.

Scott Gray, Managing Director of the World Photography Organisation comments, "The Sony World Photography Awards are committed to engaging with and supporting talented photographers from around the globe.

It is for this reason that we are thrilled to be able to work closely with Sony's UK office to identify the local photographers that are producing great work and pushing their own creative boundaries, so that we can raise their profile across the globe and provide inspiration to other budding UK photographers."

Yann Salmon-Legagneur, Head of Strategic Marketing, Digital Imaging, Sony Europe comments: "The National Awards are a great vehicle to recognise talent on a regional basis and it's extremely interesting to see the different styles emanating from individual countries. We want to support these national talents and provide them with the best cameras and lenses so that they can focus on the creative subjects in front of them."

Josef Albers – first solo exhibition in Norway

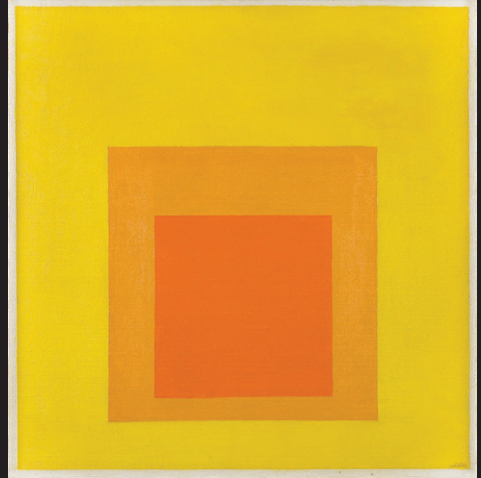
Following the exhibition *Human Space Machine: Stage Experiments* at the Bauhaus, Henie Onstad Kunstsenter (HOK) in Norway is featuring the work of Josef Albers, one of the most influential Bauhaus artists.

Josef Albers: *Minimal Means, Maximum Effect* is the first solo exhibition in Norway of German-born artist and educator Josef Albers (1888-1976). Known primarily as an abstract painter, color theorist and art lecturer, Josef Albers was also a gifted designer, photographer, typographer, graphic artist and poet.

The exhibition at Henie Onstad Kunstsenter presents a number of Albers's most important works. Spanning Albers' production over sixty years, the works on view highlight the dexterity of Albers' practice and not least his commitment to creating complex perceptual and spatial experiences through deceptively simple compositions of colors and lines. The range of works presented in the exhibition comprises design objects, glass works and photographs from his period at the influential design school the Bauhaus in the 1920s, to his painting and graphic works produced during his time in America, to which he immigrated in 1933 following Hitler's rise to power and the resulting closure of the Bauhaus.

"The exhibition provides an important insight into an artist, who has influenced an entire generation of American and European painters. Through his methodical investigation of colour he has been significant for Norwegian painters such as Irma Salo Jæger, and his theories are still influential in art education in Norway," says Tone Hansen, director at Henie Onstad Kunstsenter.

Josef Albers (1888, Germany – 1976, USA) is one of the most influential artists and educators of the twentieth century. Albers arrived at the Bauhaus in Weimar in 1920 as a student, and became a teacher on the school's foundation course in



1923. At the Bauhaus, Albers met the artist Anni Fleischmann, and they married in 1925. That same year, Albers was made a Bauhaus professor and moved with the school to Dessau. When the Nazis closed the school in 1933, Albers and his wife left Germany for the US, and Albers took up a teaching post at the newly established Black Mountain College in North Carolina. In 1950, the couple moved to New Haven, where they would remain for the rest of their lives, and Albers became head of the department of design at Yale University. In 1963, he published his now famous book *Interaction of Color*. Since 1971, the Josef and Anni Albers Foundation has managed the two artists' estate.

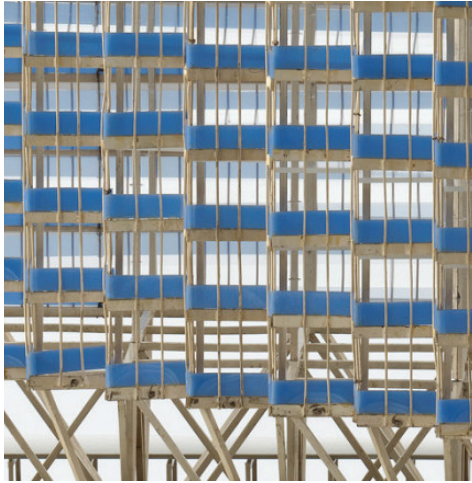
The exhibition is open to the public through to 14 December 2014 at Henie Onstad Kunstsenter.

The exhibition has been curated by HOK in collaboration with the Josef and Anni Albers Foundation in Bethany, CT and the Fundación Juan March in Madrid. The publication *Josef Albers: No tricks, no twinkling of the eyes* that accompanies the exhibition has been produced by HOK and is published by Walther König Verlag. Find out more at www.hok.no

BUILDING IDEAS: New Permanent Architecture Exhibition

How have architectural theories evolved over the past two hundred years?

And how have the methods and styles used by architects influenced and changed our architectural culture and history?



These questions form the basis of Norway's National Museum very first permanent Architecture exhibition based on the museum's own collection, set to open on 19 September.

The exhibition "BUILDING IDEAS: From the Architecture Collection, 1830 to the Present" displays a selection of architectural ideas from the 1830s until today. The material has been culled from the National Museum's collection, which consists of several hundred thousand drawings and objects. Some of the works on display are part of Norway's built landscape, while others never left the architects' drawing boards.

Begin with ideas

With contributions from such major architects as Henrik Bull, Sverre Fehn, Harald Hals, Jan & Jon, Arne Korsmo, Magnus Poulsson, Snøhetta, and

Erling Viksjø, the new permanent exhibition at the National Museum explores the connections between architectural ideas and architecture in its realized, built form.

"Architecture begins with ideas," notes exhibition curator Jérémie McGowan. "It's about being able to envision possibilities, work out creative solutions, and visualize everything from a tiny detail to an entire city."

The exhibition deals with this aspect of architecture and reveals the processes that underlay various architectural ideas, some realized and some not."

Creating new connections

Architectural drawings from the past two hundred years are being shown on mobile display units along the walls, units that the audience can shift around to create new historical and stylistic connections.

Models will be displayed on work tables, where visitors are invited to play around with some of the tools used by the architects themselves, such as sketchbooks, drawing machines, and building blocks for modelling.

An "idea bank" from the 1900s lives on. Architects find inspiration from the world around them, and inspiring pictures and references are collected over time to become an architect's personal "idea bank".

One of the exhibition's highlights is one such idea bank – or rather, idea chest – from the Norwegian architectural firm Bjercke & Eliassen (1914–1960).

The chest contains over 1,600 postcards, prints, and photographs from Norway, Scandinavia,

and Europe that were either collected by the architects themselves or sent to them by friends and colleagues.

The chest is part of an interactive installation where the public's pictures, shared via Instagram, are shown together with objects from the chest. The goal is for the public's photographs to cast the historical material in a new light and help the chest to live on.

Visionary city model

A key element of the exhibition is a 34 m2 city model. In 1923 work began on a large plaster cast model of Oslo, led by the architect and city planner Harald Hals.

The model was completed in 1930, but was revised several times until 1940. One part fact and one part fiction, the model is a shifting collage that merges fragments of an existing, historical city with suggestions for future streets, buildings, and neighbourhoods.

Hals's model will be on display in the Ulltveit-Moe Pavilion throughout the remainder of 2014.

Wide ranging programme of events planned

The exhibition features a wide-ranging programme of events, including the Hals's City Model series, where several well-known urban planning experts invite the public along on guided tours focusing on Hals's Oslo model.

The museum has also planned a number of family tours followed by exciting, kid-friendly activities in the studio.

The focus here is also on urban planning, based on the special "City Planners" programme developed by the architectural firm Brendeland & Kristoffersen in collaboration with the National Museum.



Street Artist WD (War Department) has recently completed a test print for 200 Digital.

The artist, whose Posting Sentries Project has captured the imagination of many people across the UK, has created a new piece which shortly be available through the 200 Digital shop.

The prints, which are limited to only 10 in total, are each truly unique. To achieve this WD has selected to print onto covers of "War Illustrated" a weekly British publication that ran throughout WW2. Each cover has been mounted onto a stiff card stock to prevent the paper from becoming unstable due to its age.

Once mounted the paper is then muted by way of spray paint applied sparingly by the artist to allow the printed material to appear through the spaces in the final screen printed design. By choosing to print on to such material, the prints will not only be unique but each will have a direct connection to the era.

Profits made from the sale of the prints will assist WD in expanding his project across more of the UK. You can find out more about WD at www.war-department.com

Silk Pearce strengthens Favini branding



Design-led communications consultancy Silk Pearce, has refreshed Favini's brand identity to reflect the Italian paper company's strength and position in developing textures and speciality surfaces for many of the world's leading luxury and fashion brands.

The new and more integrated look was re-launched recently at Luxe Pack Monaco and includes 20 new swatches for paper ranges, brochure cover designs, catalogues, a new website and social media skins, as well as the exhibition booth itself. Favini has two core offers: the design and creation of surface textures for eco-leathers and synthetic materials for use in industries such as fashion, luxury goods and sportswear; and innovative papers for high-end print and packaging.

"Favini's high impact and more vibrant look has been designed by Silk Pearce to more accurately reflect the breadth and depth of our offer for lifestyle and luxury brands. Our rebranded materials are designed to appeal to fashion and product designers, graphic artists and stylists who share our passion and flair for design and are looking to use the very latest textures and finishes to deliver new customer experiences," said Favini CEO Andrea Nappa.

Silk Pearce was first appointed by Favini in 2008 and has worked on multiple branding and design projects including helping to design Crush, a new range of eco-friendly creative papers. Crush was launched at Luxe Pack Monaco two years ago and immediately secured the event's annual In Green trophy as an innovative and environmentally-friendly new material for luxury packaging applications.

Heartfelt debut solo album from Tim Wheeler

Tim Wheeler of the band Ash has recorded a heartfelt debut solo album in response to the loss of his father, George, who lived with dementia.

During the course of the 11 songs which make up 'Lost Domain', Tim charts the progression of his father's condition, battles to come to terms with his death and celebrates the strength of his family. Tim will donate a percentage of the proceeds from the sales of 'Lost Domain' to Alzheimer's Society. He is encouraging people to find out more about dementia and the small ways they can help by joining the Dementia Friends programme – the nation's biggest ever initiative to change people's perceptions of dementia.

The Ash frontman, who was behind a string of 90s chart hits including 'Girl from Mars', 'Oh Yeah' and 'Shining Light' has been supporting Alzheimer's Society's Dementia Friends initiative since May this year. Tim co-produced the music for the Dementia Friends TV advertisement which features a host of celebrities including Lilly Allen and Coldplay's Chris Martin singing along to the Beatles classic 'I get by with a little help from my friends'.

Tim says he hopes 'Lost Domain' will do more to raise awareness about dementia. He said: 'I started writing the songs for the album during the time when my father was first in hospital and his dementia was progressing. I came home one day from visiting him and I began to write the song 'Medicine' as I was trying to understand what I was seeing, the experience I was going through and what my dad was going through. It was a really hard time but the closeness within my family made it a powerful bonding time as well.

'After losing my father to dementia, I felt the need to personally do something to fight the condition. My friend Neil Hannon from The Divine Comedy's



father also has Alzheimer's so we put on a concert in Belfast in November 2011 with The Divine Comedy, The Undertones and Ash to raise funds and awareness for the Alzheimer's Society.

'Since then I've had close links with Alzheimer's Society and this year am involved with their Dementia Friends campaign. I'm proud to be a Dementia Friend and continue raising more awareness with the album Lost Domain.'

Alzheimer's Society's Chief Executive, Jeremy Hughes said: 'It is great to have an artist as talented as Tim raising awareness of dementia through his music. The album touches on the huge range of emotions people often go through when a person close to them has dementia and seems a fitting tribute to a man who clearly meant so much to him. Dementia touches the lives of millions of people across the UK but through the Dementia Friends programme we are able to tackle the stigma and lack of understanding that means many people with the condition experience loneliness and social exclusion.'

Tim is supporting Alzheimer's Society's Dementia Friends programme. Dementia Friends is a joint initiative with Public Health England funded by the Cabinet Office and Department of Health which helps people to understand a bit more about dementia and the little ways they can help. Find out more at www.dementiafriends.org.uk

Gill Sans

A Tainted Typeface?

Sean Makin of twohundredby200 reflects on a discovery that left made him reconsider the life of a icon of type design...

I have long been an admirer of the Gill Sans typeface and have often spoken of it's form and elegance to designers and students alike.

The typeface is used throughout our printed material and our magazine and we even have several full sets of metal type in numerous point sizes and weights for use with our vintage Adana letterpress.

It surrounds us every day but recently I have begun to doubt if I should indeed be championing this type icon from the 30's quite so often as I do. The reason for this lies with revelations made in a book I was recently given by a fellow designer:

The book in question is "Eric Gill" written by Fiona MacCarthy and it is a biography of the sculptor / typographer which, when first published in 1989, caused quite a stir in the global creative community.

Within the work, the author brings to light Gill's peculiar thoughts, desires and fascinations alongside admissions of incest, child abuse and acts of bestiality. Evidence of these horrifying acts come directly from Gill's own personal diaries and, if they are to be believed, the artist was a very twisted and deranged human being indeed.

The public face of Eric Gill is somewhat of a polar opposite to his darkened side. Gill was a very gifted and internationally celebrated sculptor as well as being an excellent type designer with Gill Sans, Joanna and Perpetua being perhaps three of his better known designs.

Eric was not the only typographer in the family with his lesser famous brother, MacDonald Gill, being the designer of the standard lettering used on the headstones and war memorials commissioned by the Imperial War Graves Commission.

Throughout the world Gill Sans is used by charities, cities, car manufacturers, software companies and governments all of who are taking advantage of it's clarity and simplicity to achieve their goals.

The typeface was used to great effect on the exterior of the BBC's Broadcasting House when it was built in 1932 and, since 1997, has been used in the current corporate identity of the organisation. Even the legendary and iconic Flying Scotsman sported a name

plate hand painted by the man himself in this equally iconic lettering style. Not many typefaces have been able to achieve this level of popularity and maintain it over such a length of time.

Tainted?

My quandary and the focus of this post is this... Given that the work of several convicted celebrities is currently being erased from the public memory for similar crimes, should we as designers be doing the same with the work of Eric Gill?

There are many people out there who say that we should and some have even been moved to petition the BBC and the like to drop the typeface from their corporate identity. Others say that type outlets should remove all of Gill's typefaces from sale. There are calls for his sculptures to be removed from public view and I recently heard from one letterpress hobbyist being

asked to stop using it when producing invitations for his local theatre group.

However, there have been many authors, artists, poets, musicians... ok let's just say creatives, whose lives were darkened by their misdeeds but their work is still celebrated throughout the world. A good example of this is Roman Polanski who has been praised and awarded over several decades for his movie direction despite being a sex offender on the run from justice.

This is a man who should be sharing a cell with Mr Harris but is free to carry on creating publicly viewable work without massive outcry. It seems that society is happy to bury it's head in the sand when it comes to the darker side of Polanski and leave his crime as simply a small mention on wikipedia.

Eric Gill has enjoyed the same status for decades and, although the 1989 biography

cast a great shadow over the man himself, his work continues to be applauded by critics and artists alike and, if I hadn't read the book myself, I suppose I would still be talking about the wonders of Gill Sans. Now I know of the man behind the work, what stance should I be taking when it comes to his work?

Celebrate or shun?

After discovering the darker side of Eric Gill I found myself quite sickened and as such the typeface has lost some of its sheen. However, I do believe that artistic work should be judged on its own merits and separate from that of its creator.

Not everyone can separate the art and the artist, and I respect those of us who stand by the fact that they can't ignore the crimes of the artist. But, after much soul searching, I feel that I won't be joining these objectors of Gill's work in demanding some form of action.

Gill's work has influenced so many aspects of creativity both in the world of art and throughout the design community. I feel his work does deserve to continue to exist and used in the manner it was originally intended.

We will still use the typeface within the studio and I will still enjoy hand setting the type for our letterpress but I think that I no longer will be waxing lyrical about Gill Sans being the perfect font quite as often as I once did.

Reference Source: "Eric Gill" written by Fiona MacCarthy, ISBN 0-571-13754-7

Bluemarlin design

Square Mile London Dry Gin

International branding agency bluemarlin has designed bottle graphics for the City of London Gin Distillery's (COLD) newest product, Square Mile.

COLD opened in 2012 marking the return of gin distilling to the City of London after an absence of nearly two hundred years.

The recent resurgence of gin coupled with the spirit's strong British heritage inspired entrepreneur Jonathan Clark's purchase of two large copper stills for his cocktail bar in the heart of the London's financial district. Having received such positive reaction to his first product 'City of London Dry Gin', the master distiller saw an opportunity to add a new, super premium gin to his portfolio.

The design capitalises on the distillery's location within the city known as the Square Mile. London's sprawling streets are screen printed directly on the round bottle reflecting both the premium and historic aspects of brand's personality.

The transparent silhouette of the Square Mile area is the focal point of the design and works as a holding shape for the word mark. To convey the craftsmanship of the gin, a minimalistic interpretation of a still is hidden within the brand's double entendre strapline, 'Serve COLD'.

The design is then finished with hints of red from the City of London crest and the distiller's signature that break up the monochrome palette while further communicating the superior quality of this distinctly London gin.

www.bluemarlinbd.com





Win a MacBook Pro!

We have joined forces with 200 Digital and RPW to bring you the opportunity to win a 15" MacBook Pro with retina display and to be in with a chance to win this awesome prize you will have to get creative.

We are looking for you to create artwork for a special cover for the twohundredby200 magazine based on the theme of "typeface".

The competition closes on 31st January 2015 and once closed we will then judge which piece of work we think best reflects the theme and we will announce the winner on the 10th of February 2015.

The chosen winner will win the MacBook and also have their cover used on special edition of the twohundredby200 magazine which will be published in the summer of 2015.

The work can be photographic, hand drawn, painted, cut from paper, printed with a letterpress... it is up to you how you render your idea but make sure that it portrays to the theme.

You can enter a maximum of 5 cover designs.

www.twohundredby200.co.uk/win-stuff/

**twohu
ndred
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*200
Digital*

RPW

Who is the ghost?

Like a haunted house,
your brain creaks and
whispers to its shadow friends.
For you: Imagination is colour; splashed
onto numb grey walls.
Just inside your ears is a blue lens.
Looking deep, seeing your
mind, makes for a vision coloured
by its misery. Is the blue
outside you? Or is it already
entrenched into your DNA?
(Another pretty pattern on
another swirl of information)
Do you create to escape misery?
Or get depressed to escape creativity?
Go on then.
Take another pill.
Chemicals trying to equate themselves,
they are poor replacements for ink, for paint.
Yet they are the fuel that ticks towards your
madness or your creations.
They are what the ghosts are made of.

Sarah Gonnet

<http://imaseriousjournalistyouknow.wordpress.com>



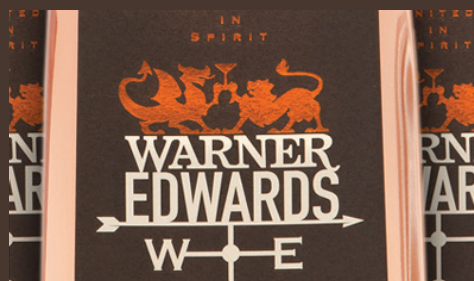
Warner Edwards launch Queen Victoria's Rhubarb Gin, design by blumarlin

blumarlin has designed packaging for the latest addition to the Warner Edwards portfolio, Victoria's Rhubarb Gin. Available for a limited time only, the artisan gin launches this September exclusively at Fortnum & Masons.

The rhubarb, which once grew in the gardens of Buckingham Palace during Queen Victoria's reign, is what makes this gin special. Over the course of the last century the rhubarb plant has found its way to Warner Edwards' Northamptonshire distillery from the royal allotment via the President's official residence in Dublin.

Blumarlin's task was to create a design that told the regal story behind gin while also aligning it with Warner Edwards' existing portfolio.

The design takes inspiration from the Penny Black, the world's first adhesive postal stamp, which features the profile of Queen Victoria as it was first issued in 1840. Using the stamp's black, grey and



white colour palette, the charming design includes a portrait of Her Royal Highness surrounded by the leaves of her rhubarb plant.

"Warner Edwards is one of our favourite brands to work on and its fantastic success constantly inspires us," said blumarlin UK's Managing Director Marshall Ward. "It's really rewarding to see this brand grow and blossom."

Warner Edwards co-founder Tom Warner added: "This gin is a true reflection of what Warner Edwards is all about – British provenance, a great story and top quality ingredients. We still can't believe that we're distilling our gin with royal rhubarb. If it's good enough for Queen Victoria, it's good enough for us!"



Pistrucci's Waterloo Medal
200 years in the making



After a wait of nearly 200 years, the Allied powers who defeated Napoleon at the Battle of Waterloo were recently presented with the original commemorative Waterloo Medal at a ceremony held at Apsley House, official home of the Duke of Wellington.

The commemorative Pistrucci Medal was commissioned only 10 days after the Allied victory over Napoleon in Waterloo by the first Duke of Wellington's brother, Sir William Wellesley Pole, who tasked Pistrucci with its design and production.

It took Pistrucci over 30 years to complete the moulds, known as dies, not only due to the mammoth dimensions of the Medal, which is 139mm in diameter, much larger than any previously created, but also due to the complexity and intricacy of the design itself. The Medal features on one side the four busts of the Allied rulers each wearing a laurel wreath, surrounded by allegorical scenes representing the battle and the peace that

followed. On the reverse the Duke of Wellington and Prince Blücher, the Prussian Field Marshal, are depicted riding their horses into battle, while the Gigantomachy – the Greek mythological battle between the Giants and the gods of Olympia – is featured around the central figures. By the time the dies were completed in 1849 the four Allied sovereigns who were to receive the Medal had all died and it was never struck.

At the event Sir Evelyn Webb-Carter, Chairman of Waterloo 200, also announced that up to 500,000 commemorative Waterloo Campaign Medals, struck in bronze, are to be given free to the UK public as a gift from Waterloo 200, funded by the London Mint Office. These medals



will be available on a first-come-first service via www.200waterloo.co.uk. Waterloo 200 Ltd is an organisation approved and supported by government to oversee the celebration of the 200th anniversary of the Battle of Waterloo."

The battle of Waterloo was a milestone in European history; it ended over 20 years of conflict in Europe and beyond, and impacted many thousands of lives for much of the 19th century by heralding over 50 years of relative peace and stability," said Tim Cooke, Joint Chairman, Director and Trustee of Waterloo 200. "It is fitting that we can finally commemorate the military exploits of the Allied sovereigns by presenting their countries with the Waterloo Medal in the size Pistrucci originally intended – and also to enable so many people across the UK to own their own piece of history."

"We are thrilled to be part of such an amazing initiative," concluded James Deeny, Managing





Director of The London Mint Office. "Telling history through coins and commemorative medals is at the heart of what we do; I can't imagine a better example of this than bringing to life Pistrucci's beautiful and amazingly detailed Waterloo Medal as originally intended by the master engraver."

Worcestershire Medal Service, Medallist to Her Majesty the Queen, produced the medals on behalf of the London Mint Office, ensuring that every detail in Pistrucci's legendary medal was faithfully reproduced. 2015 of the full size silver Pistrucci Medals have been minted, to honour the bicentenary next year, and these will be available for sale at a price of £3,900 each, along with a limited edition of the Medal at the smaller size of 89mm, priced at £297 each.

A percentage of the revenue from all Waterloo medal sales will be donated to Waterloo 200 to fund its activities.



New exhibition series: Rameau's Nephews

Sofie Berntsen and Karl Holmqvist will kick off the new exhibition series Rameau's Nephews at the Museum of Contemporary Art in Norway.

The series will showcase a young Norwegian contemporary artist in dialogue with a conversation partner.

"The dialogue does not necessarily have to happen with another artist," explains exhibition curator Stina Høgvist. "It might just as well be with a collection, a film, or an archive. Each of the exhibitions in the series will therefore differ in form. It is the dialogue with the young Norwegian artists that is the core premise."

In the series' inaugural exhibition, the floor will be given to two artists and "nephews" who have not previously worked together, but who share an interest in how language, text, symmetry, and classification systems can be adapted and instilled with meaning as art.

Sofie Berntsen (b. 1968). Several of Berntsen's new paintings are based on carefully selected art and science books that she managed to unearth in antiquarian bookshops. She uses the covers as canvasses for oil and pastel paintings, where only the small, unpainted areas testify to the true nature of the underlying book.

Karl Holmqvist (b. 1964) employs a wide array of media in his artistic production, including performance, books, posters, installation, and sculpture. Visually, his black-and-white imagery brings to mind the concrete poetry of the 1950s and 1960s, where the poem's typographical arrangement is just as important to the overall experience as its phonetic sound effects and the actual meaning of the words.

Holmqvist has also created several new works for the exhibition. One of these is a collaboration with



the American guitarist, musician, and experimental composer Arto Lindsay (b. 1953). Holmqvist and Lindsay have created twelve new pieces of sound art together, and on 21 January the pair will have a performance at the Museum of Contemporary Art. Sofie Berntsen and Karl Holmqvist both use appropriation as an inclusive strategy. For Berntsen, appropriation can be used to investigate the parallels between how alternative science justifies its existence and how artists demand autonomy for their art. For Holmqvist, borrowed fragments of well-known pop songs or political slogans enable us to ask exactly who it is who is speaking, and thus who is in charge.

Rameau's Nephews continues and expands the museum's series of solo exhibitions of leading



Norwegian contemporary artists, including Matias Faldbakken (2009), Marte Aas (2010), Snorre Ytterstad (2011), Camilla Løv (2012), and Ida Ekblad (2013). During their exhibitions, the artists had the entire ground floor of the museum at their disposal, and we will continue this setup for Rameau's Nephews.

The series' title refers to the French Enlightenment philosopher Denis Diderot's (1713–84) manuscript *Le Neveu de Rameau, ou La Satire seconde* (Rameau's Nephew, or the Second Satire), which was published posthumously. Diderot's at times contradictory satire focuses on the figure of Rameau's nephew and his fictitious conversation with a narrative voice representing philosophy. Diderot portrays Rameau's nephew as an ironic and at times self-contradictory rabble-rouser.

The exhibition will also feature the side project *I'm Your Telephone*, and *I Love You!* Twelve artists or artist pairs who work with text (Sofie Berntsen & Nils Bech, Caroline Bergvall, Lars Mørch Finborud, Marthe Ramm Fortun, Iselin Linstad Hauge, Ebba Moi & Anna Carin Hedberg, Karl Holmqvist, Kristian Skylstad, Vibeke Tandberg, and Arne

Vinnem) have made answering machine messages in both audio and video format.

During the exhibition period, people throughout Norway can call the phone free of charge to listen to art and poetry.

The project is an homage to the American poet and performance artist John Giorno's (b. 1936) piece *Dial-a-Poem* from 1969, which you can listen to at the museum café.

The curator of the exhibition is Stina Høggkvist. The exhibition will be accompanied by a special edition catalogue box that will only be available during the exhibition period.

The artists will be presented in each their own catalogue, which will feature texts from among others curator Stina Høggkvist, artist and writer Henrik Plenge Jakobsen, and art critic and editor Line Ulekleiv. Rameau's Nephews.

Sofie Berntsen and Karl Holmqvist is on display at the Museum of Contemporary Art from 7 November 2014 to 8 March 2015.

The love of geeks

Your back, a white expanse of skin,
a beach only if the cool sand was
pockmarked by red acne-jellyfish.

I control your sweat like,
paint on my easel. Swathes and lines,
and increments. A moving machine,
a pump of living bodies.

I can feel your sperm swimming,
up inside me. Tentacles that
reach out from your tiny jellyfish markings.

Your face is red, with bleached reverse
shadows under your eyes. Your lips are
pale too. They utter a death rattle, that
isn't a death rattle. It's a life rattle.

A toy to play with.
A warm draft turned cold against
my frying skin.

Sarah Gonnet

<http://imaseriousjournalistyouknow.wordpress.com>



CALICO SKIES

200 Digital recently started to stock stunning jewellery created by Calico Skies.
Find out more about the designer behind these wonderful creations.



Michelle Hird is the creative talent behind Calico Skies. She is an illustrator; designer; photographer; painter; pyrographist, creative inventor and big dreamer. Calico Skies is the product of her flourishing and colourful design career:

Inspiration

Growing up in the 80's on the outskirts of Liverpool, Michelle has always listened to the likes of Simon & Garfunkel, Squeeze, Johnny Cash, Queen, Daryl Hall and John Oates, David Bowie and of course, The Beatles.

Why Calico Skies?

'Calico Skies' comes directly from the sixth song on Paul McCartney's 1997 "Flaming Pie" album. It is such a simple and alluring song that seemed perfect as a name to encompass what she stands for as a business. Calico Skies aims to create products that are not commonplace and conventional, but unexpectedly personal and sentimental. Calico Skies' products make perfect gifts as they are created by us but designed by you. Dedicated in providing you with the opportunity to express yourself through customisation.

Background

Graduating with a BA(Hons) in Multimedia Arts from Liverpool John Moores University at 68 Hope Street (where John Lennon was also a student), she went into the creative industry straight away. Firstly, working for two years in the Graphic and Web Design sector for an E-commerce company called TheHut.com.

After a brief freelancing venture living in Las Vegas for 3 months she returned to another E-commerce company called Bee.com where she maintained the online store by offering design and production of graphics.

Michelle went on to design the Bee.com entertainment stores in Manchester, Bury, Blackburn and Birkenhead.

Returning back to Liverpool for two years, she worked at a small Marketing and Creative Agency called Studiowide, building on her ever increasing portfolio. However, after a crazy Hen Do in Benidorm she met the man of her dreams and they moved in together in Essex.

What now?

Currently, Michelle is working as a Designer and Illustrator in London for a Creative Customer Communications Agency called August Media. Calico Skies is her after work hours' business where she doodles, designs and engraves and is forever-more coming up with new ideas!

You can browse through and buy Michelle's fantastic jewellery from the 200 Digital online shop over at www.200digital.com

Email: hello@calicoskies.co.uk

Website: www.calicoskies.co.uk

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

Instagram: [hello_calico_skies](https://www.instagram.com/hello_calico_skies)

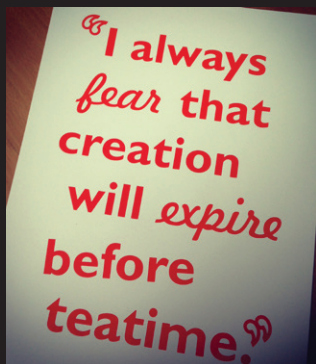




Screenprinted Goodness

200 Digital is your one-stop shop for limited edition screen printed art, rare and contemporary art posters, vector clipart, hand-created collectable art prints by some of the UK's best artists, creatives, designers, hand-letterers, illustrators, painters, printmakers and street artists.

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200 Digital's aim is to provide the very best in limited edition art.

www.200digital.com

The background of the entire page is a textured, cracked, light beige surface, resembling old paper or stone. Overlaid on this are several solid purple circles of varying sizes. The word "exposure" is written in a white, lowercase, sans-serif font, positioned in the upper left quadrant, partially overlapping one of the purple circles.

exposure

Showcasing creative
talent.

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

Be it graphic design, illustration, architecture,
painting, product design or video art, we will
feature you work in this section of the magazine
for all across the globe to see.

Please visit our website for details on
how to submit your work

www.twohundredby200.co.uk

Madame Bizarre (Patricia González)

Illustrator

Spain

<http://madamebizarre.tumblr.com>

I'm a versatile Illustrator & Graphic Designer with experience in print design, traditional and digital illustration, hand-drawn works and graphic artwork. I have also a sound background in T-shirts designs.

I've been working for the last 9 years in studios and as a professional freelance. I define myself as an imaginative and creative person who is willing to work in interesting and awesome projects where I can improve my skills, grow as a graphic artist and able to go out from my comfort zone. Currently I'm learning how to sculpt in 3D using ZBrush. I must say I love it!.



Madame Bizare 14

Haydn Symons

Illustrator

Hampshire, UK
www.haydnsymons.com

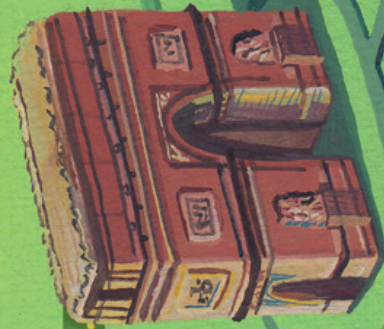
Haydn Symons is an Illustrator & Designer from Hampshire, in the United Kingdom.

He works within many fields of illustration and design, including that of editorial, book cover, publication, poster, typography and animation.

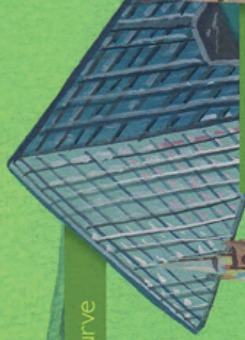
He incorporates both traditional and contemporary elements to form eye catching illustrations. Within his studio you can see Haydn painting, sketching, and constantly practising his craft.

Away from commissioned work, you can find him constantly experimenting within his many sketchbooks to find new ways of working, and also surfing whenever he gets the chance!

Paris



Arc de Triomphe



Louvre



Notre Dame



Eiffel Tower



Les Invalides



Luxembourg Palace

Steven Lynch

Designer/ Illustrator

UK

www.behance.net/mrsly87

I am a designer / Illustrator from Liverpool. I am mainly self taught. I have a huge passion for designing and I am constantly inspired to progress.



Vida Iglicar

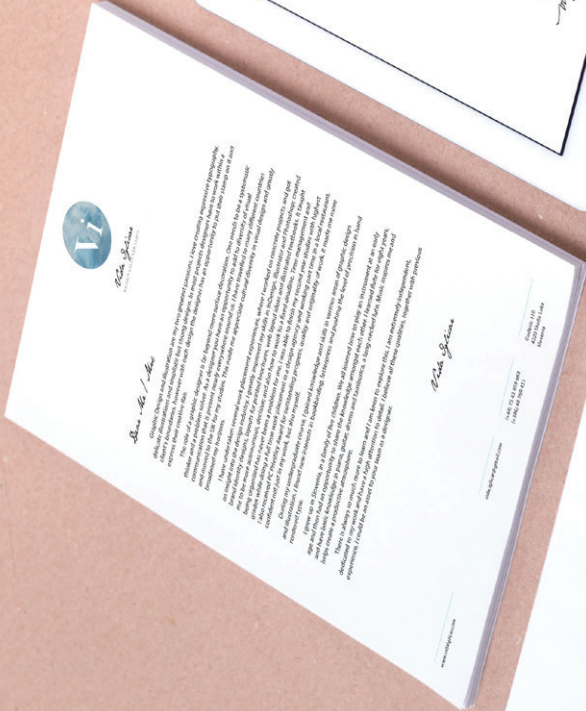
Graphic Designer & Illustrator

Slovenia & UK
www.vidaiglicar.com

I am an award winning, passionate and creative recent graphic design & illustration graduate. I studied at De Montfort University, UK but come from and am currently living in beautiful Slovenia. I am a big fan of lettering and illustration and everything related to design.

Currently working freelance and as a designer at Slovenian advertising agency Pristop. In spring 2014, I did an internship at Bulb Studio, digital design agency. In summer 2013, I did an internship at a graphic design agency Designeering in Leicester, UK. I previously illustrated books for school and pre-school children for Slovenian publishing company Grafenauer.

I graduated with First Class Honours degree this spring. In my third year of studies, I was awarded as the best student on the course. I also received Bulb Award and won a branding and promotional competition brief for EA Digital - leading UK print supplier. In my second year of studying, I received PC Priestley Award on the basis of originality and progress of my work. Before undergraduate course, I finished Foundation in Art and Design in 2011 and was awarded with distinction and received Jo Moore Award for outstanding performance in art and design.



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