



# 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](mailto:info@twohundredby200.co.uk) or call us on +44 (0)1383 417667.

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## Issue 5... creativity exposed

Hello from chilly Scotland and welcome  
to issue 5 of twohundredby200 creative  
magazine, packed with the very best work  
and the latest creative news from around  
the globe.



Sean Makin - Editor

Over the past few months we have been working with a number  
of funding bodies with a view to expanding the reach of the  
magazines activities.

So what are we planning?

We are going to be launching a new spin-off website which will  
be dedicated to promoting new talent and events across the  
creative community. This new project will start to take shape in  
the early part of 2013 and we will be blogging on its progress as  
we go.

Another project we are currently working on is a online shop.  
The shop will be an outlet for artists to sell their work without  
the need for them to handle the sales side of things themselves.

To start things off we have been working with the talented urban  
artist WD (featured in issue 4) to produce a range of hand  
printed artwork and clothing. A percentage of the money raised  
from each sale will be donated to the various charities that we as  
twohundredby200 support. Look out for the announcement of  
the shop launch on twitter and facebook.

Enjoy this issue.

Cheers

Sean Makin  
Editor

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Free to download from iTunes or [www.ministerofchance.com](http://www.ministerofchance.com)

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## Attracting and engaging young UK talent

The Skills Show at the NEC Birmingham has introduced thousands of young people, parents, guardians, teachers, employers and industry leaders to the possibilities of vocational training.

The new show has built on the phenomenal success of WorldSkills London 2011, the international event hosted by the capital that attracted over 200,000 visitors. London brand communications consultancy Purpose has provided the brand strategy and experiential identity design for both events.

The challenge for Purpose has been to make the visual assets of The Skills Show enticing and engaging for 14-18 year olds yet at the same time credible for the adult stakeholders.

The combined breadth of communication channels to reach these audiences has resulted in hundreds of different applications, from pre-show digital and printed marketing collateral, advertising and ticketing to on-site information graphics, signage, wayfinding, leaflets, maps and stage sets.

### The Approach

Responsible for overall creative direction, Purpose was charged with delivering an exciting and unforgettable branded experience for young people often disillusioned with academic learning.

The aim was to create a buzz about skills-based careers and to change perceptions. The branding had to communicate a sense of scale - delivering the 'wow factor' of the show - and at the same time make the different elements accessible.



Central to the design solution is an eye-catching ribbon motif. The branding device is a visual development of multi-coloured blocks designed by Purpose as the vibrant and dynamic graphic for WorldSkills UK last year. The ribbon gives the new scheme unlimited flexibility and added functionality.

Not only can it be animated, it can physically wrap around elements and can carry messaging. Vinyl pathways, signage totems, website content, printed maps, banners, section graphics and stage sets are just some of the applications that add to the cohesive impact of the brand experience.

Variants on the coloured ribbons delineate different interest areas within the three vast halls of the NEC. 'Showcase', for example, is an area where young tradespeople, schools and colleges from around the country demonstrate their skills. It is identified by sprayed ribbons superimposed with stencilled lettering. A series of colour coded and trade specific stencilled icons are an eye-catching and informative accompaniment.



'Spotlight' is another area with its own promotional identity. For this platform, for talks by professionals and young trades practitioners, the ribbons are turned into coloured lightbeams which give the initiative stand-out and draws attention with its vibrancy.

Other areas previously created for WorldSkills London 2011 and given a brand refresh here are: 'Have a Go', 'Careers Advice' and the trade-based competition areas, where young trainees vie for a place on the UK team at next years' WorldSkills contest in Leipzig.

To humanise the show, Purpose has enriched and extended application of the strapline "I am...". Again devised for WorldSkills London 2011, this is a campaigning slogan worn on T-shirts by participants and staff, displayed on posters with images of apprentices and trainees, and introduces different areas. It helps to make the whole visitor experience relevant and personal.

Stuart Youngs, Creative Director, Purpose commented: 'Purpose has created an experiential identity for The Skills Show. The cohesive look and feel is based on an eye-catching and cost effective family of elements with the flexibility to attract attention on the smallest 2D applications to the largest 3D elements, and to distinguish the numerous activities and opportunities at the show.'

Helen Mulligan, Event Marketing Manager, The Skills Show added: 'The Skills Show needed a vibrant, exciting identity which would work across a variety of media and locations. Working closely with our brand, Purpose created designs which convey the excitement and energy of The Skills Show, while ensuring clarity of messaging wherever the identity appears.'

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

# Construct Designs Brilliant Britain



London design studio Construct, in collaboration with Applied ESPI and edited by Henrietta Thompson, has completed a guide to all that makes Britain such a brilliant place to be.

The bespoke printed booklet was created to feature edited highlights of the live guide available online at [www.brilliantbritain.com](http://www.brilliantbritain.com).

English luxury brand Mulberry has created the guide to mark this year of Great British celebrations, inspired by the British governments' Great campaign. Brilliant Britain elevates the country's unsung heroes, undiscovered places, people and talents and is Mulberry's celebration of the charming peculiarities and time-honoured traditions of the country it calls home.

The Brilliant Britain booklet is 38 pages, and measures 190mm x 260mm when folded (open 260mm x 380mm), and comprises eleven sections

including Craft, Fashion, Music, Art & Design, Architecture, and Heritage & Culture.

A fold out map showing the locations of all the stories in the book is at the back, while a rosette sticker features in the center pages allows people to choose and badge their own Brilliant Britain Nominations to upload to the website.

The booklet uses a contemporary and flexible layout to help give more of an editorial feel than compared to more everyday guidebook.

The individual sections use an outlined version of the font platform (a contemporary geo-geometric sans serif), with specially hand drawn numbers help form the section lockup.

The main text is set in Chronicle - a vigorous hybrid of time-honored forms and contemporary design, brings strength and utility to the classic serif.





Key graphic devices such as Yellow Plaques, inspired by pub chalkboard signs are used for a British Trivia section, whilst a blue plaque, inspired by the scheme showing where notable figures through history have lived and worked show off key dates. Red Rosettes help to draw attention to key contributors and their nominations on what makes Britain special to them.

The booklet was launched in Mulberry stores throughout the UK and Europe in October, with Asia and the United States to follow. It will also be available in the stores of many of the booklet's featured brands.

This project has been designed to be live and inclusive, with a section called Your Brilliant Britain where visitors to the website can send in their own nominations. With the help of the public, the aim is to collect all submitted recommendations to populate a geographical map of Brilliant Britain. Inside the booklet (or available from Mulberry stores) is a red rosette that can be photographed on the nomination before it's sent, to mark it as a truly brilliant British thing. Readers can then explore by region and view all nominations online, as the map grows and populates over time.

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

## Beaney Museum to showcase UCA Artists' Books



The Observers Book of Eggs by UCA lecturer Andy Malone.

The new £14 million Beaney Museum in Canterbury will house artwork from the University for the Creative Arts (UCA).

The Beaney House of Art & Knowledge, which opened to the public again on 5 September 2012 after a three year refurbishment, will show rolling exhibitions of Artists' Books by students and staff at UCA Canterbury, plus other exciting examples from its private collection.

Rebekah Taylor, Archivist and Special Collections Officer at UCA Canterbury, said: "We are delighted to provide work for one of Canterbury's most important cultural attractions.

"This is a great opportunity for the public to enjoy the depth and breadth of our fantastic collections.

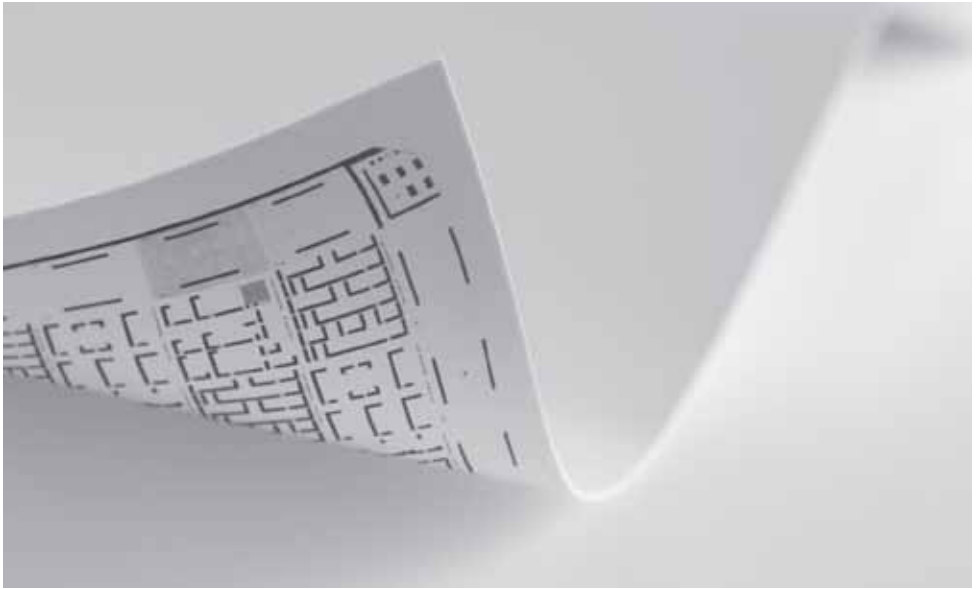
"Artists' Books are unique concepts which are

closer to works of Fine Art and Illustration than literature - they demonstrate unusual forms of narrative and graphic expression which make them a unique and exciting art-form."

The Beaney is an art museum and library situated in the heart of the historic city of Canterbury. It is will soon be home to seven permanent galleries together with a state-of-the-art special exhibitions gallery and a collaborative space for use by artists and local groups.

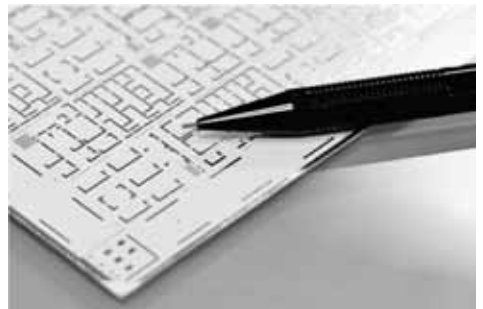
The vision behind the project, a partnership between Canterbury City Council and Kent County Council, is to provide a huge range of opportunities under one roof for people to explore, learn and participate through a variety of permanent museum and art collections, special exhibitions, community engagement programmes and educational activities.

## Revolutionary paper from Arjowiggins



Powercoat® is a remarkable paper that facilitates the seamless integration of electronic functionality and printed graphics. This ground-breaking paper facilitates a whole range of electronic possibilities for paper, from embedded RFID tags to more intelligent functionalities. This opens up a world of possibilities in packaging, advertising and other industries where there is a cross-over between the real and the virtual.

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This latest innovation from Arjowiggins Creative Papers is sure to revolutionize the world of design and open up a world of truly unique possibilities. Designers can look forward to outstanding and exciting applications that truly push the limits of design. Intelligent functionality meets paper - the future is here!

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

## Re-igniting the love for dark chocolate



Brand design agency Blue Marlin has created new designs for Nestle-owned dark chocolate brand, Club. The range, which includes four varieties – Original, Roasted Almond, Peppermint Cream and Orange has just hit shelves across Australia.

The agency's Sydney office was briefed to develop a motivating brand position via packaging to reignite the love for dark chocolate in the marketplace. The new design intended to build brand appeal among new consumers and loyalists while aligning with Club's brand vision, "to be the chocolate of choice for lovers of Dark Chocolate."

The approach focused on discovering the inner drivers of the core consumer audience as well as their behaviour and attitude towards dark chocolate. With these insights at hand, the Sydney team landed the big idea, "Savour Australia's smoothest chocolate experience." This guided the new visual expression of the pack.

The experience of eating dark chocolate is a full sensory, almost ceremonial affair that conjures up plenty of emotion. The visual challenge was to bring the sensual aspects of this ritual to life - the

aroma, the smoothness and the richness of flavour.

A single coloured flame, evoking the rich sensorial journey each bit offers, attracts at shelf by creating an intriguing story of indulgence while serving as a navigation device to distinguish between variants. The warm colour palette further reinforces the brand's promise of delivering a pleasurable dark chocolate experience.

Blue Marlin Sydney associate creative director Polly Williams comments – "The dark chocolate category is driven by provoking desire in the consumer. Beyond simple seduction at the shelf, we wanted to inject a sense of passionate energy into the pack that would spark attention and evoke the sensorial experience."

Joyce Tan of Nestle Confectionery commented: "Club is a brand rich in heritage that belongs to Australia. The new design not only succeeds in creating captivating appeal, but also in creating a contemporary new pack that is relevant to the current Australian market."

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

## Capturing style

Arjowiggins Creative Papers and Xerox give life to Hellqvist & O'Donovan's Menswear Week celebratory book, Document No.1

A stack of beautifully presented, limited edition books were centre stage at the launch of a personal project by menswear writer and PORT Magazine online editor David Hellqvist and photographer Morgan O'Donovan: a celebration of the first London menswear week back in June and the SS13 collections.

The 'Document No.1' book is a powerful combination of backstage photography, probing interviews, elegantly restrained design, fine paper and quality printing. The result is a unique behind-the-scenes record of the fashion industry and a sensual collectors' piece.

Document No. 1 was designed by Charlotte Heal and Chris Thompson. The creative team wanted to give the book a natural look and feel without compromising the quality of the images and the bold typographic treatment.

The cover stock also had to carry blind embossing, a French fold and perfect binding. Arjowiggins Creative Papers (AWCP) recommended their Conqueror Wove Brilliant White 120g for the body of the book and a matching 300g cover:

This high quality uncoated paper did justice to the four-colour images inside, delivered an impressive depth to the type-setting and was strong enough to carry off the demands of the cover: AWCP suggested that Xerox's iGen4 EXP press would be an ideal partner for their high end paper:

The Xerox iGen4 EXP press with matt dry ink is designed for a range of print jobs including



high-revenue, short-run, offset-quality work containing high photo content. The ink provides a consistent and uniform appearance across highlights, mid-tones and shadows – critical for highly creative pieces, such as Document No. 1, that need to meet the demands of designers and creatives.

Commenting on the Document No. 1 book, David Hellqvist said, "The Document celebrates London's creativity and the amazing menswear designers working here, but it's also an exercise in creative collaborations between me and Morgan, us and the design team, and – finally - with Arjowiggins and Xerox, who made this project possible by contributing their skills, expertise and knowledge".



## Friday afternoon singalongs with Silk Pearce

Silk Pearce has designed and launched a new website to encourage schools to participate in Friday Afternoons, a new nationwide singing initiative created by Aldeburgh Music to celebrate the centenary of Benjamin Britten's birth in November 2013.

The website - [www.fridayafternoonsmusic.co.uk](http://www.fridayafternoonsmusic.co.uk) - has been specifically designed to make it as easy as possible for schools and young people to join in and to learn more about Britten's life and music by singing his Friday Afternoons song cycle.

The new site will enable any teacher regardless of their musical background, technical skills or IT equipment to get involved, listen to recordings of each song and download in-depth teaching resource packs, including the score and lyrics for each song, backing tracks and suggested lesson plans for both primary and secondary levels.

Users can also quickly and easily upload audio or video clips of their own performances or review other schools recordings; if required, the site automatically resizes all file formats as they are uploaded.

In addition to the new site, Silk Pearce has also designed a distinctive visual identity for Friday Afternoons, all the resource packs, literature, T-shirts and other promotional items.

The branding uses a series of differently coloured circles – one for each song – and this fresh visual approach provides a very contemporary feel.

“Silk Pearce has designed a fresh, striking and integrated look for all of our Friday Afternoons communications that we believe will inspire teachers and young people to get involved. Many schools have already commented on its contemporary feel, and have told us it is



exceptionally easy to use, needs no specialist skills and has everything needed to encourage young people to sing,” said Ann Barkway, project manager for Friday Afternoons at Aldeburgh Music.

Friday Afternoons is being run by Aldeburgh Music in partnership with the Britten–Pears Foundation, Britten’s main publisher Boosey & Hawkes and Arts Council England and will culminate on Friday 22 November 2013 when tens of thousands of people join together to sing the songs. Aldeburgh Music is also being supported on this project by a broad range of arts organisations including the Royal Opera House, English National Opera, Opera North, Sage Gateshead, Symphony Hall, and Brighton Festival.

## Outdoor pool takes gold at wood awards



David Morley Architect's Hurlingham Club Outdoor Pool scooped the top award in this year's hotly contested Wood Awards 2012 competition.

The Hurlingham Club Outdoor Pool first saw off competition of an exceptionally high standard to win the Structural category, before being crowned the winner of winners in front of over 200 leading industry and architectural figures.

The Hurlingham Club is recognised worldwide as one of Britain's greatest quintessentially English private members' clubs.

Chairman of the judges, Michael Morrison of Purcell UK said, "The Wood Awards truly celebrates innovative design and craftsmanship, and the Hurlingham Club Outdoor Pool is without doubt a worthy winner; we were presented with

a whole hearted complete package. The careful analysis of what was loved about old changing room pavilion was sympathetic and the recreation and integration of all the elements which mattered were carefully considered and achieved with great craftsmanship. Delightful!"

Wood Awards' structural judge Andrew Lawrence of Arup praised the Hurlingham Club Outdoor Pool's innovative timber structural solution. He said, "With its even front and repeating rhythm, the building is excellently resolved to make a special place. It is not only intelligent, but is as lovely as the images lead you to believe."

The Wood Awards is the UK's premier architecture and furniture award for excellence in wood. For full project information on the shortlist and winners, visit [www.woodawards.com](http://www.woodawards.com).

## Studying the past with help from the future

Grant helps scholars create new digital tools to study medieval manuscripts

A grant of \$650,000 to Yale from the Andrew W. Mellon Foundation will allow scholars to apply the newest digital technology to advance their knowledge of the hand-scribed legacy of the Middle Ages.

The rapid advance of digital information technology is generating new opportunities for scholars of medieval and renaissance manuscripts. The proliferation of digitally preserved manuscripts, together with powerful new digital technology with the potential to facilitate their analysis, will enable scholars both to pursue new avenues of inquiry and to develop novel approaches to long-standing issues in the field.

In the field of medieval manuscript studies, most research during the modern era has been based on visual observations: e.g., paleographers seeking to identify scribal hands through letterforms; art historians seeking to distinguish the work of an artist through colors, designs, and styles; and textual critics looking for key variant readings in multiple manuscript texts.

"Today, digital technology can provide scholars of the Middle Ages with new tools that facilitate access and offer new approaches to pursue answers to long-standing questions in the field. Yale researchers will benefit from advances in digital imaging and dissemination technologies," says Meg Bellinger, director of the Yale Digital Collections Center (YDC2).

The project made possible by the Mellon grant will build on digitally enabled scholarship in medieval manuscripts that has been in development at Stanford University Libraries for four years. "Given the pioneering efforts by Yale faculty members to

apply the new technology to medieval scholarship, as well as the world-renowned collections of medieval manuscripts in Yale's Beinecke Rare Book and Manuscript Library, the university is well poised to become the center of cutting-edge research in the field," said Barbara Shailor, deputy provost for the arts.

The four Yale researchers and respective projects are: **Alastair Minnis:** An analysis of inks and pigments used in hand-produced copies of Chaucer's "The Canterbury Tales" and other contemporaneous Middle English works; **Jessica Brantley:** A study of variations in textual and visual elements in copies of English Books of Hours; **Anders Winroth:** The preparation of a new edition of Gratian's "Decretum," the first scholastic canon law textbook produced in the Middle Ages; **Holly Rushmeier:** The development of an image analysis tool for the purpose of "comparison" of medieval manuscripts

Bellinger and Shailor will serve as principal investigators. The project will leverage Yale's strengths as a leading center for the study of medieval history and culture. In addition to the expertise of scholars in English, history, and computer science, the project will draw on the resources of the recently established Institute for the Preservation of Cultural Heritage housed at Yale University's West Campus facility.

"Thanks to the generous support of the Mellon Foundation, the Digitally Enabled Scholarship with Medieval Manuscripts at Yale University project will realize the potential of new information technology to transform research in the humanities and humanistic social sciences," commented Shailor.

## Lecturer creates 'peace sculpture' from fighter jet



A Russian fighter jet and a British Rolls Royce engine have been fused together by a lecturer from the University for the Creative Arts (UCA) to create a unique peace sculpture.

Anthony Heywood, Head of Sculpture on the BA (Hons) Fine Art degree at UCA Canterbury, spent three weeks in Sweden this summer working with a group of international artists to make Peace Monuments out of old war materials.

Anthony welded the fuselage of a Russian MiG and British Merlin Rolls-Royce engine and suspended it over the River Abroga to create a 3,000kg statement.

He said: "I wanted to juxtapose and collage two political and philosophical positions by bringing

together iconic pieces of warcraft from two formerly hostile nations.

15 international working artists from the USA, China, UK, Germany, Holland, Romania and Sweden worked on the outdoor peace monuments from 22 July to 12 August 2012.

Organiser of the project, Richard Brixel, said: "The purpose of this project is create a number of artworks for a permanent sculpture park of Peace Monuments in Arboga. We hope it will help change the perception of this former military factory town into a town for peace, development and human understanding of non-violence."

For more on the project you can visit [www.peacemonuments.se](http://www.peacemonuments.se)

## Professor uses art to promote scientific research



A professor from the University for the Creative Arts (UCA) has created a body of artwork to advance the public's understanding of stem cell research.

Kathleen Rogers, Professor of Media, Arts & Science at UCA Farnham, has been working with researchers at Southampton University to create a multi-screen video and sound installation of macro-images which communicate the key processes in regenerative medicine.

Professor Rogers said: "The aim of the project is to stimulate interest, lively public debate and reflection on art, ethics and bio-politics surrounding stem cell research.

"An artist's reflection on scientific research, such as stem cell and regenerative medicine, can promote a broader understanding of science and inform public debate on the ethical and societal challenges of contemporary biomedicine.

"It also recognises emerging paradigms between the disciplines of art and science, particularly in medicine where the cultural and social impacts of biomedical research impact directly on our notions of humanness and future world view.

"I hope my visual research demonstrates how embodied, sensory encounters with digital media in scientific context are intrinsic to the visual literacy of medical research."

Professor Rogers has spent the past 10 months working with the School of Medicine at Southampton to produce 2,000 images of human donor derived tissue to create the videos which focus on bone and joint research in the stem cell and regenerative medicine space.

She added: "I chose macro photography as a tool to develop intense concentrated observation and greater self-awareness of both the subject and the working context.



“The fine orchestration of evolutionary processes that drive, govern and connect all of life is being utilised synthetically in science and I am continuously amazed at the ingenuity of research into new nano materials that can mimic these living processes.

“I believe artists can produce work that can reach across and build bridges between disciplines - it is not longer enough to look at things as art or science in isolation – we need to go beyond these divisions.”

Richard Oreffo, Professor of Musculoskeletal Science, comments: “The images that Kathleen has produced through this collaboration have proved stunning.

“Stem Cell research can be a controversial area for some people and as scientists we wish to make it more accessible to the public so they can become more informed about the subject area and what our research entails. Art and photography are attractive ways of doing just that and provide a vibrant platform to showcase the potential of

stem cells and regenerative medicine. I hope that, through Kathleen’s work, the public are able to gain a broader understanding of stem cell research and regenerative medicine and therefore gain an appreciation of its relevance across the life course, for an increasing ageing population and for society as a whole.”

The videos were produced by Professor Rogers with the help of UCA technical tutors Simon Allmark (editor) and Joe Sudlow (sound design). The resulting multi-screen, six-channel video and sound installation will be viewed in partial darkness to provide the audience with a reflective space which offers an emotional engagement with both the clinical and ethical dimensions of stem cell research. Professor Rogers’ multimedia installation artworks, drawn from scientific and technological research, have been exhibited internationally for more than two decades.

The residency was funded by the Engineering and Physical Sciences Research Council (EPSRC) and will be exhibited in 2013. For more information visit [www.southampton.ac.uk/medicine](http://www.southampton.ac.uk/medicine).



## MaxArt - transforming the everyday



Everyday products transformed into an object of desire by mixing art and technology.

Millions of products come out of production lines to live among human beings, and all of them eventually will be replaced by a newer model. Nevertheless not all products have the same end; certain circumstance could take them to immortality and transcendence, turning them into precious objects because they evoke feelings, emotions and memories.

Your grandmother's rocking chair, or John Lennon's guitar are examples of pieces that possess what we call meaning, and that for some reason, they add value to our lives in a way other than its mere utility, they are immortal because they tell us stories.





Celebrating its 10th anniversary in Mexico and the launch of their new kitchen line 2012, Whirlpool Mexico presents the MAXART project, directed by the Global Consumer Design Mexico in collaboration with TOCTOC, a networking platform whose mission is to promote local talent.

The project consists in the intervention of Whirlpool's Max Microwave by the local art collective called Los Contratistas. Using graffiti techniques over high tech pieces, they created a playful and geometric collection of 50 unique pieces that were later exhibited as a modular installation.

To consolidate the project, filmmaker Javier Garza Yañez directed a documentary that tells the story

of Los Contratistas, their style and how they conceived the final pieces.

The exhibition was held at museum MUCE in San Pedro Garza Garcia, Nuevo Leon, México thanks to the support of the local government. The installation and documentary were presented to the general audience by Whirlpool Mexico VP & General Director; Juan Carlos Puente and Global Consumer Design Mexico Director; Jorge Moreno Arózqueta.

[www.whirlpool.com.mx](http://www.whirlpool.com.mx)

[www.loscontratistas.org](http://www.loscontratistas.org)

[www.toctoc.mx](http://www.toctoc.mx)

[www.javiergarza.mx](http://www.javiergarza.mx)

Article by Pedro Martínez

## Graphic design students succeed at top typographic awards

UWE Bristol Graphic Design students enjoyed unprecedented success at this year's awards from the prestigious International Society of Typographic Designers (ISTD). 15 students received awards for their graphic design and typography work including a Commendation for Rebecca Penmore and five Merits for students Magnus Hearn, Liam Roberts, Suzie Eland, CJ Brown and Grace Watling.

The International Society of Typographic Designers is a professional body run by and for typographers, graphic designers and educators. The Society has an international membership, all of whom share its mission to establish and maintain standards of typography and to provide a forum for debate.

Recent graduate, Rebecca Penmore, received just one of two Commendations at this year's awards. She said, "Receiving a Commendation for my ISTD entry has been one of the definite highlights of my design career so far. The tutors were fantastic in helping us get into the meticulous mindset required, not only for the design of the final typographic response but also in understanding the importance of all the supporting material.

"Since graduating in July, I have been busy freelancing for the design department of Waitrose, as well as interning within design agencies in London. My ISTD project has no doubt helped in winning over prospective clients and employers and has become a central piece within my portfolio."

Erik Spiekermann noted the 'exceptional' work being produced year-on-year from UWE and went on to say he regarded the scheme "the most rigorous design assessment in the world".

## UK's first student type foundry is 'font' of knowledge

The University of Salford has created the country's first repository to showcase unique, creative typefaces designed by students from Salford and across the UK.

Salford Type Foundry (STF) has been developed by the University's Graphic Design students and lecturer Tim Isherwood to provide a home initially for Salford student fonts, with students designing and building the Foundry's website to promote their work to the creative industries and beyond.

Each student submitting a font has a page displaying the typeface/s they have created, including descriptions of how the font was produced, plus links to their personal websites and blogs to encourage collaboration and the commissioning of fonts from professionals.

Future plans include opening Salford Type Foundry to students from other universities and educational institutions and offering downloadable typefaces free of charge.

Tim Isherwood explained: "Typography offers students an opportunity to explore their creativity within a specified format. It requires an understanding and appreciation of the building blocks of language, which can then be manipulated through imagination, perseverance and awareness – all excellent qualities to demonstrate to potential employers."

In addition to providing free downloadable fonts in future, the project team is also looking at giving short courses in type design."

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

## Sculptor creates giant 'recycled' boots



A giant pair of boots made by a lecturer from the University for the Creative Arts (UCA) is leaving a firm footprint with the people of Portugal.

Anthony Heywood, Head of Sculpture at UCA Canterbury, has just returned from Lisbon where he created the colourful sculpture from 2,000 items of old footwear for the city's festival of culture.

The 5m long and 3m high boots were installed at Martim Moniz Square in Lisbon during October and November as the centrepiece of the Take a Walk project which aims to encourage visitors to explore the city on foot.

The unique 'recycled' installation will move to Porto's Museum of Modern Art on 25 January where it will be on display until April 2013.

Anthony Heywood said: "It was a real pleasure to be invited to Lisbon to take part in the project and I'm really pleased with how the boots have turned out.

"It took me and four students from the University of Lisbon a fortnight to build and cast the large moulds with the donated shoes and boots.

"It was important to me that, while being concerned about the environment and raising awareness of sustainably in my work, the community who would be directly engaged with the work also took ownership of works, by engaging directly in the planning and delivery of the boots."

The BA (Hons) Fine Art lecturer was commissioned by footwear brand CAT, alongside the Faculty of Fine Arts at the University of Lisbon,





Anthony with the students from University of Lisbon who helped make the boots.

Market Fusion and sustainability officers from Lisbon City Council. Anthony said: "The project was a year in planning and several weeks in execution and delivery. I took the theme of shoes as the universal, or one of the most ubiquitous of items that every person has in their possession, which developed a strong narrative as the shoes were collected from local people and each one represents an individual member of its own community."

"I also had in mind the iconic image of Van Gogh's painting of his boots, which for me carries many universal associations about the different levels of society."

As part of his artistic residency at the University of Lisbon, Anthony spoke at a conference about intervention in public space.

Anthony is famous worldwide for his large-scale public works. He draws on art history, contemporary culture and politics. During the summer he worked on a 'Peace Sculpture' in Sweden where he fused a Russian fighter jet with a British Rolls-Royce engine. In 2010, more than half a million people at Bondi Beach in Australia saw the elephant he made from recycled household items.

## Illustration students support Comic Creations

UWE Bristol Illustration students recently worked in partnership with the Bristol Festival of Ideas and Jonathan Cape Publishing to design posters to promote the event 'Comic Creations' at the Arnolfini in November:

Comic Creations - celebrated the graphic novels published by Jonathan Cape featuring interviews and panel debates with Simone Lia, Karrie Fransman, Katie Green, Bryan and Mary Talbot, Joff Winterhart, Hannah Berry, Alison Bechdel, Ravi Thornton and Othon.

60 final year Illustration students were asked to participate in a competition to design a poster for the event that would celebrate the artists taking part and encourage people to attend.

Three finalists - Simon Khoo, Moomie Swan, and Karl Whiteley were selected by a judging panel from Jonathan Cape Publishing.

Their promotional A3 posters were printed and displayed around Bristol.

A Paris summer trip to Le Chat Noir gallery, Montmartre inspired Simon Khoo's entry. His poster uses silhouette art transferred on to the image of a ship to add texture to his design.

He says, "I was very surprised to get through to the final, as this was the first competition I've entered.

"I grew up reading Japanese comics back home in Malaysia and it's what inspired me to come to UWE to study Illustration. I'm really looking forward to the evening, it's a great opportunity to network with professional illustrators."

The competition was a dream opportunity for Moomie Swan to showcase her passion for comic

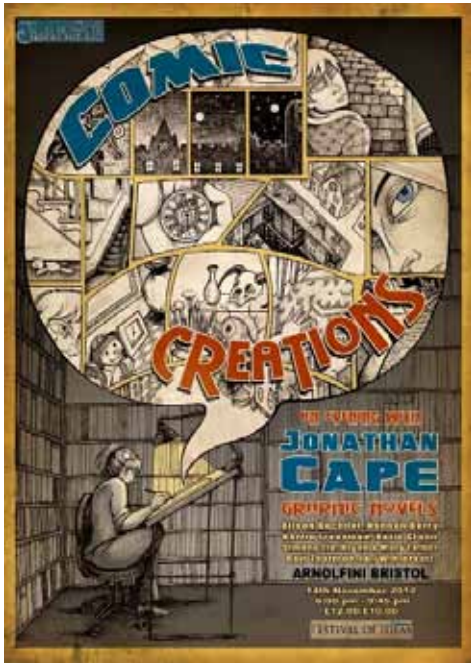


Simon Khoo

books. Her poster illustrates the creative process behind creating a comic using panelling and a bold central single image of a woman sat at her desk with a thought cloud of ideas.

Moomie adds, "I'm really excited to get through to the final, as there are some great artists in class. I've been obsessed with the comic book industry my whole life, so it was great to get this endorsement."

Karl Whiteley's inspiration for his poster also came from his love of comic books. His poster uses a sequential narrative (comic book) style to follow the journey of workmen transporting the Comic Creation logo from Clifton Suspension Bridge along the river Avon to the Arnolfini.



Moomie Swan

Karl said, "I'm really chuffed to be a finalist, the fact that it was judged by industry professionals makes it even more special."

"I have books by Jonathan Cape and would definitely want to work for them in the future."

Jonathan Ward, Joint Programme Leader for BA(Hons) Illustration, said, "Comic Creations has been a creatively stimulating project for all the Illustration students taking part."

"They have achieved a high standard of imagery that playfully explores the theme of the event while retaining their own visual identity."

"The collaboration with Jonathan Cape and the Bristol Festival of Ideas has been really fruitful and has lent the project a level of professionalism that has benefitted the students in developing their



Karl Whiteley

professional practice. We look forward to other collaborations in the future."

Andrew Kelly, Bristol Festival of Ideas, said, "We were delighted to have this opportunity to work with UWE and were impressed by the quality of the designs submitted by the students and the variety of ways in which they had interpreted the brief."

"We are keen to work on similar projects in the future as we see this as an excellent opportunity to engage with creative young people."

## North East team win international competition



A North East design team which took part in a gruelling international challenge has won the Multidisciplinary Team Award. Niven Architects in Darlington joined forces with Teesside University to enter the 48-hour international competition to submit a design proposal for a well-known site in Qatar.

The winning team was led by Johnathan Munkley, BIM manager at Niven Architects (who didn't sleep for the whole 48 hours) and was made up of staff from Niven Architects, Billingham George, CAD21, Spatial Designers, Kingspan, HOTIEFVICON and academics from the University and four undergraduate students, is working together on Build Qatar Live 2012.

Professor Nashwan Dawood, director of Teesside University's Technology Futures Institute supported the team, along with Dr Mohamad Kassem, senior lecturer in engineering project management at Teesside.

Penelope Tiffney, associate lecturer in spatial design at Teesside, provided interior architectural input, along with four undergraduate students.





Take on a new skin

'2ND SKIN' is a mask contest from Curious Collection that celebrates the launch of four intense new colours in the SKIN range of papers. The contest is a challenge to anyone with creativity in their DNA to show what they are made of and runs until 28 February 2013.

To provide inspiration and prizes for the contest, the paper brand Curious Collection has commissioned visionary contemporary artists to create masks that explore the concept of a second skin. The three artworks set a high bar for competitors and will be awarded as valuable top prizes. Along with the priceless original artworks there are Lomo cameras and Creative Review subscriptions to be won.

The three artists who lead the contest are French contemporary artist Kriki, award-winning New York based Japanese paper artist Kako Ueda and French multi-media studio Bonsoir Paris. Their commission reflects

Curious Collection's commitment to nurture creativity and young talent. Kriki and Kako Ueda already feature in international art collections, while the hugely talented Bonsoir Paris were discovered when they won both the French and International prizes with their remarkable paper creations in the Curious Story contest in 2010.

All three works of art are unique, created exclusively for this project.

Kriki ([www.kriki.com](http://www.kriki.com)) has created a SKIN artwork that is an assemblage of paper elements, folded and pasted one by one by hand. The concept is rooted in African masks and their use in costume, dance and culture for self-expression, liberation and ritual. Kriki is the alias of renowned painter and musician Christian Vallee. It is also the name of his alter-ego who appears in many of his paintings.

Both he and his SKIN mask reflect a belief that art and hidden identity, contrarily, are self revealing,

"To wear a mask transforms you. It reveals to the others your true nature."

The striking and tactile sculptural mask by [Bonsoir Paris](http://www.bonsoirparis.fr) ([www.bonsoirparis.fr](http://www.bonsoirparis.fr)) uses SKIN paper pummeled and pounded into a block sufficiently dense to be painstakingly carved. It is a celebration of 'hands' as our personal creative tool, the most expressive part of our body, and the source of hand-made objects. As they explain, "We transformed the paper into a mysterious medium so that the material was also masked"

The mask of [Kako Ueda](http://www.kakoueda.com) ([www.kakoueda.com](http://www.kakoueda.com)) reflects her pre-occupation with Transformation and Nature. Her inspiration is the story of Daphne, a maiden in Greek mythology who is changed into a tree by her father to help her avoid the advances of the love-sick Apollo. Kako meticulously cuts the paper in intricate detail with an X-acto knife. By adding layer upon layer to create a magical metaphor she demonstrates her view that, "A mask... It's all about metamorphosis, hiding and revealing at the same time."

Curious Collection is devoted to showcasing international talent and accompanying designers on their creative journey. It is the brand's ambition to be a source of inspiration and a force for creativity.

Through collaborations and contests such as this, it aims to empower the creative community, providing an international platform from which members can freely express themselves and explore their potential.

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





## A Logo to Combat All Things Dull

The cheeky and contagious catchphrase on the lips of everyone from teenagers to celebrities has been given a visual expression. Integrated brand design specialists Blue Marlin were enlisted to create an iconic brand identity for the trademarked exclamation 'Bore Off!'

UrbanDictionary.com defines 'Bore Off!' as 'a command given to someone being boring or annoying'. Originally just a Twitter feed, #BoreOff, the expression, and now brand, has already caught on in media channels on- and off-line.

Entrepreneur Lee Mckerverve decided to capitalise upon the idiom's popularity through trade marking and merchandising. A reverent twist on the iconic 1970's smiley face, the new logo has a rascally, tongue-in-cheek attitude conveyed with green face giving a wide-mouth yawn. It is contemporary, youthful and, functionality-wise, easily tailored to any communication platform.

Simon Pendry, Creative Director Blue Marlin London explains, "We had set requirements in mind for 'Bore Off!' The design needed to be inexhaustibly versatile, universally unmistakable, and smirk inducing."

'Bore Off!' t-shirts are now through leading online retailers Amazon, Play and Zazzle. A whole scope of merchandise, including mugs and stickers, is also available for purchase on [www.BoreOff.com](http://www.BoreOff.com).

## Engaging new website for Wysing Arts Centre

Branding and design consultancy Silk Pearce has completed a website re-design for Wysing Arts Centre, one of Europe's leading research and development centres for the visual arts, based near Bourn, Cambridge.

[www.wysingartscentre.org](http://www.wysingartscentre.org) has been redeveloped to demonstrate the breadth of Wysing's work, help appeal to new audiences and to raise awareness of its renowned programme of artist residencies, retreats, exhibitions, educational events, and support for artists, arts professionals and the wider community.

Silk Pearce's new dynamic and engaging design uses horizontal scrolling pages with arrows at the edges to tempt users with more content and encourage them to interact with the site.

This unconventional approach allows Wysing to showcase larger images and video of artists' work and other activities, while also adding a timeline and multi-layered dimension to several key pages.

The new site has been built with an easy-to-use, highly flexible content management system enabling Wysing staff to quickly add new images, text and pages.

"We have so many different programmes running throughout the year at Wysing – from intensive retreats and residencies, to large-scale gallery exhibitions, right through to new outdoor commissions across our site. And that's before we even talk about all the work we do off-site and within our many external partnerships.

"It was difficult to see how a website could rationalise all this activity and transform it into something readable and understandable. But Silk Pearce has more than delivered and given us a new easy to use website that really does bring all



our activities together in an engaging format," said Donna Lynas, director, Wysing Arts Centre.

In addition to reading about Wysing's activities, visitors to the new site can also now listen to recent talks and events, sign up for e-bulletins or join the mailing list, review the Centre's Facebook, Twitter and Flickr feeds, make a donation to support its work or visit the online shop, which sells limited edition artworks and publications produced by artists and curators working with Wysing.

Wysing is set in an inspiring 11 acre rural site with 10 separate buildings including a large gallery, new media facilities and a 2008 RIBA award-winning studio that was described as 'stunning architecture in the most unexpected location'.

The centre is one of several high profile East Anglia-based art and heritage organisations working with Silk Pearce that includes: Aldeburgh Music, The Poetry Trust, Smiths Row and Norfolk & Norwich Festival.

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

## Combining the old with the new

UWE Bristol's Centre for Fine Print Research (CFPR) is helping retain traditional English pottery decorating skills by finding ways of combining them with digital print techniques.

Professor Steve Hoskins, director of the CFPR, and Mr Dave Huson are collaborating with Burleigh Pottery in Stoke-on-Trent, the last remaining company to produce ceramic tableware decorated using the traditional printed underglaze tissue method.

The CFPR has just been awarded an Arts and Humanities Research Council (AHRC) grant worth £119,970 for a 12 month project called 'Combining Digital Print Technologies with 18th Century Underglaze Ceramic Printing to Retain an Industrial Heritage Process'.

Underglaze tissue ceramic transfer printing was first developed in the mid-18th century and involved the use of engraved or etched metal plates, from which the tissue was printed with a cobalt blue colour- the famous 'Willow Pattern' being a well-known example. Underglaze tissue has a very distinctive, subtle quality.

When the Princes' Regeneration Trust became involved, this saved 50 jobs, maintaining the traditional manufacturing skills unique to the Burleigh Pottery at Middleport, and preserving the historic buildings, collection of moulds and machinery for the next 25 years.

Steve said, "There is a long-term issue with both the maintenance and production of printing rollers and plates, which in the past have been hand-engraved. This project aims to address that issue by introducing the potential of printing traditional potter's underglaze tissue and applying it in the same way as the late 18th Century process, but creating the plate from a digital file. This means

reducing the time from one month needed to engrave a roller to less than a day to create a digital equivalent, whilst retaining the integrity of the final product."

Underglaze transfer printing continued to be used in the UK ceramics industry up until the 1980s. However from the 1950s it began to be supplemented, first by screen printing, because it was relatively slow and required skilled artisans to apply the transfers. However because screen-printed transfers are on top of the glaze the image will wear and fade in a dishwasher and has none of the subtleties, delicate qualities and permanence of underglaze.

Sarah Heaton of Burleigh says, "Burleigh is now the last company left in the UK to use these time-honoured methods. This project offers the potential to retain important skills within the pottery industry and make sure that an extant and working Victorian Pottery remains a viable part of the community and the nation's industrial heritage."

Steve continued, "We aim to collaborate with Burleigh to consolidate a commercial future and retain the unique skill-base for this historic, very English, process whose development is part of a uniquely English form and thus of our cultural heritage. The aesthetic qualities of underglaze tissue transfer are not reproducible by other methods and it offers numerous artistic as well as commercial possibilities. Once the image is printed it can then be transferred in the traditional way to unglazed biscuit-fired ceramic ware. The resultant print is then fired, bonding the image permanently to the ceramic surface, and a clear glaze applied which both protects the printed image and enhances the colour of the pigments."

<http://goo.gl/107fR>



## A Christmas present from Studio Momoki!

Make your own Momoki papertoy-christmas-decoration,  
and your house will be filled with joy around Christmas time!

Go to [www.studiomomoki.nl/illustration/Christmas](http://www.studiomomoki.nl/illustration/Christmas)  
• download • print • cut • fold • done!

Have fun!

## Wondering what is missing from your studio?



Design consultancy, Purpose, recently launched their own online shop and the first item on sale is their beautifully laid out 'A Poster'.

The poster features the international paper sizes and take the form of a A2 sized screen print on 240gsm White Plike stock with gloss black ink.

The poster is the first in a series of useful and practical posters for use in the studio All lovingly screen printed by Dan Mather.

The 'A Poster' is a very limited edition of 50 so if your studio walls are looking a bit bare, then get along to <https://purposeltd.bigcartel.com/> and grab one before they sell out.



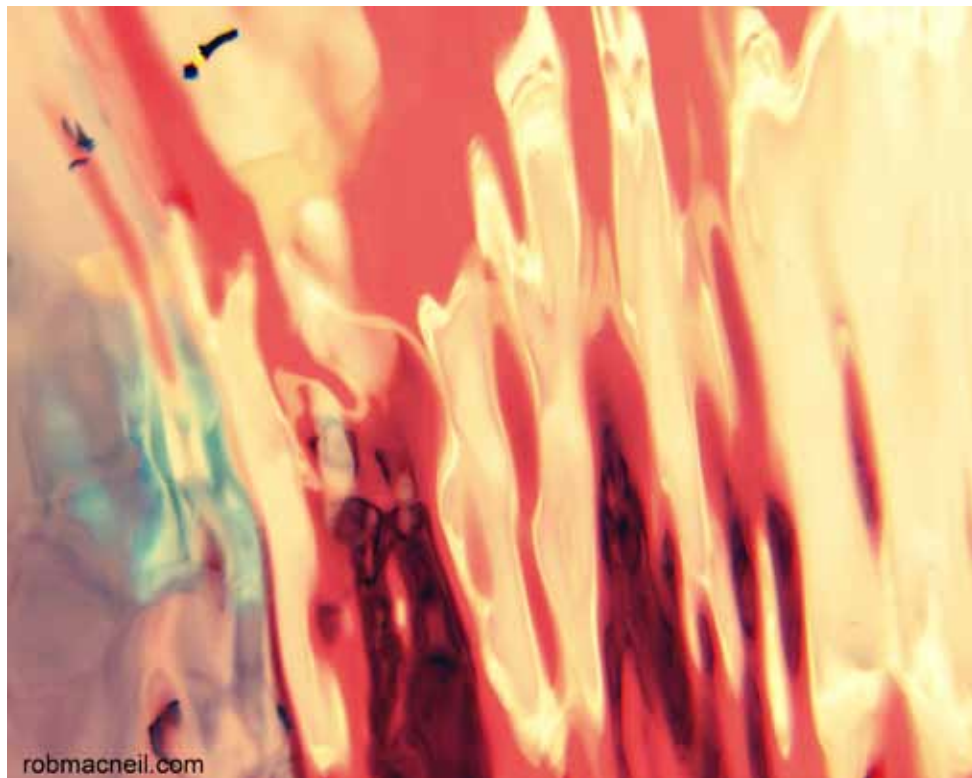


info@macniil.com

Creative Profile

# Robert MacNeil





Could you introduce yourself to the readers?

My name is Robert MacNeil and I am a Canadian born, Toronto based professional photographer. I have been shooting on and off for 33 years.

The off years I was a professional cyclist until I was hit by a car and spent years learning how to walk again. I learned how to see the world differently and when I picked up a camera again, I noticed I began to photograph differently. I now shoot the world as it is, beautiful and exciting, full of wonderment and intrigue.

What motivated you to become a photographer?

To capture that perfect moment in time, that moment that will be missed by everyone due to

hectic lives. I want to capture that perfect moment which can never be recreated ever again. I love the tableau that you can create with your mind, your eyes and your camera.

I simply started to shoot for myself but quickly found a following that wanted to see the world through my eyes and my way of shooting. I am so grateful for being introduced to photography as it really has empowered me to see the world differently.

What challenges did you face?

The hardest challenges I face every day are finding the time to shoot. I want to do it nonstop as it truly is very addicting. I try to be very open as a photographer and simply go with the flow of

a shoot, be it standing in traffic, hanging over a bridge, dealing with late models or trying to keep my equipment dry in a rainfall.

Who or what inspires you?

Who inspires me? Ansel Adams, is without a doubt the greatest photographer to have ever created art with a camera. He made photographs unbelievable back when there was no Photoshop, no digital cameras, just film and his skillset.

What inspires me? Water; the fluidity, the forms, the light reflecting in it, simply everything water related. Most of my photography is linked to the search for fluidity and there is no better subject than water.

Your work is made up from the traditional and the abstract. What do you enjoy producing the most?

This is really hard to answer as I love them both. I try to be very diverse in my work but both styles are so rewarding.

As I mentioned before, water can give you so much if you are patient and open minded but then again seeing the world from different angles, different hours and different tonal values opens up a world most don't see.

To see an old bridge, covered in rust and all worn out is so exciting, then again a beautiful woman in a very Monroesque pose with romantic lighting is equally thrilling to shoot. I try not to button hole myself into one style as I want to experience everything through my camera.

Your style is very fluid and relaxed, did you work to develop it or did you experiment with more mainstream techniques beforehand?

I am always developing my styles but to achieve this I had to shoot very traditionally with flashes, tripods and backdrops. This evolved into a freestyle



method where I simply shoot in a way that I feel is appealing to my eye.

I shoot for myself, if I like it, I am happy. If others like it I am thrilled. I find myself shooting lately without actually looking through my camera, just simply aiming it over my head and snapping to see what I can create by luck. I don't want to follow any rules, just shoot.

How do you go about producing yourself initiated projects?

Part of being open minded when I shoot, I will go out with a rough idea of something I want to shoot but I stay open minded and shoot the world that is around me. Many days I see a trend developing so I will explore it if I am happy with it. Then I will continue to build on that theme over days, weeks or months until I build a good representation of that visual message that I either stumbled upon or intentionally went out to shoot, but ultimately it all starts with being free and open minded with my eyes and my camera.



What kind of equipment do you currently use to create your work?

I use three cameras when I capture images differently. My favourite is a Hasselblad 503CVD (Digital) as it totally suits my shooting style. My workhorse and everyday camera is a Canon 5D Mark3 with 3 different lenses and I also use a vintage Leica digital for those retro feeling images.

What has been your favourite project and why?

I have three favourite projects that if I never shot again, I would feel complete as a photographer. The first is my Aquos series, a series of abstract water shots that I am continually working on. It really encompasses my love of fluidity in nature. The second is my Night Prowl series, which naturally is

based on water but in an urban environment. The series was shot strictly at night in the urban jungle.

The contrast between the lighting and the water makes me smile every time I look at it. The last is a series I am working on, and it is stretching me as a photographer as I am shooting subjects I have no experience shooting. I have become consumed with it and the process of creating these images.

Have you had any disasters on a shoot?

I think the question should be have I had any shoots without a disaster as I have dropped cameras in lakes, fallen into holes, dropped my camera, waited forever for models to show up, broken equipment and so many more. I feel if you are not pushing yourself to capture the image you really want, you



are not being true to yourself. Don't fear damaging your equipment, but definitely be careful with yourself.

Where do you stand on the often raised issue of the use of Photoshop filters when processing imagery?

If you asked me that question a year ago I would have absolutely No to Photoshop but since then I have started to play with it and if done in moderation it can enhance slight errors. However I have friends who tweak their photographs to the point it looks like something out of a Star Wars movie. That's not photography and you are simply ruining your work.

Do you exhibit your work at all?

Yes, I am very selective of shows as I want a gallery that understands my vision and isn't out just for a quick dollar. I like working with galleries and magazines that see photography as art and that value the viewer as much as the artist.



I was part of a fantastic show in Toronto called "Chroma" at the end of November, beginning of December at the Hashtag Gallery. The gallery shares my views and I have exhibited with them in the past.

Exhibitions are sometimes seen by creative as being extremely tortuous and nerve wracking. How do you find the experience?

There may be something wrong with me but I simply love the love process. I find it so exhilarating and exciting to do shows. Maybe I thrive under stressful situations but life is short, good or bad, have fun with it.

Is there an individual or group you would like to collaborate?

I recently started shooting for a great travel magazine in Toronto called Bold Magazine as I wanted to develop my craft. The magazine pushes me to shoot in a different way which is great as it helps me see the world yet again, in a different way.





I would love to shoot for National Geographic but I think my style may be too out there for them. As for fellow photographers, no one living that I can think of.

What does the future hold for Robert MacNeil?

Ultimately, I just want to make people happy with my photographs but I want to stay true to my style of shooting. Would I say no to an exhibit at a major world renowned gallery? Probably not. As long as I can shoot every day I am happy as a photographer.

You can see more work from Robert Macneil by visiting his website [www.robmacneil.com](http://www.robmacneil.com)





## The crowd chosen story project that will completely revolutionise your reading

Two boys used to be able to choose their own ending.

The world soon changed, everything got smarter, computers were no longer the size of rooms but the books they loved disappeared. It seemed the world was addicted to reality TV such as 'Dancing on Scheise' or 'Celebrity Bum Dancing'.

The two boys wanted books to get smart too so the world could rediscover the power of words. Then they had an idea that could keep everyone happy. What if they combined their old 'choose your ending book' with voting like on the TV?

iNeverEnd was born.

iNeverEnd will allow you to choose the next chapter collectively, we call it 'Crowd Choosing', you vote for where you want the book to go, if the writer is chosen by the crowd then they stay for the next chapter. If not a new writer will be victorious. You control their destiny, the tables have turned.

iNeverEnd puts you the reader back In control. With iNeverEnd you get to choose the path your book follows, much like X-Factor is for singers, iNeverEnd is for authors.

This project will be funded through Kickstarter and as such everyone who funds it gets a reward.

Visit the Kickstarter page and help support the project - <http://goo.gl/gZIO0> or find out more at [www.ineverend.com](http://www.ineverend.com)



## Taking business underground



### London Underground Retail & Office Units by Paper Plane Design

In the bustling epicentre of London, deep underground, lies one of the world's most recognisable and successful engineering feats of the Victorian era. This proposal for the London Underground Network sees the plethora of disused or 'ghost stations' transformed into creative hubs for start-up businesses.

In the heart of the city of London resides one of the greatest underground transport systems in the world. the blueprint for other cities, a wonderous Victorian engineering feat, used by millions of commuters and tourists a year.

Little is known of the hundreds of miles of track and "ghost stations" that are left abandoned. Unused and unseen and untouched from the day of their closure, these stations could be optimised for a more creative use.

In today's economic situation the Government is urging small start-ups to set-up shop. Imagine rejuvenating disused underground stations to their former glory as small offices and retail units in a fantastic surrounding, with the capability of wireless systems being installed on the standard underground service this is now a viable possibility.

Paper Plane Design has put forward a conceptual project to show the possibilities of what these disused stations could become. the design is



sensitive to the existing features, embracing the past as opposed to totally re-cladding the existing in futuristic materials. the existing tracks will be visible via a toughened glass walkway inside the units. the track would be under-lit for an extensive portion of the track at either end of the station interior, creating a fascinating spectacle.

This sensitivity towards the original materiality of the station is further shown through the tiled walls.

One side of the station is adorned in charcoal industrial glass tiles giving the wall a reflective 'shimmering' quality. The other half of the station is again tiled but with a custom designed geometric pattern that keeps in line with the hexagonal pendant light features that fill the dark environment with plenty of artificial light.

The units work on a hired basis. They can be hired out for a few days or for a whole year; this also means limited commitment and ultimately a pay as you go office service with all of the wireless connectivity you would expect from any office. This isn't your normal office though, it would have an element of the 'wow' factor about it. Imagine inviting clients to your office and your office is in a refurbished once disused underground station!

The future development of these sites would see as many of these 'ghost' stations as feasibly possible (as some of the stations are still passed through by fully operational services) converted into offices of varying sizes.

Unit holders can move location when they need a bigger premise to another ghost station and this in turn creates a community, an underground community if you like.

This community has their own bespoke components that are made to their requirements and once purchased they can move the furniture to any of the other affiliating sites. Tables, drawing boards, bookcases etc are all bespoke and are clipped onto the glulam beams that create the main structural feature for the units.

For many reasons this may never come to surface as reality. However in today's environment and the increase of land price and limitations for small businesses then we should be finding quirky alternatives like this to kick start the economy in the right direction.

<http://paperplannedesign.moonfruit.com/>

## ArtyType release Somaskript font

Celebrated illustrator, designer & artist James Marsh continues to extend his collection of unique typefaces with the latest addition Somaskript, a stylish & modern display face with delicately finessed features.

Somaskript is released through Marsh's own ArtyType foundry, with the fonts available to try & buy online via [myfonts.com](http://myfonts.com)

Somaskript comes in solid and incised forms, each with accompanying slanted styles, making a family of four fonts. An additional 'Tall' variant, compressed along the horizontal axis only, is available separately and extends the Somatype series to a total of 9 fonts.

According to Marsh, "SomaSkript is a natural extension to the basic Somatype font design, adding a wider variety to the family, all of which have similar features. Basically, by widening the uprights and maintaining the thin cross-bars it

adopts more of a script-like quality, hence the name. Slanting the letters reinforces the script illusion and consequently brings a wider application to the font's original format."

"When designing the Somatype alphabet originally, I always envisaged maximizing its potential by creating an incised version. This rendition not only emphasizes the implied script qualities within the name but brings out the softer, feminine side of the typeface. The evolutionary process creates a different looking face altogether and in turn the slanted version emphasizes the elegant quality even more so."

Somaskript styles cost \$29 each or \$59 for the family containing 4 fonts in OpenType & TrueType formats.

Webfont kits are also available directly from MyFonts:

[www.myfonts.com/fonts/artype/somaskript](http://www.myfonts.com/fonts/artype/somaskript)

Somaskript  
Somaskript

*contemporary style  
& feminine elegance*

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# THE PRINT HANDBOOK

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The Print Handbook is your guide when you're not quite sure what something will look like when printed. Full of examples, it makes the mistakes so you don't have to.



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## New service launches to demystify ip ownership

A new online service has recently been launched, Own My IP looks set to lessen the complexities and potential legal issues surrounding IP ownership and transfer between creative agencies, freelancers and their clients.

For many agencies, where IP transfer is not a de facto part of a contract or where contracts don't exist at all it can be tricky and costly to prove ownership. Own My IP has launched to remove any doubt.

Own My IP is a new online system which allows either party, buyer or creator, to request the assignment of or assign the copyright for creative work. It works by facilitating an email exchange containing an agreement, and listing the creative work, website, designs etc., the rights of which are transferred between an agency and a brand. The result is a formalised and transparent way to track IP transfer and ownership.

The risks of not securing IP ownership are clear; the single biggest risk to a business, in IP terms, is not owning the rights to their own brand (logo, visuals, packaging, website, copy, even product design). Proof of ownership is not always clearly defined; copyright assignment is often not transferred formally from creator to client which can result in content being re-used or repurposed later by other brands.

### Standard contracts may not be enough

Many agencies and brands believe that their standard contracts are fulsome enough to protect their intellectual property but, as Craig Olugbode, MD Own My IP states, this is often not the case: "What many agencies find is the terminology written into standard engagement contracts is not specific enough about the types of IP being created and the process of transference. The reality is that

standard contracts aren't always enough to ensure IP is protected."

He continues: "We're also finding that brands use freelancers more than ever before which means they may not always be as protected as if they were when using a bigger agency. In some cases, contracts are not as detailed and, sometimes, non-existent. Clearly, putting in place a formal contract should be a standard procedure in any engagement but we're finding the reality is often somewhat different."

In the event of any dispute, it is extremely helpful to have clear proof of ownership, and evidence that copyright to your creative work have been assigned by an agency to a client, or by a freelancer to an agency/client. Own My IP has been designed to expedite this:

### How Own My IP works

1. The agency transfers the rights to a piece of work to the brand or a freelancer transfers rights to an agency. Either party can initiate this: the brand can request the transfer; or the creator of the work (agency or freelancer) can transfer rights without a request. The creator of the work can include notes in the agreement to specify terms of the transfer
2. The recipient of the rights accepts the transfer, and agrees ownership of the rights
3. Both sides have access to the transfer agreement, which is stored within the system to help protect against disputes over copyright.

The agreement is paid for by whichever party initiates the process, using pre-paid credits. The whole process is simple to use and affordable, and provides clarity on rights ownership between two parties. [www.ownmyip.com](http://www.ownmyip.com)



# Creative Art For Creative People.

100%  
ORIGINAL  
DESIGNS

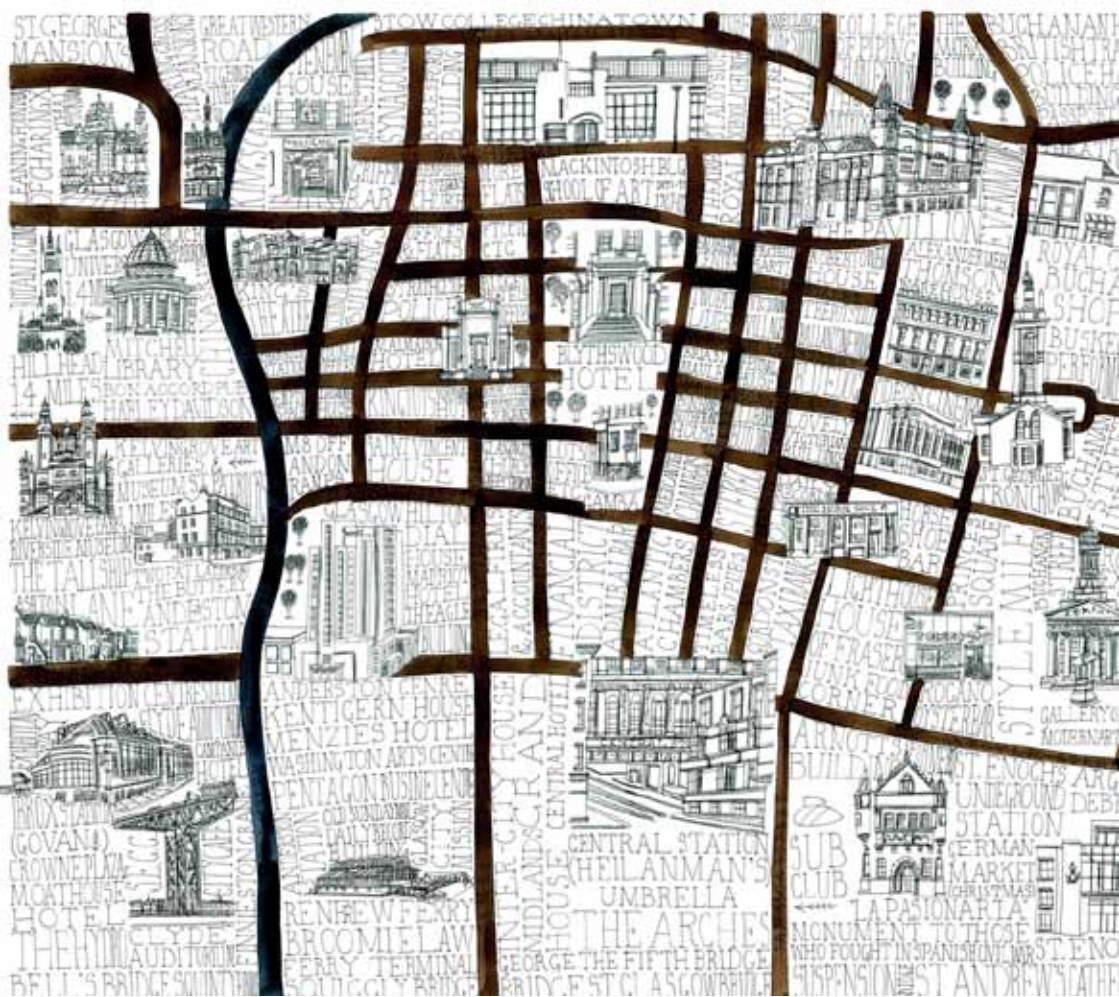


## Limited Edition Art Prints & Posters

twohundredby200 has opened an online art store with the aim of helping to support and promote creativity in the UK. The store stocks a range of strictly limited edition screen prints created by some of the UK's top illustrators, designers and street artists. Visit our website to find out more.

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





A reasonably  
accurate map  
of Glasgow



For 10 years Adrian B. McMurchie illustrated the restaurant review for the Sunday Herald, Scotland and naturally became familiar with a lot of restaurant in Glasgow among other cities.

The initial idea was to compile a map of Glasgow using the restaurants and buildings Adrian has drawn/painted over the years. The end result was slightly different as it became a nostalgia trip as well as discovering new builds and place within the city.

[adrian@amcmurchie.com](mailto:adrian@amcmurchie.com)  
[www.amcmurchie.com](http://www.amcmurchie.com)



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

# Murray Somerville

## Illustrator

UK

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

<http://murraysomerville.com>

This eccentric and rainbow-sparkled vomit style illustration is to accompany the introduction of a new punk band titled Cal Banda. The band sent me their demo and asked me to illustrate something to symbolise the music- this is what they got.





# Jason Halsall

## Creative

UK

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

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

I was born in Kingston, Jamaica in 1979 and came to live in the UK in 1988. I studied Graphic Design and Illustration at University and attended Jamaica School of Art whilst visiting my home town for a while. I also worked as a Graphic Designer abroad and worked Freelance for some time when back in UK.

Throughout the years I've explored different paths but I've always maintained an interest and passion for all things creative. I have a range of interests and cultural influences and this probably comes across in some of my photography.

I love to do creative portrait work and take shots of anything that takes my interest. More recently my creativity is drawn towards fashion photography and aspirations of progressing a new and successful career in that area..















# Jonathan Minster

## Photographer

UK

[studio@jonathanminster.co.uk](mailto:studio@jonathanminster.co.uk)

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

Jonathan Minster works from his Hoxton studio, shooting still life that's beautifully lit with a visual twist. He shoot's for such clients as British Vogue, Nurofen and Sky Sports.

Constantly shooting new work and projects for his portfolio, he also as likes starting new projects that get the general public/strangers involved in his ideas. His current public project is called Post It.

Promoting the idea through social media and word of mouth people are asked to post Jonathan anything they can get in a post box, the catch being that it is not wrapped in anything, it just has his studio address on and the correct postage. If and when it arrives Jonathan photograph's it and then a print of the object is posted back to the sender, unpackaged. Objects have arrived locally from London and as far away as Vienna.





ERMINE WORKS STUDIO,  
ARCH 348,  
37 ERMINE MANS,  
MACKNEY,  
LONDON,  
E2 8BF

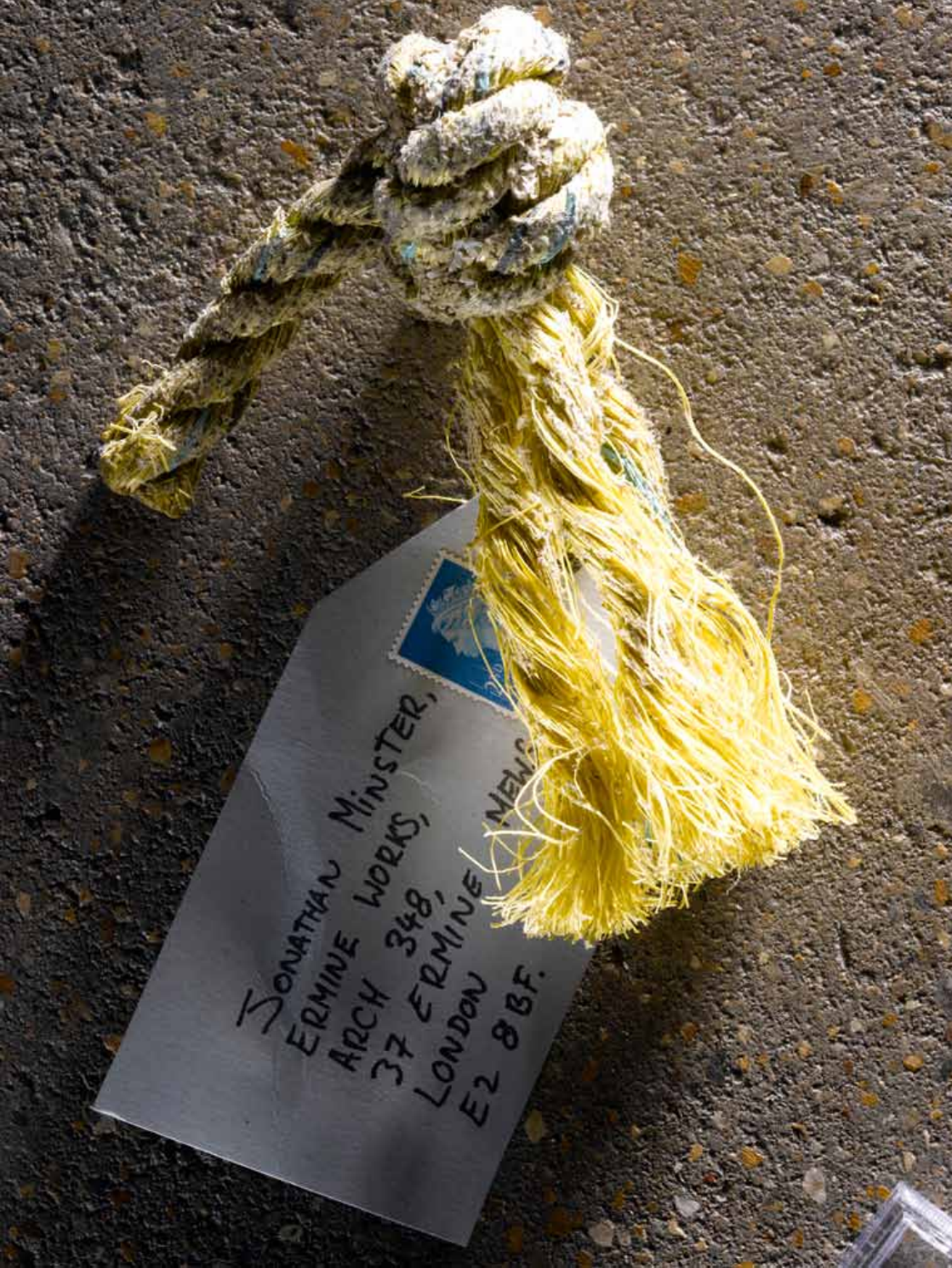




JONATHAN M.  
ERMINE WORKS  
37 ERMINE WAY  
LONDON, E20







JONATHAN MINSTER,  
ERMINE WORKS,  
ARCH 348,  
37 ERMINE NEWS  
LONDON  
E2 8BF.



Ermine  
Work Shop  
ARCH 349  
37 ERMINE RD  
HACKNEY  
LONDON  
E2 9BB



# Ian Walsh

## Designer

Ireland  
im.ian.walsh@gmail.com

100% intends to show the complex, sometimes contradictory nature of statistics. This zine shows the mundane and boring nature of facts but does it through the medium of contemporary and innovative typography.

*\*Featured in Gestalten's recent publication "Echoes of the Future."*

100%

STATISTICS



## INTRODUCTION

02

It is a common belief that the world is becoming more and more obese. This is not necessarily true. In fact, the world is becoming more and more fit. The reason for this is that the world is becoming more and more active. People are walking more, running more, and playing sports more. This is good news for the world. It means that people are taking care of their health and their bodies. This is a positive trend that we should all be proud of.

	58%	59%
	<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>
50%	61%	62%
<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>
53%	64%	65%
<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>
56%	67%	68%
<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>
59%	70%	71%
<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>
72%	73%	74%
<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>	<small>of people who are obese in the world</small>

**SIXTY EIGHT PERCENT OF THE WORLDS POPULATION WILL BE OBESE BY 2030 AT THE CURRENT RATE.**





08

- 82% OF ALL STUDENTS WILL TAKE DRUGS IN COLLEGE. - 83% OF MY STATISTICS ARE INACCURATE. - 84% OF SMOKERS LIVE IN MIDDLE TO LOWER INCOME COUNTRIES. - 85% OF PEOPLE HAVE URINATED IN POOL AT SOME STAGE. - 86% OF MEN SNORE BY THE TIME THERE 60. - 87% OF TEENS ARE ACTIVE ON THE INTERNET. - 88% OF THE SCOTTISH POPULATION HAVE NOT WORN A KILT. - GUN CRIMES HAVE RISEN BY 89% IN DECADE. - 90% OF DISEASES ARE CAUSED BY STRESS. - 91% OF THE WORLDS LANGUAGES WILL DISAPPEAR 2110. - THERE IS A 92% SUCCESS RATE IN THE DRIVER THEORY TEST. - 93% OF ALL IPOD OWNERS ARE UNDER 28. - 94% OF THE WORLDS POPULATION IS EXPOSED TO TABACCO SMOKE. - THERE IS A 95% CHANCE OF DEATH BITTEN BY A BLACK MUMBA. -



# Paper Acrobat

## Graphic Designer

UK

[paperacrobat@me.com](mailto:paperacrobat@me.com)

[www.paperacrobat.blogspot.co.uk](http://www.paperacrobat.blogspot.co.uk)

Although I am a digital designer working mainly with Illustrator and Photoshop, I have recently become interested in producing paper cut designs using just paper and scissors or scalpel.

This is a completely new way of working for me, but I enjoy the process of designing and creating these works, and the results are quite different to my digital output.

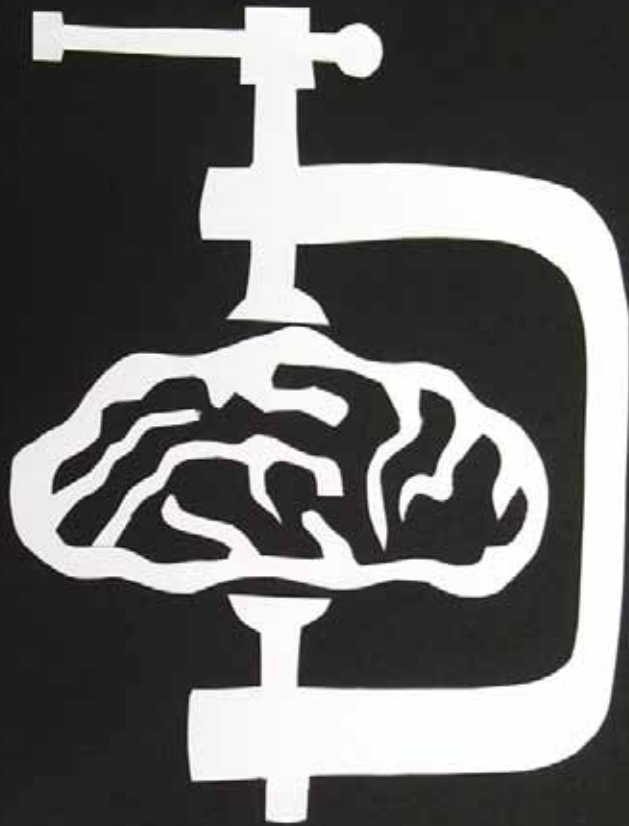
### **Titles:**

Brain Ache

Home

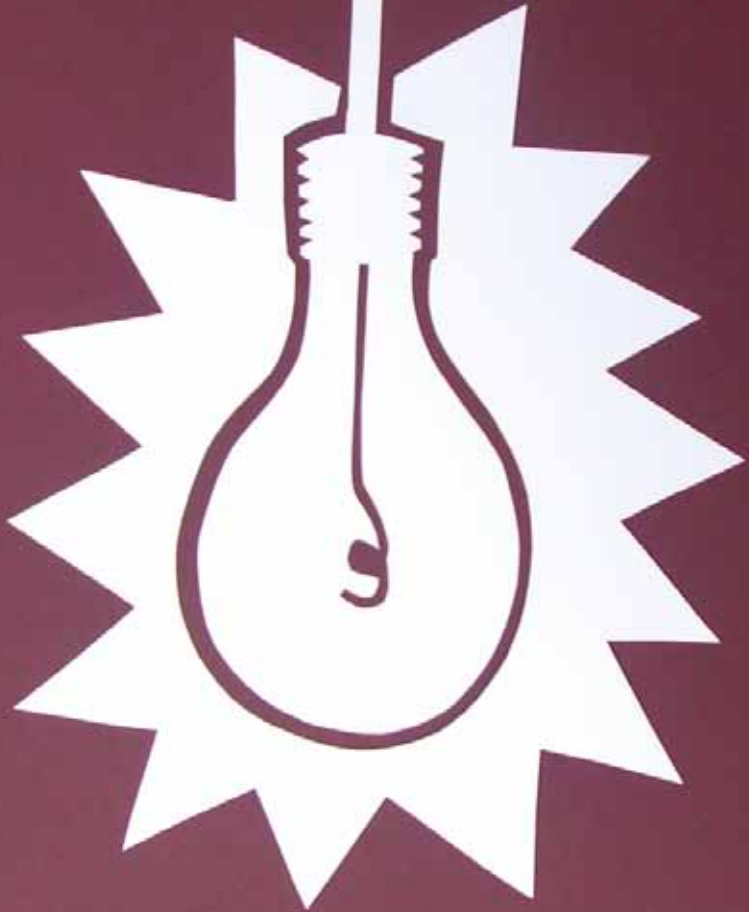
Idea

Rain



**BRAIN  
ACHE!**





**IDEA**



**RAIN**





# Ainsley Knott

## Illustrator

UK

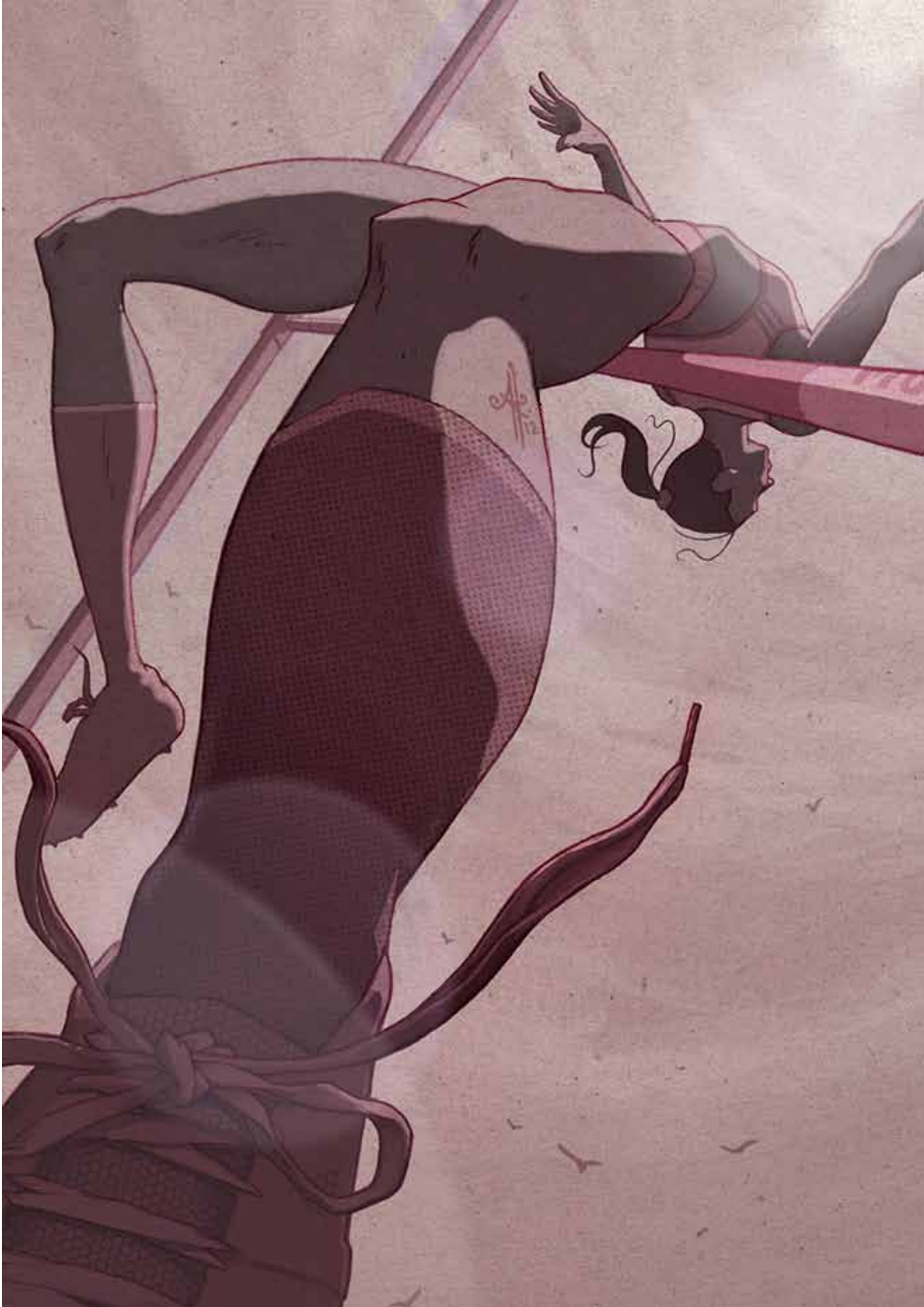
[ainsleyknott@hotmail.co.uk](mailto:ainsleyknott@hotmail.co.uk)

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

Ainsley's work is inspired by everyday observations, capturing scenes or objects that would ordinarily seem mundane and bringing them to life with a different perspective, often incorporating elements of humour or quirkiness.

He likes to engage the viewer by reminding them that the simplest things or moments can appear interesting or have a story behind them if they just slow down enough to notice them.



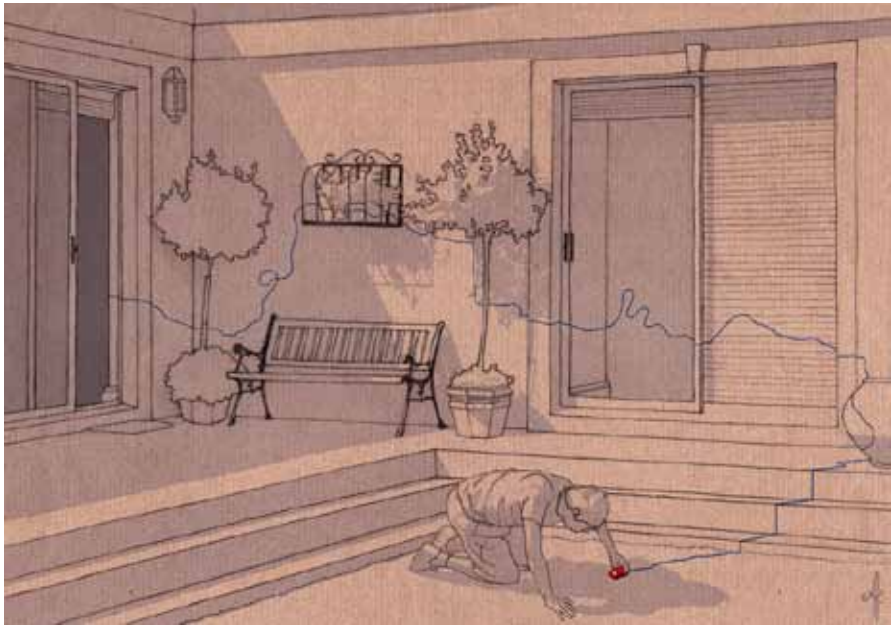












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[www.twohundredby200.co.uk/editorial-submissions/](http://www.twohundredby200.co.uk/editorial-submissions/)

# Design Museum Exhibition Programme 2013

## Design Museum Collection: Extraordinary Stories about Ordinary Things From 30 January 2013

The Design Museum has the UK's only collection devoted exclusively to contemporary design and architecture. This new collection display reveals intriguing insights found in these exceptional, as well as everyday, items.



Six design stories are presented in the exhibition, offering a diverse look at design: National Identity, Plastics, Modernism, An Archetype – The Anglepoise Lamp, A Designer in the Spotlight and Style Through The Decades. National Identity looks at the objects that define a nation such as the phone box, road signage, the post box, the London 2012 logo and a Euro coin. The dominance of plastic in our lives is examined with examples of luxury through to everyday plastics

from the last 75 years. Modernism in Britain provides a snapshot of a remarkable and dynamic period of design, shown through furniture, products, textiles and architecture, alongside contextual images and documents.

The designer Jasper Morrison, whose Handlebar Table is a recent acquisition to the collection will also go on display for the first time. And style is shown through a collection of fashion from the 70s to the 90s and charts the shift of the shopper from Carnaby Street to Kings Road to Bond Street. Rich, thought provoking and surprising, let the museum's collection tell you extraordinary stories about ordinary things.

## United Micro Kingdoms (UmK): A Design Fiction 30 January – 28 April 2013

UmK presents multiple perspectives on a fictional future for the United Kingdom, as imagined by designers and educators Dunne & Raby. The exhibition sees England devolved into four self-contained counties, each free to experiment with governance, economy and lifestyle. These 'live laboratories' interrogate the cultural and ethical impact of existing and new technologies and how they alter the way we live.

Anthony Dunne and Fiona Raby use elements of industrial design, architecture, politics, science and sociology to provoke debate around the

power and potential of design. UmK challenges assumptions about how products and services are made and used, through reinterpretations of the car and other transport systems.

**Designs of the Year 2013**  
**20 March - 7 July 2013**

'The Oscars of the design world'. The Design Museum's Designs of the Year awards showcase the most innovative and imaginative designs from around the world, spanning seven categories: Architecture, Digital, Fashion, Furniture, Graphics, Transport and Product. A high profile judging panel will decide the best entries in each of the seven categories and one overall winner. Category award winners and the overall winner will be decided by a jury on 25 March to be announced to the public on 17 April 2013.

**Edward Barber and Jay Osgerby**  
**8 May – 25 August 2013**

London 2012 Olympic Torch designers Edward Barber and Jay Osgerby present an unconventional view on the production of everyday objects. The exhibition will explore the aesthetic of the unfinished, from a trumpet bell to a tennis ball and a £2 coin, as well as pieces from BarberOsgerby's portfolio.

The designers' multidisciplinary practice challenges the boundaries of industrial design, architecture and art. Working with manufacturers, engineers and factories is integral to the development of the studio's award-winning projects. This intimate relationship with the making process influences and inspires their work, enabling an explorative approach to materials. Presenting objects that have been intercepted



mid-manufacture the exhibition seeks to give an insight into the 'mystery' of modern production.

**Making the Future: A New Industrial Revolution**  
**24 July – 3 November 2013**

This exhibition, presented in association with the Technology Strategy Board, explores our changing relationship with the designed world. The exhibition will look at what drives innovation and new manufacturing techniques that can increase growth and productivity. The exhibition presents today's emerging technologies that will become the growth sectors of tomorrow

## **Designers in Residence**

**11 September 2013 – 5 January 2014**

The Design Museum continues to support the next generation of designers and creatives with its Designers in Residence programme.

This exhibition showcases the work of young designers at the beginning of their careers: recent alumni include Giles Miller, Asif Khan and Bethan Laura Wood.

The programme includes a series of events and talks, offering the designers the opportunity to interact and engage with the public, whilst using this platform as a test-bed for ideas, designs and innovations.

## **Paul Smith**

**20 November 2013 – 2 March 2014**

In a career spanning over forty years, Paul Smith has become one of Britain's foremost designers.

The Paul Smith brand is known for an unmistakable classic Englishness augmented with a colourful 'twist'.

It now includes fourteen different collections for men and women, with shops in sixty-six countries across the world. Paul Smith remains fully involved in all aspects of the business from designing the clothes to choosing the fabrics and approving the shop locations and design.

This Design Museum exhibition explores how Paul Smith's unique and intuitive take on design, coupled with an understanding of the importance between designer and retailer, have laid the foundations for the company's lasting success.

The exhibition charts the company's development from Paul's first shop in Nottingham, measuring just three by three metres, to its now global scale with shops in London, Paris, Milan, New York, San Francisco, Los Angeles, Antwerp, Hong Kong, Singapore, Taiwan, Korea, U.A.E. – and over 200 throughout Japan.

The exhibition is presented through the different stages of design and production behind a catwalk collection, offering great insight into Paul Smith's design and marketing process.

Visitors will gain a key insight in to Paul's passions, his attention to detail and a detailed look at a year in his life.

It will also focus on the unique energy and vision of Paul Smith himself. What drives him as a designer and the significant items, people and places that have inspired him during his career.

A section will also be dedicated to Paul Smith's shop designs, from a shocking pink building with movie set styling on Melrose Avenue, LA, to a Japanese garden at the heart of the Jingumae store in Tokyo.



# Digital Crystal: Swarovski At The Design Museum

5 September - 13 January

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

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

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

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



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

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

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

Website: [www.designmuseum.org](http://www.designmuseum.org)

# Winter Exhibitions At EMMA

14 November 2012 – 27 January 2013

## Jaume Plensa / In The Midst Of Dreams

The exhibition *In The Midst Of Dreams*, created by Jaume Plensa for EMMA, presents more than 40 sculptures by the Spanish artist from 2004–2012. The central themes are light and energy at the darkest time of the year. Apart from light, important elements in the work are letters and words, as well as poems.

Many of the works are part of installations, and the exhibition space at EMMA has been opened up into a continuous space to give the best possible surroundings for the artworks. The first thing visitors encounter is an outdoor sculpture illuminated from within, a landmark greeting them before they even enter the WeeGee building housing EMMA.



Plensa's body of work is astonishing in terms of quality, scope and distinctiveness. His wealth of materials and varied execution have been displayed in museums and public spaces all over the world. Moreover, the prolific artist has created stage sets and costumes for opera and theatre productions. The works displayed at EMMA show his use of steel, synthetic resin, glass fibre, iron, bronze, alabaster, paper and light.

Plensa differs from many modern artists in that he reveals the beauty of human beings instead of violence and horror. It is important that we listen to ourselves. We try too much to live up to impressions and images, without understanding our shadow. "There is no soul without a body, no body without a shadow," says the artist.

The captivating encounters of light and shadow will be on display at EMMA throughout the dark of winter.

## No Smoke, No Dirt, No Work / Lithographic Posters From Great Britain 1890–1940

At the turn of the 20th century, poster art had become a symbol of modern consumer society. They were an amalgam of art and design, social change, propaganda, commercialism and humour. The development was boosted by the use of lithographic printing enabling large print runs, and nourished by the rich British culture.



The curator of the exhibition is Irina Nikiforova from the Pushkin State Museum of Fine Arts in Moscow. She has compiled the exhibition to focus on three themes using 100 posters from the Museum's vast collection of prints. The exhibition at EMMA includes posters illustrating the birth and rise of British poster art from 1890 to 1940, advertisements for London public transport and examples of a Shell advertisement campaign in the 1930s.

In early 20th century Great Britain, there were several trends boosting the development of poster art.

Ready markets, the development of marketing communication and advertising agencies, high-quality printing techniques and versatile training

of artists – they all had an effect on the modern poster evolving into an art form in its own right.

Notable in the rise of British poster art were the advertisements promoting London public transport in 1900–1940. Top artists created bold and experimental posters, showing a common theme (London and its metro), and using a common typography and symbol.

The third section of the poster exhibition at EMMA comprises 1930's campaign posters for Shell. The company's advertising division invited progressive artists to design their poster campaign, among them Edward McKnight Kauffer, nicknamed "the Picasso of advertisement design". The works by these exceptional artists are true classics of advertisement graphics

Gallery Address: Ahertajantie 5, 02100 Espoo, Finland

Website: [www.emma.museum](http://www.emma.museum)

# Past Issues



Past issues are also free to download at [www.twohundredby200.co.uk/past-issues/](http://www.twohundredby200.co.uk/past-issues/)





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