



The One Stop Creative Agency

twohundredby200 is a multi-disciplinary design studio specialising in graphic & web design, promotion, marketing and the creation and building of brands.

We create work that excites, inspires and most importantly meets the needs of our clients.

Our team love all aspects of design and enjoy injecting some humour and surprises into our work.

If you have a project that needs that something extra then get in touch with us via info@twohundredby200.co.uk or call us on +44 (0)1383 417667.

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Issue 8

Welcome to issue 8 of the twohundredby200 magazine.

This issue is filled to the brim with some amazing submissions of work in the exposure section, several short stories and lots of creative news.

In this issues' creative profile, Lizzie Campbell tells us of her move away from traditional illustration and toward the colourful medium of polymer clay. The "Clay Disarray" project is truly wonderful twist on classic movie posters.

In other news, the twohundredby200 shop has started to sell our own range of vector art from artists such as Smite and WD. Sets will be added on a regular basis and they can be used both in your personal and commercial projects.

Our shop will also be adding a line of clothing in 2014 designed by our very own Tassle along with the talented Ellie Ink. Ellie is a young illustrator/artist who lives and works on the banks of the stunning and world famous Loch Ness and is a welcome addition to our group of artists.

I would like to say a big thank you to all of you have submitted your work to this issue and we hope that you all enjoy it.

Cheers

Sean Makin
Editor

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Creative Art For Creative People.



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

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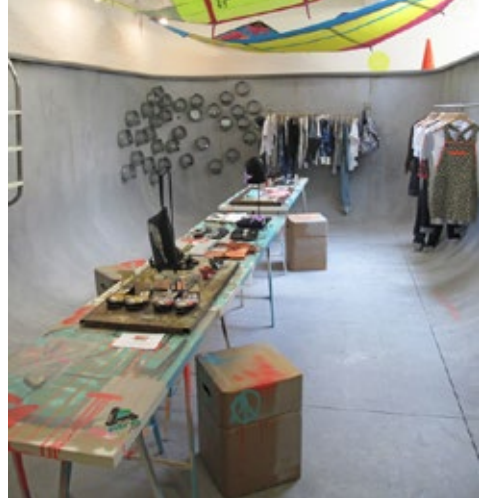
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Beach in the East - a nostalgic summer



Construct recently got involved in the creation of the 'authentic 70s California haze' that took over the showroom of wholesale and marketing agency Paper Mache Tiger as part of the Shoreditch pop-up Beach in the East event.

Construct collaborated with leading fashion consultant Yasmin Sewell just six weeks before opening. While Sewell and the Paper Mache Tiger team created a full sized swimming pool in the showroom and sourced an eclectic selection of authentic designer products and garments from around the globe to reflect their West Coast skate boarder/surfer theme, the Construct team set to define a graphic identity that would engage fashion aficionados in-store while raising the profile of the summer fashion pop-up both online and in the press.

Construct found ready inspiration in Sewell's collaboration with Paper Mache Tiger, as she describes a "mutual intrigue and interest in the very nostalgic mood of the mid-70s Californian

skate scene... endless summers, glowing sunsets, hair whipping in the wind, the Z-Boys, Lords of Dogtown and the shells of empty pools refashioned as skate ramps."

The Beach in the East logo was used as a source of inspiration, creating a rainbow colour palette to play with in-store where ceiling-floating windsurf sails and spray can interventions by LA-loving London graffiti artist Word To Mother amplify the skate/surf tone. The logo also appears on the Beach in the East shopping bags and website.

www.constructlondon.com
<http://yasminsewell.com>
www.papermachetiger.com

The Profile Book



Profile was created with the sole purpose of helping artists and designers across various disciplines to connect with like-minded creatives, share work and promote their creative genius.

Designer Kieron Lewis, alongside David Sinnet (Founder), Nicola Manuel (Lead Editor) and Sarah Benson (Online Editor) as Profile Lead Designer, spent a huge amount of time and effort to bring Profile where it is today which can be seen when interacting with the website.

With currently over 200 submissions currently being displayed on the site (a figure which is bound to increase very quickly), the team are creating a platform that makes it easier for their audience to find out about, and to connect with, fellow creatives.

As part of his final major project while at Southampton University, Kieron created Profile's first publication suitably titled, "The Profile Book".

The publication consists of a number of reviews based on 27 emerging artists and designers from around the world.

Kieron commented: "As I have an interest in documenting new talent within the creative industry, I was highly motivated to create a publication that focuses primarily on my passion. I have had the privilege of speaking to each of the contributors individually, finding out what it is that motivates them to do what they do – and do well!

"The Profile team and I are looking into producing more copies of the publication and we have already received some positive feedback from potential stockists."

To find out more about Profile visit www.theprofilebook.co.uk

For the latest updates on the project you can follow it on twitter @theprofilebook

A Logo Is Not A Brand – A Brand Is Not A Logo



Your Brand Is 'Everything' You Must Create A Total Brand Experience

In her new book entitled, "Beyond the Logo", award-winning designer and agency founder, Emma Carter, gives her expert insight into how to create a brand that goes beyond a simple logo, to make your organisation an unstoppable success.

A brand doesn't start and stop with a logo. A brand encapsulates the entire personality of an organisation and communicates it to the outside world: your promise, visual identity, tone of voice, ethics and standards. In so many ways, the brand IS the business.

In BEYOND THE LOGO, Emma shares the principles and techniques that she so successfully puts into practice for clients such as Jack Wills, Platinum Property Partners, Ted Baker and

IconicShift, across multiple sectors, including retail, finance, technology, property and franchising.

Far from being an academic text book, BEYOND THE LOGO is a practical plan of action for business owners and managers. Whether you're refreshing an existing identity or creating a completely new brand from scratch, this book guides you expertly through designing, deploying and promoting a brand that will take your business to new heights.

Emma explains: "Over the years, I've worked with a variety of brands, which have all been at different stages of growth. And I've come to notice that a huge number of them – particularly the medium-sized businesses – have one or more of the following in common:



The owners are in the early stages of creating a company, think branding is just a logo and take the attitude of 'anything will do', as it's not that important.

They know what they want their brand to say, where it stands and what the future is, but are confused – do they speak to a website developer or a design agency first? I often hear: 'Surely we can design the website and just stick the logo on afterwards...'

They don't understand the importance of getting their branding right and what a difference it will make to their success.

The owners are so busy working on the everyday running of the business that they often don't have time to focus on driving the brand.

It's a large international brand that has its hierarchy wrong.

Sometimes an internal member of staff has simply been promoted to handle 'Marketing'. They end up with the responsibility of dealing with design agencies, despite not really knowing what they do, how to properly brief them or even how to effectively utilise their services.

The brand once worked – or simply 'did for the time being' when the business started – but the owners have never actually got around to reassessing it or looking at how to make it stronger.

Internal marketing departments are so caught up in the day-to-day marketing and design of the brand that they don't have either the time to keep up to date and explore new trends or the resources to develop new and fresh ideas.

I know that when these issues are resolved, businesses experience huge leaps in the success of their marketing. Time and again, I've seen strong, consistent and well-executed branding resulting in a higher company profile, increased turnover, accelerated growth and higher profits. And you don't get all that from just a good logo.

A brand is so much more than a logo and you need to do more than have a good logo and website to satisfy the hunger of your customers in today's market.

So I've created this book to help business owners and marketing departments truly understand how to create a Total Brand Experience. By sharing some 'inside knowledge' on the different creative ways in which you can communicate your brand, giving you tips on how to identify the 'real' designers that will add value to your brand, and explaining how to work with agencies, I hope you'll see how all this can save you time and make you money in the long run. Go beyond the logo to create an unstoppable organisation!"

Find out more about Emma Carter and "Beyond the Logo" by visiting – www.beyond-the-logo.com

Making Poster Designs Personal

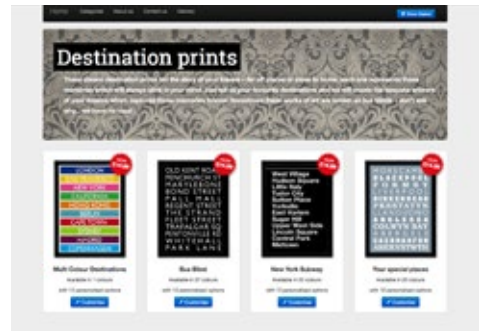
Chatterbox Walls recently unveiled its brand new website which allows shoppers to create their own original wall art with an instant preview of their design. The website features a number of stylish, contemporary and typographical design templates that customers can customise to their own tastes and make truly personal by incorporating their own names or the names of friends and family into the designs.

The website launched with eight categories from which customers can choose and customise their designs and colourways including destination prints, likes, weddings & anniversaries, new babies & kids rooms, quotes, kitchen & foodies, sports, and fashion. Many of the designs also include striking typographical prints that feature bold colours and bold text.

The design templates give complete freedom to get creative; for example in the destination section, it is possible to design a poster that that lists all the great places you have visited around the world, all set in bold eye-catching typography. As soon as the design is created, an incredibly useful instant preview feature allows the user to see exactly what their finished print will look like in the colour they have chosen.

With most poster design companies, the process can be quite long winded as they have to send out a proof via email before the final design is approved. With Chatterbox Walls, however, customers get to see what their design looks like on screen before they finalise their order, so the process is much more streamlined and efficient.

With a wide choice of layouts already on offer and the ability to edit the messages on the designs and change colourways, the posters from Chatterbox Walls can be made to suit any home. They also make the perfect gift for friends and family.



Chatterbox Walls can also offer a range of print sizes from A3 up to a mammoth 36"X24". Jon Pritchard, Director of Chatterbox Walls said, "Many of our competitors do not offer such large sizes, but because of our wide printing presses, we can easily accommodate our customers' need for larger prints. This allows them to have a real focal point in their home with a larger than life print which is completely personalised to their tastes."

Once purchased, customers will be able to publish sample of their personalised design to their Facebook, Twitter and Pinterest accounts, announcing to friends that 'I just designed this, what do you think?'

All prints are of extremely high quality and yet are surprisingly reasonable in price, giving their customers great value for money. The designs are printed on 240gsm satin paper and the pigments used are UV resistant, meaning that they won't fade over time. All prints are carefully wrapped in tissue and safely delivered rolled in cardboard tube, ensuring that they reach their destination safely, or for an extra cost, the print can be framed in a high quality stylish matt black photographer's wooden frame. For more information about the range of personalised posters available from Chatterbox Walls visit www.chatterboxwalls.co.uk

Morphopolis - an illustrated computer game



Morphopolis is a visually stunning point and click adventure inspired by Machinarium and The Tiny Bang Story.

Micro Macro Games founder Dan Walters says "The game is about a journey; taking narrative from the environment, creating places through the division of space, and evolving this world as your awareness of scale, mechanics and inhabitants change. These are concepts we discovered in architecture school, but they can be handled so much more playfully in an illustrated world."

The unique art style uses intricate line drawings and ink wash techniques, that draw on the colouring style of 60s and 70s posters; blending the style of Martin Sharp with the work of illustrators like Edmund Dulac and Maxfield Parrish. This attention to detail creates a charming and magical world for the players to explore.

Game Artist Ceri Williams said "The tone of the game aims to strike a balance between the beauty of the close up natural world with the captivating visceral qualities of the insect kingdom. Familiar, but increasingly alien as you peer closer; we want Morphopolis to appeal to the inquisitive."



Set for simultaneous release on 8 platforms including Windows, Mac OSX, Linux, Android, iOS, Windows Phone 8, Blackberry and Kindle Fire.

Morphopolis has been created over the past 12 months and includes over 20 beautifully illustrated high-resolution scenes.

Morphopolis is a point and click adventure which takes the player on a lucid and fantastical journey of transformation and discovery.

Play the role of an aphid grub and embark on an epic adventure to rescue your companion. Explore and interact with beautifully illustrated scenes to find hidden objects and solve puzzles.

Morphopolis has won the Association of Illustrators Award in the Design category for New Talent and was on display at Somerset House in London during October before touring nationally.

The Creative Team

Ceri Williams is a freelance architectural designer and illustrator based in London.

He has worked for practices such as Toh Shimazaki Architecture and Asif Khan, as well as designing and building installations for the Royal College of Art and the Victoria and Albert Museum. Morphopolis is his first video game project and he has been



able to use the composition and spatial skills learnt in architecture to develop the game narrative and sequence of scenes.

Dan Walters studied architecture for 7 years at Cardiff then later at Cambridge, but has always been passionate about game development, teaching himself to program at the age of 13.

His passion for games eventually led him to become a graphics programmer for an established developer.

Dan devotes his spare time to developing innovative games under the banner of indie studio Micro Macro Games.

www.mcro.org

The Field Guide To Typography

Typefaces in the Urban Landscape

By Peter Dawson. Foreword by Stephen Coles

Reviewed by Tara Chalmers

Like many other graphic designers, typography has long been a passion of mine. The myriad of letter forms available to today's designers is mind boggling in it's enormity and usage.

Published by Thames & Hudson, The Field Guide to Typography gathers together a selection of some of the typefaces that surrounds us in our day-to-day lives, from public transport liveries to computer fonts, from billboards to signage.

This beautifully presented title features 125 typefaces each accompanied by photographs to aid those of us bitten by the typographic bug to identify particular letter forms in the wild.

As you would expect, the title covers the well established and often used faces such as Akzidenz Grotesk and Clarendon but the author Peter Dawson also throws in a few surprises with the likes of the little seen Glaser Stencil and the cartoon-like Macmillan Headline (used by Macmillan Cancer Support on their billboard campaign).

If you are looking for a present for the typophile in your live or you just fancy treating yourself to yet another design book, then you can not go wrong with The Field Guide to Typography.

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www.thamesandhudson.com



Alternative luxury - Celestine Eleven

Alternative luxury retail store, Celestine Eleven, has embraced an arresting approach to identity design created by London boutique design agency Construct. Celestine Eleven is the creation of stylist Tena Strok. From its location in Shoreditch, an area of London that has established itself as a centre for 'cool' brands, it delivers its spiritual approach to luxury through an eclectic selection of products and events that stimulate and inspire, "aesthetically, intellectually and spiritually".

The identity is an apt vehicle to signal the store's 'counter couture' credentials. The designers have pared down to the barest minimum the information the identity serves us to create a memorable marque. Although there is a full logotype – Celestine Eleven carved (literally) out of weighty paper– the Roman numeral XI is used as shorthand. This is further reduced to create a monogram comprising a simple diagonal line adjacent to a vertical one. By deliberately obfuscating the name, it invites us – as does the store – to look at things differently.

The application of the marque is big on tactile cues and the playful use of negative space (where your eye/brain completes the visual picture). It is executed out of sumptuous papers, skillfully sculpted by specialist printer Benwells, with 3D blind embossed (raised), de-bossed (indented) and foiled lettering.

The idea that we need to look beyond the obvious is further explored across the brand packaging, bags, stationery and marketing collateral. The carved and faceted trompe l'oeil marque looks solid and transparent in one as it hovers like gossamer over Construct's selection of ethereal images. The overall result is an identity that is intriguing and sensuous and plays with the conventions of luxury brand identity.

Construct – www.constructlondon.com



Lighting up promotions and sales

Increased use of LED lighting by retailers is a great way to enhance product and brand promotions, according to a leading figure in the illuminated display industry.

A recently released study by building research organisation BRE claimed that use of LED lamps in retail stores was likely to lead to an increase in sales.

The BRE's new guide to retail lighting undertook a review of current practices said retailers can implement energy saving and attract customers with lighting displays, such as light boxes.

Adam Vanovitch, managing director of W&Co Design Solutions, a leading supplier of displays and signs to the retail industry, concurred with the BRE's findings.

"LED displays, such as light boxes, are a fantastic way to engage consumers with a brand or a product range," he said.

"Not only can LEDs have great energy-saving capabilities, they also offer massive versatility for retailers looking to add an extra dimension to in-store displays or enhance their signage and brand presence."

The BRE guide recommend that lighting should be included by retailers in-store to help more clearly define their brand identity.

The guide highlighted how in 2011 lighting used in consumed 35 per cent of all the energy consumed for lighting in the entire service sector:

In addition, the study said, lights were responsible for using 43 per cent of all the electricity used in retail with the vast majority of lights used in the retail sector being fluorescent or halogen.



The BRE's guide suggested that use of LEDs and ceramic metal halide lamps would help increase energy efficiency in stores while also providing additional accent lighting options.

"LED signs and lighting can really help increase lighting options in stores," added Vanovitch.

"Signs can be customised with unique illuminated letters, spelling out the brand name, giving it presence. Or if retailers are looking for in-store brand or promotional messages then light boxes can be used alongside other features to highlight particular ranges or individual products.

"Whether it to create a certain mood or to guide the consumer; accent features such as a wall of LED lights can be an innovative and stylish way to produce large scale illumination.

"There is also a huge range of options with light panels, they are extremely versatile and can create an arresting feature for any retail space; from a large outdoor sign to attract customers to more subtle uses in store."

www.w-co.co.uk

Transatlantic readings in your front room

Poetry lovers have a new way to hear their favourite writers read their work live – wherever they are in the world. Robert Peake, a Californian poet living in England, is bringing together American and British poets for a special kind of reading that could only happen online. The series features poets of international repute like Jane Hirshfield from the US and UK-based George Szirtes.

Using a technology called Google+ Hangouts On Air, which Google announced in May, poets read using a webcam and microphone connected to their computers at home. Participants tune in from anywhere in the world to watch and ask questions via a live YouTube feed. "It is green, it is accessible, and it is free," said Peake.

"Thanks to this new technology we can now easily connect poets from anywhere in the world," he continues, "Geography may shape us as writers, but distance no longer has to hold us back."

Peake first had the idea when Google contacted him in April to participate in a trial of live poetry readings for US National Poetry Month. "A special feature on British poetry that I edited for a US literary journal called *Silk Road Review* had just gone to press," Peake recalls. "This was my way of trying to promote cross-pollination across the pond using traditional methods. Then it occurred to me that I could invite these same poets to read their work live online, and Americans could participate as well. Everything just took off from there," he adds.

The Facebook page for the Transatlantic Poetry community gained over 100 likes in its first twenty-four hours, and Peake says that several prominent poets have approached him to participate in future readings.



Jane Hirshfield, chancellor of the Academy of American Poets said, "Good poetry has always transcended distance, time, and borders--Sappho and Li Po's poems are as intimately alive today as they ever were. These Transatlantic Poetry readings enlarge what's possible in shared life and shared words - the oldest human technology for increasing presence and increasing memory (poetry) here marries the newest for doing the same: live online broadcast with world-available replay." She continues, "This entirely innovative series builds community among UK and American poets, who do want to know more of each others' work. Plus it's good for the planet: no airplanes. I'm thrilled to be joining George Szirtes, a poet I greatly admire, in our part of this experiment's launch."

Peake admits that he still enjoys the atmosphere of in-person readings, but says he is glad to be living in an era where he no longer has to choose to be a part of just one artistic community based on where he lives. His ambitions for the series are to break down barriers between British and American poets and poetry fans by connecting people who might otherwise never meet in person. "It is a really exciting time to be a poetry fan," he adds.

www.robertpeake.com/transatlantic-poetry

Website and branding for Jacqueline Cullen

Jewellery designer/maker Jacqueline Cullen works are a celebration of Whitby jet, a rare black fossil traditionally associated with Victorian mourning jewellery after Queen Victoria triggered the fashion following the death of Prince Albert. Her new website by London design boutique Construct supports the jeweller's aim to reposition this sensuous and ancient material for contemporary audiences.

Jacqueline Cullen's unique pieces work with the fractured natural form of the raw stone, using accents and luxurious and textured cascades of gold and diamond. Construct's art direction of photography by Lydia Whitmore for the site celebrates this by allowing the precious metal and stones to glow out of the sultry lighting of the black on black images. The atmosphere is low-key sophistication and references the brand identity, also by Construct.

Construct's collaboration with Jacqueline Cullen started through the not-for-profit Walpole British Luxury mentoring programme in 2011. The Crafted programme puts developing craftspeople in the luxury sector in touch with those with expertise in a given area. Construct founder Georgia brought to the mix extensive experience with authentic luxury businesses drawn from her work as brand director of Mulberry (2008-2012) and as brand consultant to companies such as The Maybourne Group (Claridge's, The Connaught, The Berkeley) and Harvey Nichols.

The website's typographic navigation uses highlights of white and matt gold to signal the interactive elements. The white and golden dots that allow the visitor to progress through the picture gallery echo the central element of the Jacqueline Cullen logotype, also by Construct, which in turn reference the balls of gold that create the naturalistic texturing of the jewellery.

Of Jacqueline Cullen, Georgia says: "Jacqueline Cullen is one in a million, her work is beautiful, brave, strong and graphic, It's such a pleasure to



work with a creative with a totally uncompromising vision for her work. It's our job to help her bring this to life in communications, packaging, website, art direction and presentation of the brand. It's so exciting to see the brand develop and launch in Dover Street and Bergorff Goodman; there's nothing more satisfying than seeing a client's business blossom and it helps that we are all huge fans of her work. In fact, I'm wearing one of her cuffs today and always get lovely compliments when I do!"

The website, launched this month, coincides with the arrival of Jacqueline Cullen collections in Bergdorf Goodman on 5th Avenue, New York and Dover Street Market in London's Mayfair.

Jacqueline Cullen – <http://jacquelinecullen.com>

Construct – www.constructlondon.com

Royal Mail commemorates the Merchant Navy

Silk Pearce has worked with Royal Mail to design two complementary sets of stamps to commemorate the Merchant Navy's enduring contribution to British life over the last 200 years.

One set of six features different merchant ships spanning two centuries. A miniature sheet of four further stamps explores the vital role taken by the Merchant Navy during the Second World War. Both sets of stamps went on sale in September along with some of the associated collectors' products that have also been designed by Silk Pearce.

One of the principal design challenges for the main stamps was to identify paintings of six historically-significant ships that could work together as a set. Some images already existed in national collections or were privately owned but there were no suitable images of the diesel-powered, bulk cargo carrier 'Lord Hinton' that entered routine service in 1986. The design team therefore commissioned a new painting by renowned marine artist Ted Walker, who also painted the 'RMS Britannia' image used on one of the other stamps.

The mini sheet entitled 'The Atlantic and Arctic Convoys' uses atmospheric black and white photographs against a background of a raging sea to convey the character of the war at sea when supplies, food, raw materials and people were transported in large convoys protected by Royal Navy warships. A quote from Winston Churchill sums up the critical role played by the convoys.

The collectors' products include: a special presentation pack holding both sets of stamps, a first day cover and two special postmarks. The stamp presentation pack has been designed by Silk Pearce to showcase the stamps but also unfolds to give a richly illustrated history of the Merchant



Navy, as well as detailed specifications of each of the six ships, their diverse functions and their contribution to seaborne trade.

The first day cover features the British Red Ensign flag flown by all British-registered merchant ships. Two special postmarks – for exclusive use on 19 September 2013 – are based on new illustrations of the Titan Crane from the John Brown shipyard, Clydebank and the Merchant Navy badge.

Creative head, Peter Silk said: "It's always an honour to be asked to design Royal Mail stamps but we're particularly excited about this project where we have worked on two complementary sets as well as the associated collectors' products."

Catharine Brandy, design manager for stamps and collectibles at Royal Mail said "Silk Pearce has worked closely with Royal Mail to design two stunning sets of stamps and a range of collectors' products that touch on so many different aspects of the Merchant Navy.

"We believe this commemorative stamp issue will be valued by anyone with an interest in Britain's nautical history, its development as a trading nation or the essential part played by the Merchant Navy during the Second World War,"

Find out more: www.silkpearce.com

Stay with me

By Amelia Harvey

<http://moreculturelesspop.wordpress.com/>

This is not a love story.

He believed love was immortal. She didn't believe in it at all. He wrote songs that she inspired, it worked better that way. He lived his life soaked in the sun light, she bathed in the darkness. The darkness soaked her up, embodied her spirit and then spat her out. She said you should always be more afraid of the light than the darkness because that's where your demons really lie.

She believed passion was different from love, he thought both were interwoven. Her passion was art, she'd make disfigured statues of mourning women, they were horrifying and mesmerizing all at the same time. It was beautifully hideous, terrifyingly attractive.

He came downstairs into her art room to find her painting the gates of hell on the wall, her tongue poking out of her mouth in concentration, splodges of orange stained her cheek. She was a child trapped in a mind of a bipolar adult. The splash of orange that soaked into the carpet was a nice contrast to the purple teardrops that were usually left.



She'd paint hell with love and heaven
with hate to get her own way.

Of course like any good artist the ideas came from the dark side. They came from snorting cocaine of the kitchen island through a suicide note, from engraving his lyrics into her arm, chain smoking as she sketched all night and leaving kohl fingerprint over the bathroom, collecting men's phone numbers she'd never call in blue ink; it was all artistic license to her. To him it was the barrier between lovers and loving.

She'd snort cocaine through a suicide note to make sure the first hit is the last of the night.

She would dance in her vintage underwear, vodka in one hand, half-smoked cigarette in another while he described making love to her with his favourite chords.

His band never met her instead she was the legendary woman who scattered his thoughts. They called her a unicorn, as beautiful and mystical as she sounded there was no proof she was real. Somehow they still loved everything she was.

She dyed her hair black to match her heart, she let the purple dye run against the canvas like a poisoned river.

Her heart bled purple like windswept hair. I felt her love seep through me like the river she would wear.

Red handprints appeared on the creamy carpet, like child's blood prints. They symbolized the child she had never known. The child she would never have.

They would never say a word about the incident. She painted the carpet red, slowly. Seeping.

The abortion you had broke you like nothing I have ever felt. I would never forget the look as you told me your torment.

He finds her covered in more and more bruises each day, he won't ask what she does while he works. Her porcelain skin was ruined like a discarded doll a daughter had outgrown and left to decay under a bed.

Symbols were all we had left. Underline the message in figurines left on the kitchen work top and rhyming scheme on music sheets hidden between leaves of his Ernest Hemingway.

No one's sure which one died first her sanity or their relationship. Her behavior got more and more erratic like she had shaken hands with the grey cloud that lined their apartment ceiling. Instead of once a month a suicide note would appear once a week. No more beautiful hand written poems instead purged ink and crossed out hearts lined already filled notepads. It had become part of their routine like her obsessive cleaning of the balcony window and the way he'd crush his cans before tossing them in the trash. He'd wake up as she'd

go to sleep and tuck the shredded paper between Alex Delarge's adventures. He thought she never knew he kept them but she knew everything, that's how this story started.

He would fall asleep with a can of beer in his hand every night, dripping onto the paint stained carpet, being soaked up by smudged paper. The light liquid dripping into the darkness she spread. Never side by side at least not until the night she died.

There was no suicide note that night. Her favorite was always irony. It was her favourite incommodity. Like a dying cat she curled into his side in the early hours, letting the smoking ashtray fall to the floor. She took her lucky number seven. He never saw his unlucky seven lined up next to the tap.

He woke up three hours later, sobering up as he saw her motionless pale lips. This wasn't how it was meant to end. She was supposed to overdose in the bath, pass out a party and drown in her own vomit, it wasn't supposed to be so tranquil and understated. This was inspiring, this was tragedy and he's no Shakespeare. He begged her to stay with him already knowing she left him

months ago. He would beg her to come back, to change it all. It gets better, that's what they say isn't it? Maybe it had gotten better for her.

Her art room was another heart break, paintings dedicated to a son that never was, her biography is colour and print all set out in front of him. Her future, her past, what never was, her vivid imagination had finally let him in post-mortem. For those last moments in that room he would be grateful. He knew her better than he ever did alive.

My love for her will be immortal, her memory in fluid line dancing through my backwards brain. She may have died tonight but she would live forever in the darkened stains that lined these walls.

I say my eulogy to her in the dark. Flickering candles taint her favourite emotion but he had always needed some light. I promise she was always more than a song as I watch the candles flicker out. With the remaining light I burn A Clockwork Orange and all the history that laid to rest between it.

I would remember her by the light I found in her pictures and not the darkness found in her words.

He embraces the darkness in the suburban aftermath. He realizes that he had always inspected her darkness with a flashlight but you can only ever truly embrace it when you bask in it.

This was a love story.

Win A Creative Break!

A chance to get creative in Edinburgh with RPW and twohundredby200.



twohundredby200 have joined forces with The Retro Print Workshop to bring you an amazing competition.

The RPW is a new venture providing manual printing workshops from their custom built facility located just 5 minutes from the middle of the stunning city of Edinburgh.

The Prize

This has to be the biggest competition that we have ever run and the lucky winners are guaranteed to be awestruck by what they will receive. The prize* consists of the following:

- Five night stay for two in one of Edinburgh's finest boutique hotels
- A four day hands-on workshop for two at RPW covering the basics of screen printing, letterpress printing, relief printing and an introduction to hot metal typesetting on one of their original linotype machines. Workshop will take place between April 8th and 11th 2014
- The opportunity to exhibit your freshly printed artwork in the twohundredby200 Spring Showcase taking place in Edinburgh.
- A £250 voucher for use in the twohundredby200 shop

Enter online at www.twohundredby200.co.uk/win-stuff/

Competition closing date – March 1st 2014 at 1pm (GMT London).

*See website for terms and conditions of entry

Luckiest Girl

How it feels to be the luckiest girl on earth.
to know that my lost, lonely body wanders through your head.
to know that my cold, aching bones speak to you before bed.
to know that my name has sat at the tip of your tongue.
my breath has sang each lyric within your name, every single one.
and on those nights, when I become wind and a bit of debris,
you write your love in the sky, just for me.
your golden name resting in the space between my ribs.
and I listen to it, a mere raindrop falling to where I stand.
catching each one in my hand, and feeling how lucky I am.
how it feels to be the thought that you digest for breakfast,
the words you drink, your five cups of tea and the milk--
swirled into a pool of soft warmth and happiness, and you--
to know that I am you, to know that I am within you, because
being a part of your existence will keep me above all sharp waves.
it is so simple, I like to think, just reach above the mountains
do not let them get in the way, grab ahold of my heart strings
and tie a knot as tightly as it will allow, it is so simple,
but if it were, I'd have you here, now, so close to my skin,
so close to the surface of my existence, like pure light, sinking in.
you are the richest colour in my head, the tasteful, carmine.
the deep reds and purple that disguise as my blood--
the shades disguising themselves as the tears of my heart.
that smile I wore today, it was no costume, it was you.
I have given you my scent to consume, please consume me.
that smile that smile from yesterday and the day before,
and even when the world went grey
and cloudy blue, and even when the sky caved in, and
blanketed both me and you, that smile I wore was yours.
to be the luckiest girl on earth is to know that I will wear
next summer's ring, a thing of promise, a love to share.
and the letter that will travel with it and toward our worlds
means that I will be your luckiest girl and you, my comfort,
will be my blanket of four leaf clovers, and my forever dream.

J.L. Harlow

ballerinastar777@yahoo.com

Marian Bantjes Pretty Pictures

Foreword by Rick Poynor

Reviewed by Tara Chalmers

Marian Bantjes has long been an inspiration to many designers who seek to create something unique and challenging.

Marian's visual language is both beautiful in it's form and very effective in conveying it's message. I am proud to admit to being a fan of Marian work and every time I see a new piece of her work I am awe struck by it's complexity.

In 'Marian Bantjes Pretty Pictures', a monograph of her work, Marian explores the huge array of work she has produced in her career.

After just a few pages it quickly becomes apparent that Marian has a deep passion for decoration and an eye for detail that many an art director would wish for all their creatives.

The book steadily reveals the source of her inspirations, how she crafts solutions and resolves complex compositional challenges.

The book has been produced with the same amount of attention to detail by Thames & Hudson as Marian puts into her work and is sure to put a smile on the faces of even the most critical of designers.

Thames & Hudson
 ISBN 9780500517000
 35.00 x 26.00 cm
 272pp
 £42.00

www.thamesandhudson.com



Lizzie Campbell - Clay Disarray



Like many other artists out there, Lizzie Campbell spent years searching for her preferred creative medium and personal illustrative style. After much experimentation with cartooning, portraiture and even a bit of digital art, Lizzie eventually stumbled on some air-drying clay...

What prompted you to start using clay as a creative outlet?

I've been experimenting with illustration all my life, but like many other creative folks out there, I was really struggling to settle on a style or medium that felt determinately like my own.

Around four years ago I made the decision to return to study, so I undertook a HND visual communication course followed by a illustration degree top up which gave me a real opportunity to experiment with different styles and mediums. I stumbled across air-dry clay at an art school

workshop and immediately felt a connection with it as a creative medium, as the 3D aspect seemed to add real 'life' to my work.

I immediately began work on 'May Contain Spoilers' – a project where I re-imagined scenes from around 40 dark genre films using clay models and miniature props. Although I loved working on the project, I still felt quite limited by air-dry clay, as it can be a fairly cumbersome material, particularly in terms of adding fine detail and in painting. And of course it takes ages to dry!



I'm not sure when or where I first discovered it, but I eventually found polymer clay. It's a very different medium to air-dry clay, and although it took some time to learn how to use the material, I was much happier with the results I was getting, both in terms of model making and photographing my work – and so Clay Disarray was born!

What challenges were there in working with the material?

Polymer clay is an excellent material to work with as I love the boldness of my finished pieces, but it doesn't come without its own challenges!

Firstly, polymer needs to be conditioned before use, so it involves a lot of rolling and kneading by hand. Cleanliness is imperative as polymer is

a magnet for tiny airborne fibres. Working with polymer also involves a lot of hand washing and tool cleaning as it's really easy to contaminate colours – so my studio has to be in pristine condition when working with unbaked clay.

I think the biggest challenge for me personally was having to completely change my way of working. I'm a bit of a neat freak and I love working in a minimalist setting for creative work. However, this is pretty impossible when working with polymer as I have boxes of clay, tools and props everywhere in my studio these days – hence Clay Disarray!

I'm slowly but surely coming to terms with it though, but it's been a tough transition!



What is the process you go through in creating each piece?

The process really varies with each project, depending on what components are needed for the finished piece. For instance, my alternative poster for 'The Life Aquatic with Steve Zissou' (Wes Anderson, 2004) was fairly simple to create. The set consisted of a 'polymer portrait' of Steve Zissou's head and shoulders and a basic background of blue crepe paper. The set was pretty easy to photograph, and once I had an image I was happy with I uploaded it to Photoshop to add in text and a few adjustment layers.

However, my poster for 'FILTH' (Jon S. Baird, 2013) was far more complex and took around a week to complete (alongside other project work). For this project I made two complete characters, which had to be baked at numerous stages to ensure the models would



stay in position. Once they were finished, I experimented with various props and different backgrounds to make a filthy bedroom scene until I had something I was happy with.

The process of photographing the scene took around a day in total, which may be surprising to some, but it can be really difficult to capture that one elusive image that communicates everything I want to say – but I think the final image works well.

What has been the reaction to the project?

I've had a lot of great feedback to Clay Disarray, which is brilliant considering I made the decision to work exclusively in polymer clay only a few months ago. I've already had a few commissions and my 'FILTH' poster came runner up in a recent Talenthouse/Lionsgate competition too, which was a brilliant confidence booster.



I think my pieces really capture the viewer's imagination as they have an obvious child-like quality, but with an added subversive twist. I really want to convey humour in my work and polymer clay seems to be an excellent vehicle for doing so!

Which piece has been your favourite to work on?

I have a personal connection with all of my work but I particularly loved making my model of Audrey II from 'Little Shop of Horrors' (Frank Oz, 1986).

I didn't really have a plan when I started out on the project so it was brilliant to see it come together so well, particularly as there were so many components to fit together to make the plant. I'm pleased to say that he now has pride of place in my studio window!

Do you take commissions?

Yes I do! As well as clay illustrations, I take commissions for 'polymer portraits' - as who wouldn't want a clay model of themselves? In fact, I've just opened up an Etsy store and I'll soon be building it up with other lovely clay creations too



Have you any other creative projects planned for the future?

To be honest, I've loads of ideas for future projects. I've been working on some great little projects such as my 'polymer posters' to build on my portfolio, but I'd like to branch out into editorial and book illustrations. I'd also like to work on some short animations too – so I guess it's a case of watch this space!

Find out more...

Website: www.claydisarray.co.uk

Twitter: <https://twitter.com/ClayDisarray>

Instagram: <http://instagram.com/claydisarray>

Etsy: <https://www.etsy.com/uk/shop/ClayDisarray>

JAMBOCAT

Cards and Gifts for Children

With an eye for bright colours, a quirky illustrative style and a cheeky sense of humour, Jambo Cat, our lovable designer is excited to introduce a fabulous new range of greeting cards, badges and artprints just purr-fect for kids!

Celebrate the arrival of a new baby with the adorable Betty the Bird or say 'Happy Birthday' with one of Chas the Crocodiles' scrummy cakes. Whatever the occasion, Jambo Cat could have just what you're looking for.



Mounted prints

Greetings cards



Purr-fect for kids!

Jambo Cat
Chief designer





Jambo Cat is the creation of illustrator and designer Paul Cherrill and his wife Minoti Balraj. When faced with an overwhelming mix of baby pinks and blues whilst choosing a children's card or gift, a need for something different was recognised. With inspiration from Paul's extensive travels and Minoti's Indian roots, Jambo Cat was born, with the primary aim of producing quality products, bursting with colour and oodles of fun!

So how do you get your paws on a Jambo Cat design? Well, independent stores from Brighton to Exeter, Shrewsbury to Kings Road, London, are now stocking Jambo Cat cards and gifts.

If you'd like to make an order (trade or otherwise) or would like more information, contact: minoti@jambocat.com



Badges

Jambo Cat would love to hear from you! If you'd like to get in touch, visit:
www.jambocat.com
Facebook: [jambocatgifts](https://www.facebook.com/jambocatgifts)
Twitter: [@jambocatgifts](https://twitter.com/jambocatgifts)



The Mask

By Mehreen Shahid

“Do I really have to put it on?” “Yes, you do.”

“But I can’t breathe!”

“Oh, but you will.”

“And how will he recognize me?”

“You? Why, when he sees you, how else?”

“But if I have the mask on, he won’t be able to see the real me.” “The real you..”

The incomplete statement taunted her. The laughter that ensued made chills run up and down her spine. She tried to hold the gaze she stared back at her when the laughter had ended - she had to look away.

“Let me tell you something about the ‘real you.’ It is off limits for everyone - even him.”

“If I don’t show him the real me, how will he know if he wants to be friends with me?”

“You think the real you will get you a friend? That is a mistake I will not let you make. You cannot let your real self show - now put your mask on.”

“I still....” “Enough!”

She dragged her feet to the mirror and pulled the mask off its

hook and slowly and unwillingly put it on her face. Immediately, she felt as if someone had put an iron hand on her face, and the fingers of the iron hand languidly weaving into her neck, choking her. She felt her soul had been wrenched out and placed beside her. As she looked out towards her self, she saw not a trace of sympathy, but instead a look of ridicule and annoyance. It was almost as if her self was ashamed to be so.

Her right hand flew to untie where the mask was tightly bound around her head. She felt dizzy.

I must take it off, she thought to herself.

“Go ahead, try it while she’s here.” Came the contemptuous reply from her self, daring her to breach the code and invite trouble.

I’ll take it off when she leaves! She fired back.

“Does she ever leave you?” The contempt turned into derision as a snarl appeared on the lips of her self. Yes, does she ever leave me, well, yes she does she most certainly left me yesterday while I was playing with my kitchen set.

“And what did she tell you before she left you?”

She told me to behave nicely...

“Right...” The snarl turned into a mocking smile that she felt stabbing into her heart. Tears began to block out what little she could see peering out from behind the mask.

“Why are you still standing here? Go ahead, go out, he’s already waiting for you.”

She took a hesitant step towards the door and then turned around rising on her tiptoes, almost saying something, and then deflating like a pricked balloon.

“I wish...” came out the whisper before she could catch it.

“Stop! Turn around...”

She followed the instructions, compelled by a force, the origin of which she could not identify. It could very easily have been coming from inside her or from the paramount entity in front of her.

“Let me explain something to you, and I will say this only once, so listen very carefully because it is for your own good. The mask is your protection against the rules the world sets for every relationship you’re in. It may be referred to by different titles, but for you it is a safe haven. You can never let anyone see behind it. You may feel it is being dishonest and untrue to the one you’re with. Believe me, if they started pulling their masks off, you would be too terrified to breathe.

“What you have inside you is not something that you can share with people. It is a vulnerability that gives others reason to control you and to put you in positions from where you cannot withdraw. This mask gives you the ability to remain your own master. What goes on inside takes place in a hidden dwelling, because it is too good to be shared with others. Have you not seen how all those who shared what was going on inside them were shunned from society and driven away from normalcy? Look at what happened to your uncle who decided that the world would be better if he shared his art with it. Where did he end up? All he has is his art now.

“And all you have is your mask. Yes, everybody says they love you, they cherish you, they will make you feel like you’re their most precious claim. Just because someone feels you’re their award doesn’t mean they have earned you. Who is there with you when no one listens to you? Who is there when those whom you have given the right to your dominion ignore you? Who helps you when you have been lifted to heavens and then thrown into the crucible?

“When your insides are grinding and churning and willing against all odds for things to be the way you dreamed of them.

When you realize you're no longer at the apex but have been charged and impeached with slander of the highest degree.

When you have been pitied upon and crowned as being a parasite. Only one will help you - the mask.

"You're only you when you have it on..." her voice melted hinting startingly at becoming a plea, "no one needs to know what you are inside; it is too precious to display to the world.

"So put it on and be gone."

-

Everything inside her that had been screaming of hope - committed itself to deathly silence as the finger that had flown to untie the mask tightened its strings as she closed the door behind her.

Mehreen Shahid

<http://chromaticontrapposto.blogspot.ca/>

Rain or Shine

By Mark Antony Rossi

Do you ever feel trapped in a situation like a lobster in wooden cage set by a toothless freak that beats his wife at the drop of a multi-syllable? Me neither. But the other day I came pretty damn close. It happened rather innocently at a large department store.

From MOMENT ONE the day was crappy. The car wouldn't start until I rubbed the belly of a frigging Buddha glued to the dashboard. Chalk up a half hour on that executive decision. On the street every traffic light cursed my mother. Every traffic cop looked like my father. A steep cliff was nowhere in sight. Revolver under my seat, bullets at home. You get the picture.

Before entering the building I heard the time clock giggling or was it our cracker-jack security guard, Billie-Joe. Can't tell I'm late to work for the first time in two years. Of course, that glaring fact totally blinded my supervisor who couldn't find his butt if he were born an octopus.

The guy's fond of quoting company policy in a Shakespearean accent. "Foolish swine, thoust are tardy." I used to admire how he found such creative outlets for a Master's Degree in Something No One Gives Two Shits About. Now I just want to jam his jugular with a fountain pen.

He spared docking me a half-day's pay and preceded to give me a sermon on my setting a proper example for other employees. I pretended to listen, thanked him and made ethnic hand gestures while he was walking out my office door. I'm Assistant Whatchamalcallit working for S & M's department store. I know what you're thinking, but this place's not kinky, unless you count the janitor who saves stuff he finds when cleaning the ladies room.

You can't be worrying about protocol in a business that sells marked-down bras to senior citizens. This isn't IBM, most of the checkout girls go to night school to study hair weaving or acting or whatever else might get them the hell out of here. As long as you're polite to the customers and keep the heat on in the winter, you can't go wrong. Besides, if you take your job too seriously, you might wind up becoming good at it, and then you'll never leave to find your destiny.

Now back to the incident in question. It happened rather innocently. At night I write screenplays, one was made into a very-direct-to-video horror movie called "Rhonda's Got a Razor" it's slightly autobiographical about my girlfriend---but that's another story. Anyway, I got a real good script, a sci-fi adventure set in a tough neighborhood called "Perverse Universe." This one's gonna bust box office records if not your bladder.

Late in the afternoon I'm answering questions from a customer who found a tear in the large underwear she was about to purchase. Normally this is a quick matter, give her another one, and be done with it. But it was the last one in that size available and she'd been to two other stores. Naturally she was disappointed and found my usual answer, "next week we get a new shipment," unhelpful. She insisted I check the storage inventory again to see if there might be a few left. I knew in the back of mind there was none left. Who could miss such an item? Put it on a broomstick and it'd resemble the flag of a small country.

To make her happy, I proceeded to check again, when suddenly I saw Sara Mingle, the executive producer of “Zero Altitude” the action picture starring Sammy Steele. My first reaction is unprintable, but a seconds later I formulated a plan to slip my manuscript into her hot little hands---by any means necessary. I informed Mrs. Bloomers, of whatever her name was; I'd be right back and ran quickly into my office to get the spare copy I keep just in case someone famous stopped by the store.


I ran just as quickly out and towards Sara Mingle who seemed to be shopping around. I announced myself “hi, I'm Assistant Whatchamalcallit, can I be of any assistance.” She replied back, “No thank you, I know what I want when I see it.” I then complimented her on her executive producing skills regarding the action flick “Zero Altitude” and stuck my screenplay in her chest. Why I aimed there is news to me, I'm trying to a movie made, not a date with her. Guess I was real nervous.

She seemed interested and placed it in her large shopping bag. I mumbled something about “she must get manuscripts all the time” and she said something to the effect of “but rarely filmable ones” and I shot back about my one credit, the low, very low, really damn low budget horror movie “Rhonda's Got a Razor” as proof that I have actual film writing experience.

About that same time, Mrs. Bloomers snuck up behind me and yelled “did ya find that item yet?” and I told her the inventory was definitely out and I would place a hold on one when more arrive next. She gave me that angry Grandma look that read, “Baloney, you’re trying to shove me off so you could talk to the pretty girl.” I bid both women Farwell and headed to my office where I did that Tom Cruise dance from Risky Business for about ten minutes. “I might actually get out of here myself and do some fun and exciting work on a film set”, I screamed under my breath.

My joy turned to mourning when I discovered I grabbed the wrong binder. I handed her the training manual for this godforsaken, bra selling, old lady screaming---department store. But you know, I not complaining, because the next week she called the store, asked for me and offered me a job in the costume department. I immediately quit and took the job. I’m hoping to see Sara around some day. I wanna buy her lunch and show her the script. She might promote me beyond my present position as “Clothes Queen” and shoot a movie based on my imagination.. But in the meantime I’ll keep handing out my scripts to whoever else stops by for a costume change. I’m no less an actor in this job than they are in theirs. Come rain or shine I’ll make my mommy proud.

Mark Antony Rossi - merlotmedicine@yahoo.com



exposure

Showcasing creative talent.

Would you like to get exposure for some of your
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feature your work in this section of the magazine
for all across the globe to see.

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www.twohundredby200.co.uk

Barbara Ana Gomez

Illustrator

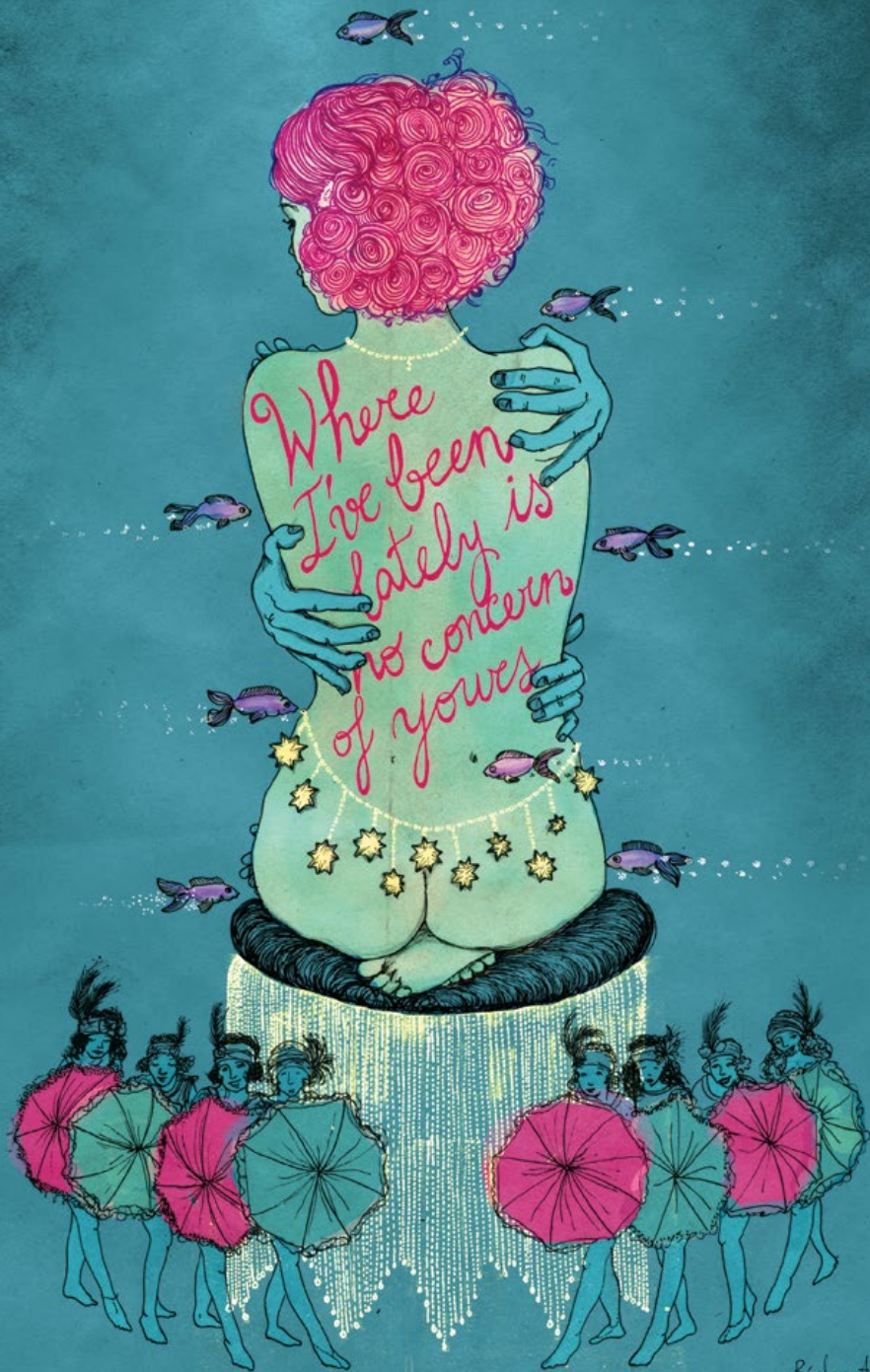
UK

www.barbarana.com

"These three illustrations are part of my personal project 'Illustrated Songs', a collection of drawings inspired by songs."

- Sophia (Laura Marling)
- Lemonworld (The National)
- Santa Fe (Beirut)

To see the whole range, visit www.illustratedsongs.com





Barbara Ana Gómez



And what of my heart

Dale Wylie

Mark Maker, Illustrator, Designer

UK

www.dalewylie.co.uk

I like to deal with contemporary social issues and love to make work that contains slight dark humour.



Eva Bee

Illustrator

UK

www.evabee.co.uk

I'm a conceptual illustrator who's worked with a range of clients in the editorial, publishing and design including Director, Nature, Nursing Standard and Imbibe magazines.

Titles:

Depression

Death Of The Highstreet

Sex Cells



evabee



esabee



Fabio Sassi

Visual Artist

Italy

www.fabiosassi.foliohd.com



120



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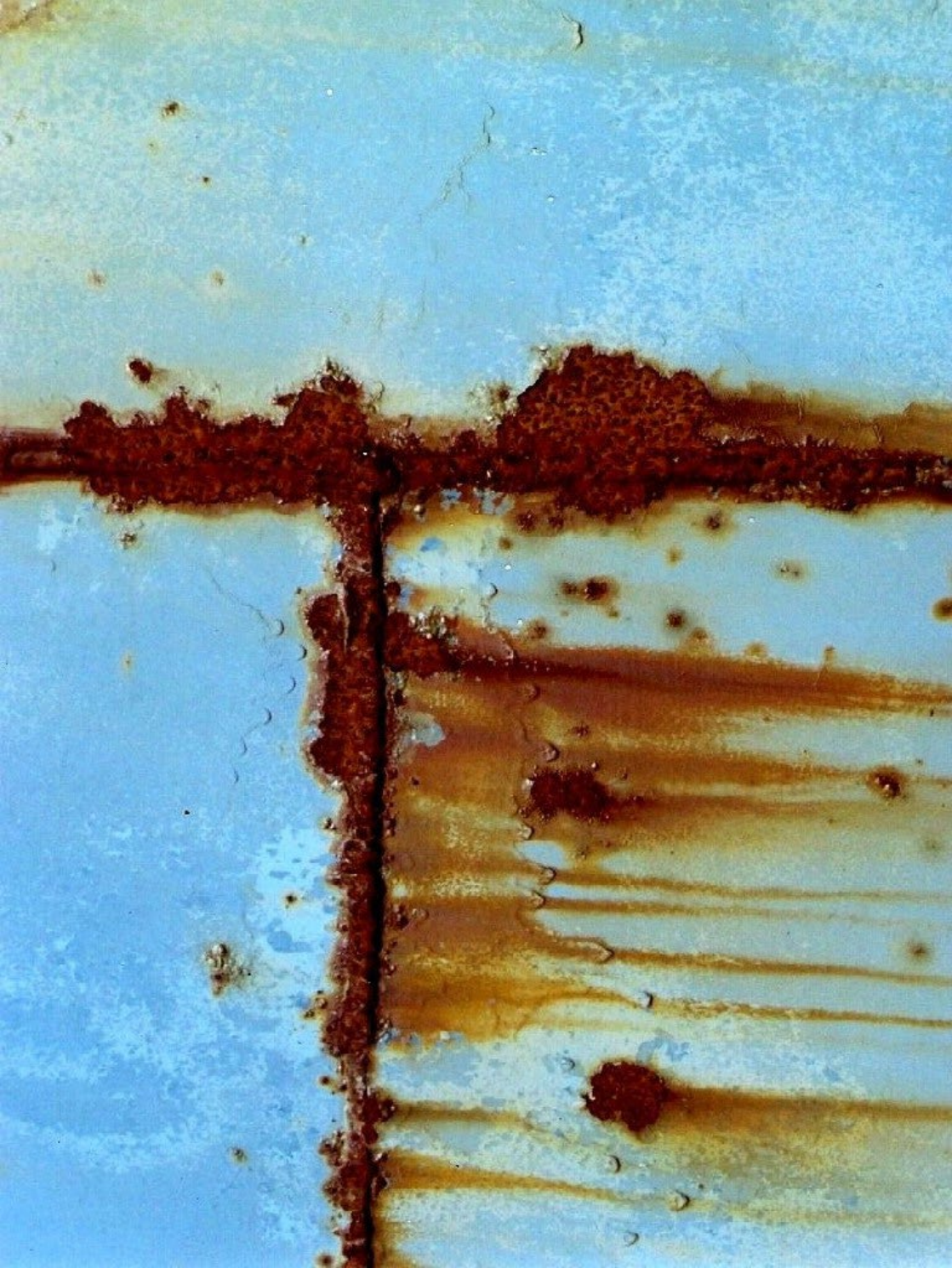
FASTPOWER
SUPER HEAVY DUTY

NOS

DURACELL

PHILIPS
POWERCELL







Ian Uppcott

Designer

UK
www.ianupcott.com

A hand crafted illustration celebrating 50 years of Doctor Who (in November)
A3 illustration created with fine liner and paint pens depicting some of the many
Doctor Who villains.



James Eade

Graphic Designer

UK

<http://enjoyrelax.co.uk/>

James Eade is a Senior Graphic Designer & Art Director based in East London, UK. After graduating with a design degree from Goldsmiths University, immediately went to work in a film marketing and advertising agency.

After two years he left with his then creative director to set up a digital agency and has been design lead at Moonshine Media since its inception 8 years ago.

Having worked on countless high profile brands, campaigns and projects all the while predominantly designing for screens, James is treading a new but familiar path of

illustration and pure image making, whilst still taking on select digital projects.

His work always expresses a volume of colour and vividity, is unafraid of tone and texture. Pattern and characters run through many of his pieces to inject added interest and a sense of light-heartedness.

He is in the process of building up a range of designs and products under the EnjoyRelax pseudonym soon to be launched by the end of the year via his online store.







Stop That

DON'T DO THAT

PICK THAT UP

TURN THAT DOWN

love You





Jemini Pattni

Photographer

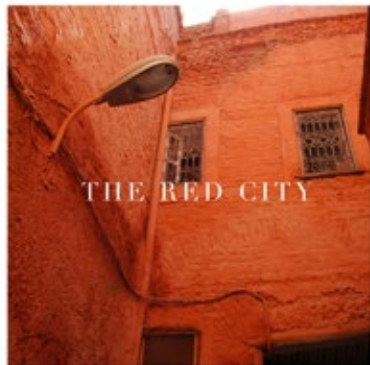
UK

www.jeminipattni.com

52 Moments

An inspirational place or object that has been discovered within that week.

www.52mnts.tumblr.com



Jenny Robins

Illustrator, Artist, Teacher, Writer

UK

www.jennyrobins.co.uk

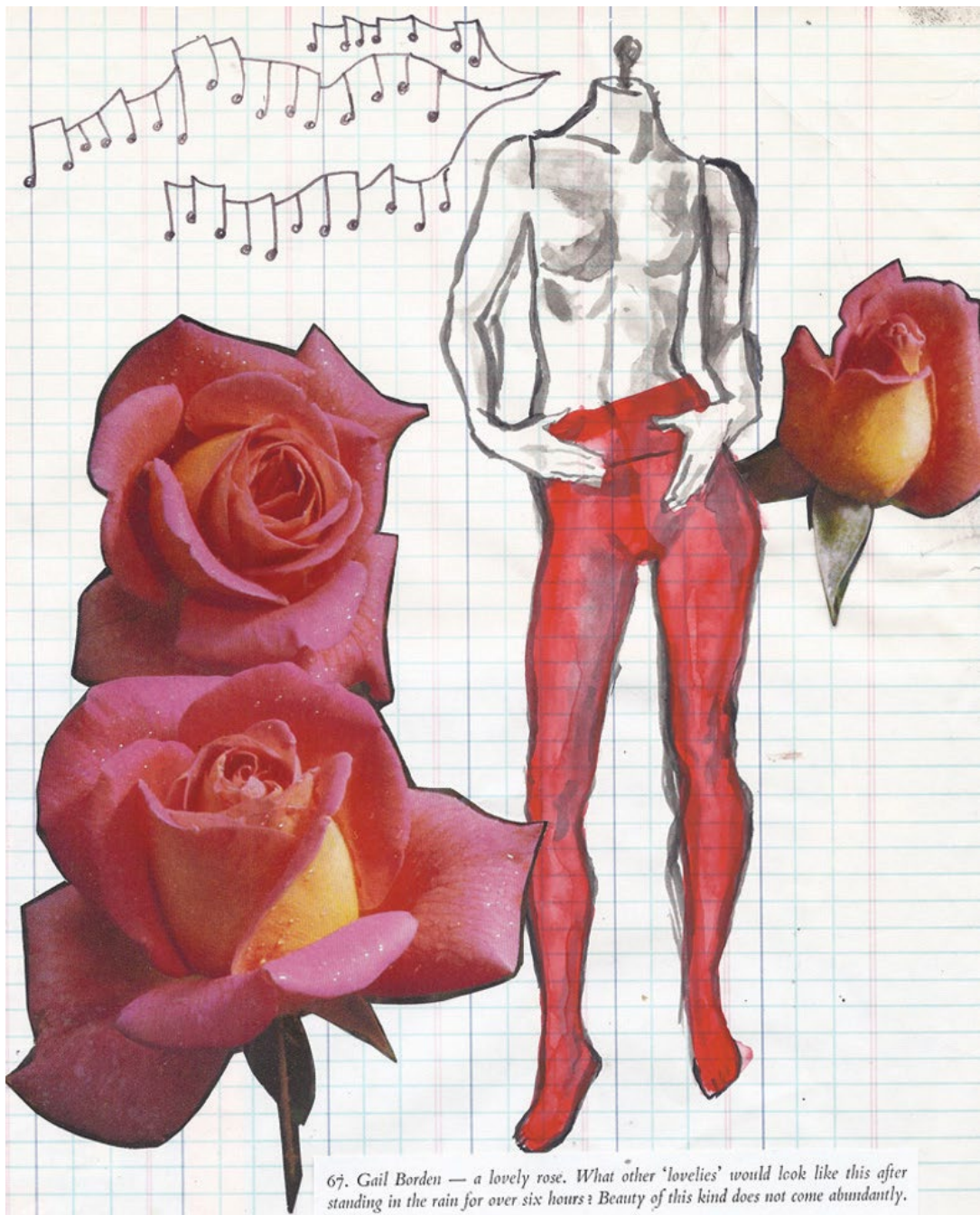
My work is centred in serendipity and fluid colour. I like birds, and words.

Titles:

Abundant Beauty - collage and watercolour - 2008

Bring out the Bunting - collage and watercolour - 2013

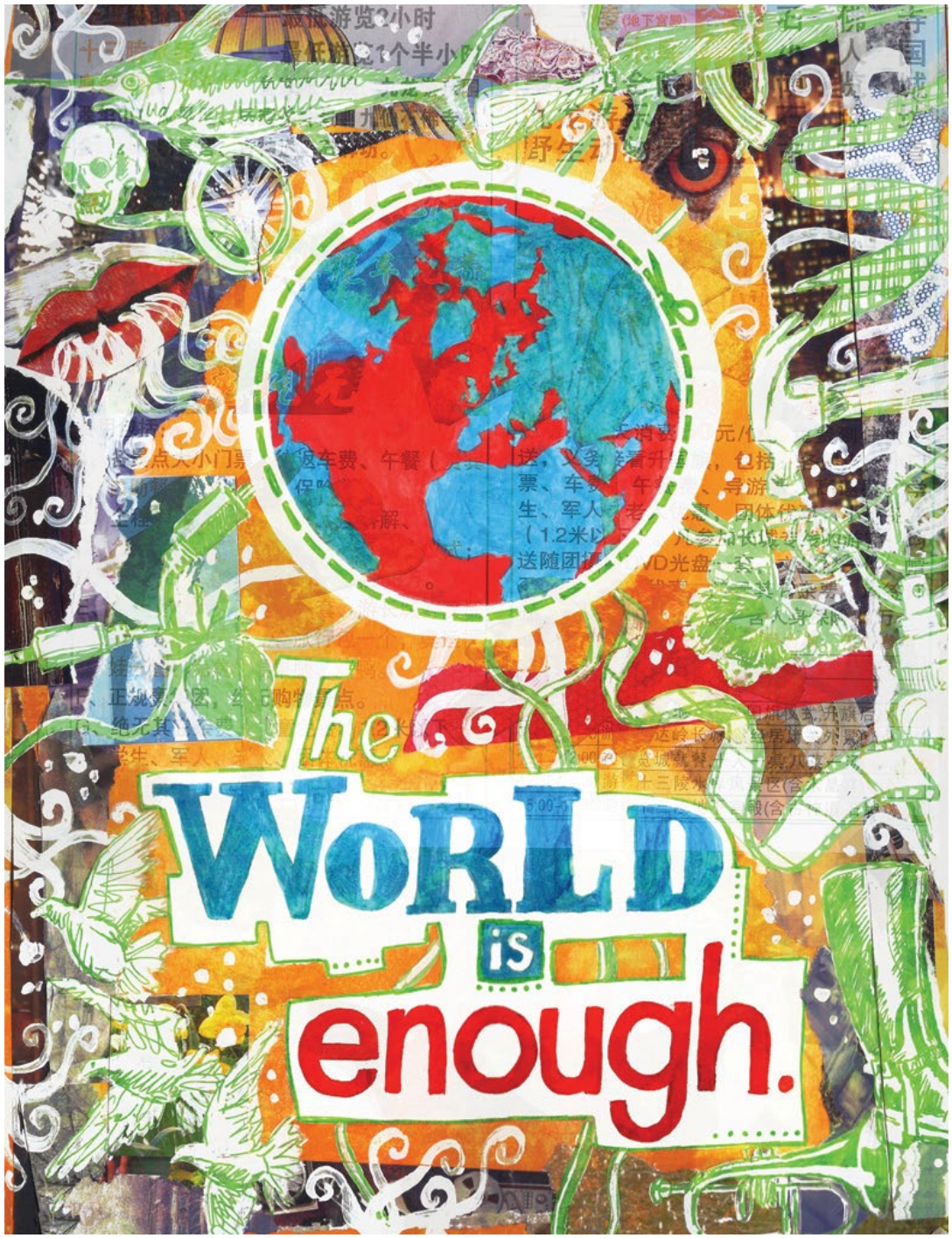
The World is Enough - mixed media - 2013



67. Gail Borden — a lovely rose. What other 'lovelies' would look like this after standing in the rain for over six hours? Beauty of this kind does not come abundantly.

Bring out the bunting





The
World
is
enough.

Kevin Ssemanda

Graphic Designer

UK

www.behance.net/SKevin

My work involves a combination of traditional inspiration and modern methods. I always want to use colour throughout to express the beauty of design and the world around us.

WE ~~WANT~~ CHANGE



THE



UNTIL WE CHANGE



OURSELVES



AMBITION 

• IS •



PRICELE\$\$



WE MAKE

GOOD

The word 'GOOD' is rendered in a bold, sans-serif font. The 'G' and 'D' are black. The first 'O' is red and features a white female symbol (a circle with a vertical line and a horizontal crossbar) at its base. The second 'O' is light blue and features a white male symbol (a circle with a vertical line and an arrow) at its top. A blue-to-purple gradient is visible where the two 'O's overlap. To the right of the word, three black musical notes are arranged in an ascending staircase pattern.

MUSIC

TOGETHER



Sleevin

T.I.P







Lyndon White

Illustration, Designer, Comic Artist

UK

www.lyndonwhite.com

I like to use a varied range of mix media to illustrate and portray stories. Cosmic Fish is a short comic being published by Dead Canary Comics, which tells the story of a nine year old girl who rescues a fish that grows, and grows and grows to cosmic proportions.

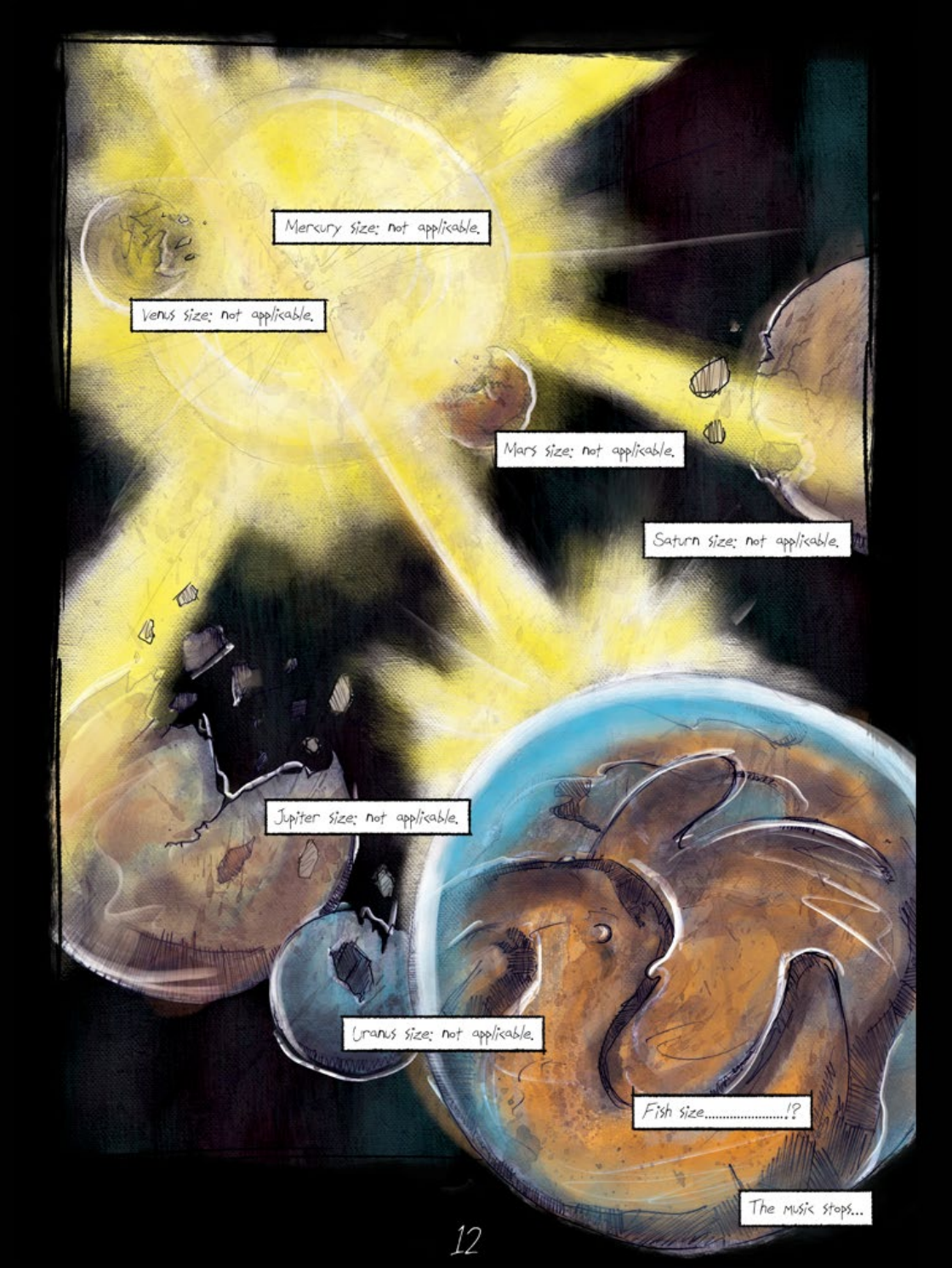
C O S M I C



F I S H

LYNDON WHITE - RUDRA PURKAYASTHA





Mercury size: not applicable.

Venus size: not applicable.

Mars size: not applicable.

Saturn size: not applicable.

Jupiter size: not applicable.

Uranus size: not applicable.

Fish size.....!?

The music stops...

...and there is only silence



It lies there

Lifeless



It's tail...



It's eyes...



Open



It swims



It moves



It dances



The emptiness of space is filled...



...and the instrumental lines of the cosmic violin are heard once again

Shelley Morecroft

Photographer

UK

www.shelleyannem.wix.com/shelley

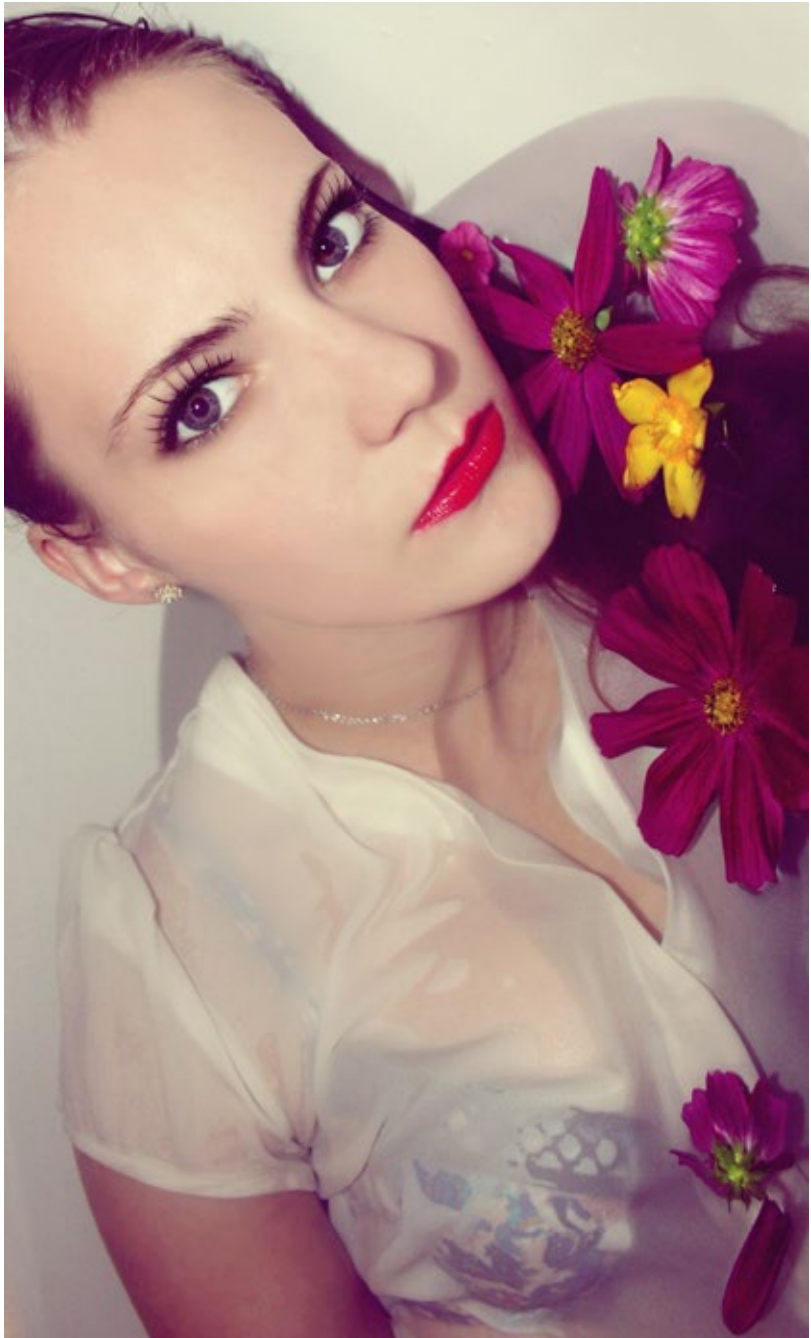














Stefania Russo

Artist

Italy

www.ladyfanhir-art.it

<http://ladyfanhir.daportfolio.com>

I'm italian self-taught fantasy/gothic traditional artist. Ever since I was a child, I always loved to draw fashion. But during the past year to fashion school, started a love for illustration and from there, experimenting with colors. I draw for love, passion... nothing more. My tools are watercolors, colored pencils, ecoline and glitters. I call my art "Illusory Art", due to my constant search for a fantasy world through the visual arts and, I admit, really like the meaning of the word "illusory". I find new inspirations in my personal world and share in colourful but with dark and gothic soul. I want you be imprisoned in my illusory art...

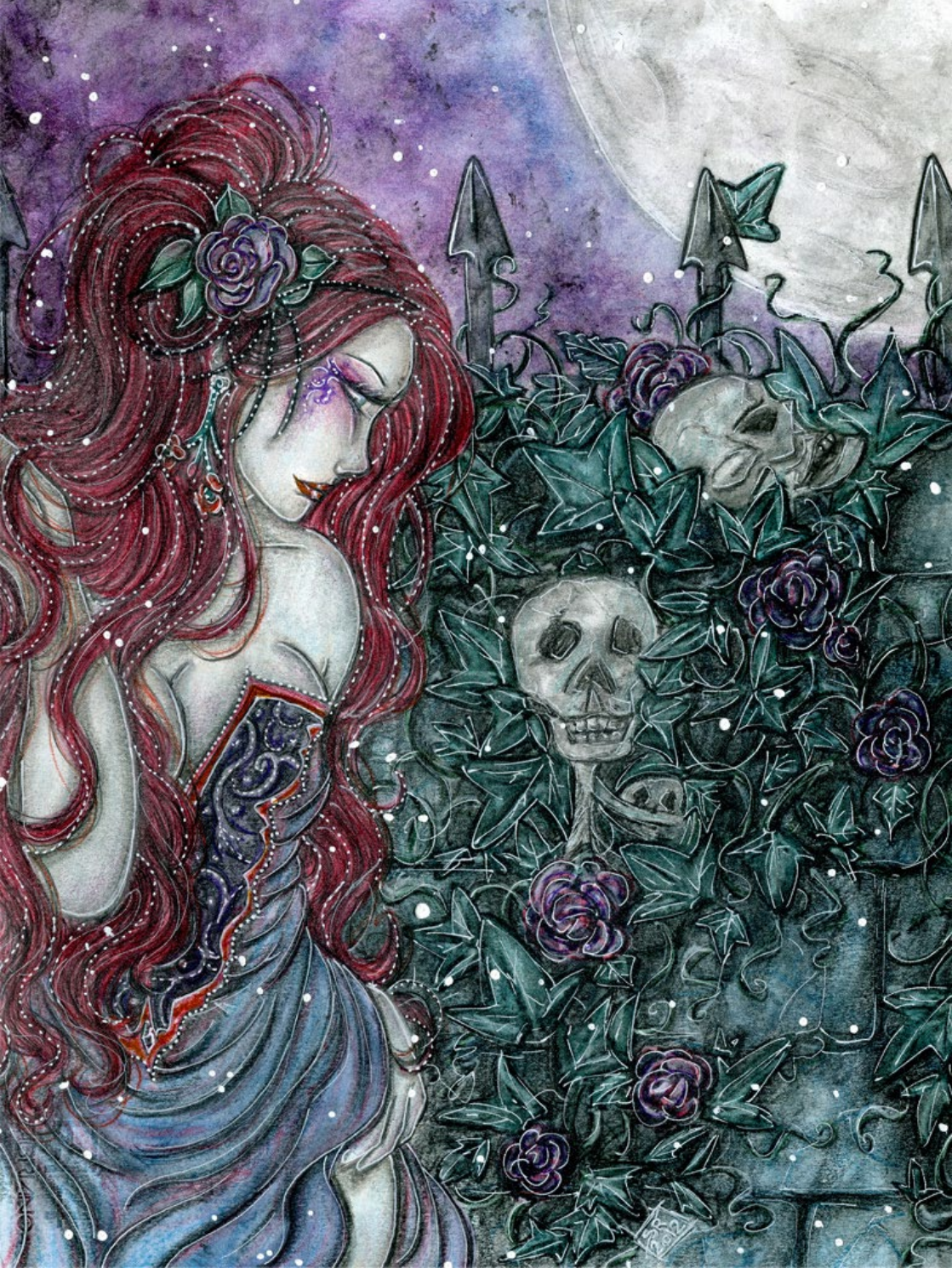














Stephanie Orma

Illustrator

USA

www.ormadesign.com

Stephanie Orma is a San Francisco-based illustrator and writer.

The title of the piece is "Wiener On A..."

WIENER ON A...



HOT DOG BUN



KAISER ROLL



TACO



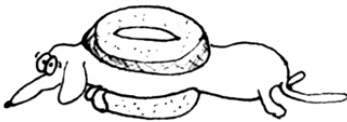
CROSTINI



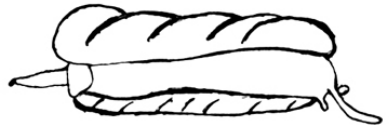
BURRITO



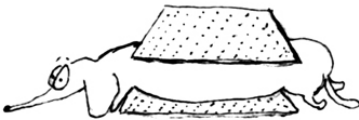
PUFF PASTRY



BAGEL



BAGUETTE



MATZAH



PITA

Stephen Whatcott

Artist

UK

www.stephenwhatcott.com

My work takes a critical view of social, political and cultural issues. I illustrate scenes played out with characters in various situations rather than portraits of any specific person or event.

Much of my subject matter comes directly from my own life and is a comment on human nature and how we deal with everyday issues. As my portfolio developed a natural progression occurred, evolving over time, as I began to move towards a refined visual language. Some viewers have described my work as dark or melancholic with 'black humour' but I do try to depict a positive message too.

The work I produce is emotionally driven. Just to feel something, anything, is the most important thing. Each person takes something a little different from the same picture and that's how it should be.

Titles:

Right By Your Side Is Home
The Pontiac
The Woods







John G. 20

Dilar Pereira

Artist

Portugal
www.dilarp.com

My work splits between plastic improvisation through collage art and drawing. Starting in 2006, Daily Collage Project (dailycollageproject.blogspot.com), is a conceptual project permanently in progress, whose goal is to create and post a new small size collage every day.



fused and tumultuous pr
late ME.

2. Mr. Pöschke concluded a
DICKENS. *Par. To sow the s*
(*Hos. viii. 5*), to indulge in
folly, and suffer the disastrous

Whirly-, obs. or dial.
[whirly-pool, -wind = Wit

Whirr, whir (*hwā*), *st*
next.] 1. Violent or rap
hurry; the force or impetu
-1533. 2. *fig.* Commotion
a mental or nervous shock
tinuous vibratory sound, as
the rapid fluttering of a bird
by a wheel turning swiftly,
through the air 1677.

2. A w. of unseen wings Sou
Whirr, whir, *v.* (*adv*
[prob. of Scand. origin; cf
[*whirra*].] 1. *trans.* 1a. To

silence and noise -1605.
long, to move or stir, with
vibratory sound (now causal fro
to move swiftly in some wa
vibratory sound, as variou
volving wheels, etc. late M
emit a vibratory sound 1804
or growl; to purr 1706.

int. or *adv.*, expressing
movement with vibratory so
1. *b. Per. iv. l. 21.* 3. Grassh
THOMAS STEVENSON.

Whish (*hwif*), *sb., int.* 2
A soft sibilant sound, as of
rapidly through the air or
water. Also as *int.*

Whish (*hwif*), *v.* 1518
intr. To utter the syllable
resembling it; *trans.* to drive
'whish!' 2. To make a soft
this kind; as a body rush
water, the wind among the

Whish, int. 1. Now *dial.*
Whisht (*hwift*), *sb.* 1
int. 1. An utterance of
silence. 2. Silence; in ph
been silence. *Sc.* 1785.

IG PATTERN

HEM 2 - (3 CM)

LOS ANGELES • LONDON • BARRINGTON



Waist Point and Hipline.
Give the Total Garment
allowances, darts,
and these points. Adjust

Preference = Pattern Body
+ Design Ease.

at adjustment lines (≡) or
tern. If substantial length is
purchase additional fabric.
dash between adjustment
point as needed, keeping

use along adjustment line.
amount needed.

markings to fabric before
ings needed on right side of
traced.

15mm) from cut ———▽
wise indicated. ————

Indicates button X

ring—Indicates
placement of

seams and ○ ○ △ ◇ □

hant lines, etc., are clearly
set out.



ness or condition.
 midst a w. of applause
and and rap the w-
 less wickedness or
 consequence.
 SET. OF WHIRL-, AS
 BELPOOL, -WIND.
 late M.E. [See
 d movement, rush,
 of such movement
 of mind or feeling;
 -1728. 3. A comb
 as that made by
 's or insect's wings.
 by a body rushing
 sky.
 (int.) late ME.
 Da. 1599, Norw.
 throw or cast with
 to carry or hurry
 a rushing or vibra-
 (a) 1648. 2. *intr.*
 with a continuous
 birds, rapidly re-
 3. To make or
 D. dial. To snarl
 4. The vb.-stem as
 sudden or rapid
 and 1600.
 opens whirling in the
 1803. [Imitative.]
 something moving
 ver the surface of
 [Imitative.] I.
 whish' or a sound
 or chase by crying
 1. A brilliant sound of
 through air or
 sea, etc. 1540.
 1625. = Hush!
 5. [f. WHISHT
 whist!'] to enjoin
 hold and's us., to

circumference (exclud
 pleats, tucks, etc.) an
 pattern if necessary.) an
 Total Garment Circu
 Measurement - Wea
 Lengthen or Shorten a
 where indicated on pat
 you may need to
 lengthen - Si
 Spread am
 edges parallel
 To shorten Cro
 Make a fold half th
 Transfer all the m
 Removing pattern Mark
 fabric should be ahead
 See lining (a
 edge unless other
 Each of a set of protecting hairs
 or bristles growing on the upper lip or about
 the mouth of certain animals, esp. in
 a similar set of bristles, esp. in
 5. *Nasal*. Each of two spurs extending laterally
 on each side of the bowspirit, for spreading the
 guys of the jib-boom 1820. 6. A lever for ex-
 ploding a torpedo 1880.
 7. a. A tall fellow, with
 vesting under his chin 1650. b. A
 llered a having whiskers.
 Whiskey: see Whisky
 Whiskied (whiskid) *v.t.* To saturate or taint with
 whisky. 2. 1 + 2. Saturated or tainted with
 whisky.
 Whiskified (whiskifid) *v.t.* To saturate or taint with
 whisky. 2. 1 + 2. Saturated or tainted with
 drinking of whisky.
 Whisky, whiskey (hw'skē), *n.* 1. 1720.
 [Short for *whisker* var. *whisker*.] 2.



CELONA STANDER
 WELERS OLARKS JEWELERS
 OF SHEVEPORT



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RjD2 THE THIRD H

你所能聽過最棒的另類抖
流行遊走華麗 - RJD2 旺盛

Rolling Stone: 「少數 DJ 能跳脫音樂鬼角角色，像 RJD2」
Filter: 「RJD2 完美打造支支動人

浪跡美國西岸嘻哈的 RJD2，被譽為「DJ Shadow 接班人」，加入 XL Recordings 重新變身抽象嘻哈/抖點流派，繼出新作《The Third Hand》。保鮮了傳異靈巧的節拍變化與多元復古的韻律，活脫是一張生吞嘻哈又兼容突顯搖滾態的狂瀉企鵝大作！

聽《You Never Had It》的輕拍拍揉合法幻電子空間聲響，跟著《Work It Out》的重拍節奏、跟著《Break It Murs Beat》在《Breaking Beats and Epic-Pop》間起伏轉陣，然後《Sweet Piece》撲到好處的電擊聲與小碎拍。

此作一出，理當不讓英倫的 Jamie T 專美於前，RJD2 的伶俐、華美、浪漫與不設限的才華，讓專輯平衡遊走在華麗的 indie 小品、活潑的節拍取樣、與復古靈魂派主音譜寫，並透過青澀而迷幻的小品，如此創舉。求樂若渴的你怎能放手？(推薦人: ouh)



ALTERNATIVE

Work in Case - 用此字樣來形容 RJD2 的音樂風格，絕對是再貼切不過。這名來自美國西岸的 DJ 兼製作人，最近與 XL Recordings 重新變身抽象嘻哈/抖點流派，繼出新作《The Third Hand》。保鮮了傳異靈巧的節拍變化與多元復古的韻律，活脫是一張生吞嘻哈又兼容突顯搖滾態的狂瀉企鵝大作！

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iam與Stephane Sednooui 超

級攝影巨里繼用MV大爆Chris

傑的東京頂尖潮流創作團體

的宣言！★以NIKE系列廣告

《街頭霸王》，年

《東京事變》

天國校卒！

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www.news.rp





7-1-10-10



國家戲劇院

演出時間：每週一、三、五、日
演出地點：國家戲劇院

國家戲劇院
演出時間：每週一、三、五、日
演出地點：國家戲劇院

John Sevigny

Photographer, Writer, Teacher

USA

<http://sevignyj.wix.com/johnsevigny>

Photographs from Mexico, Guatemala, El Salvador, all taken in 2013















Satoru Imatake

Artist, Illustrator

Japan

www.behance.net/imatake

titles

“Cube”

“Forward”

“Sphere1”

“Sphere2”

“Intermission2”

“Portrait”

“Transportation”

“Escalator”

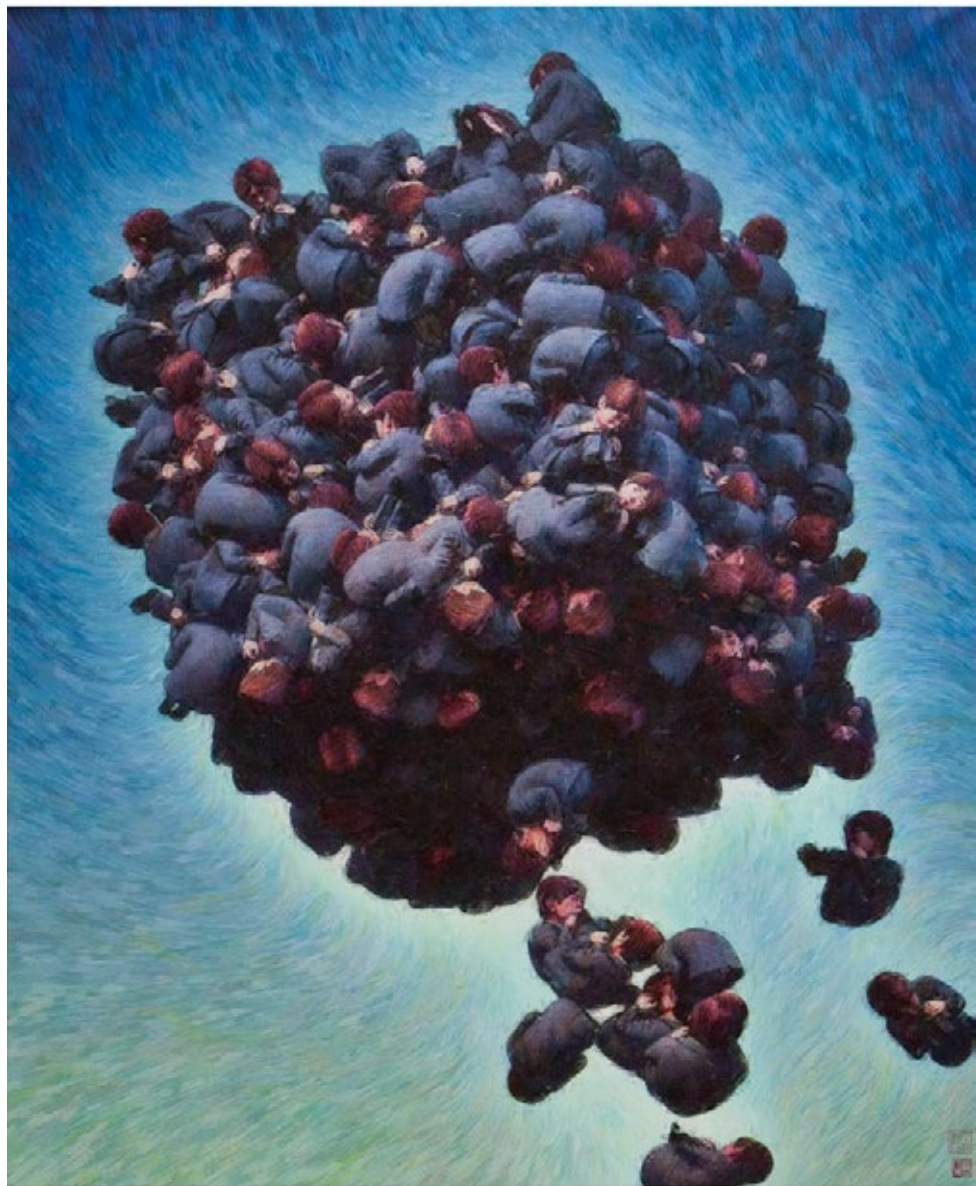
“Return”

“SubWay”

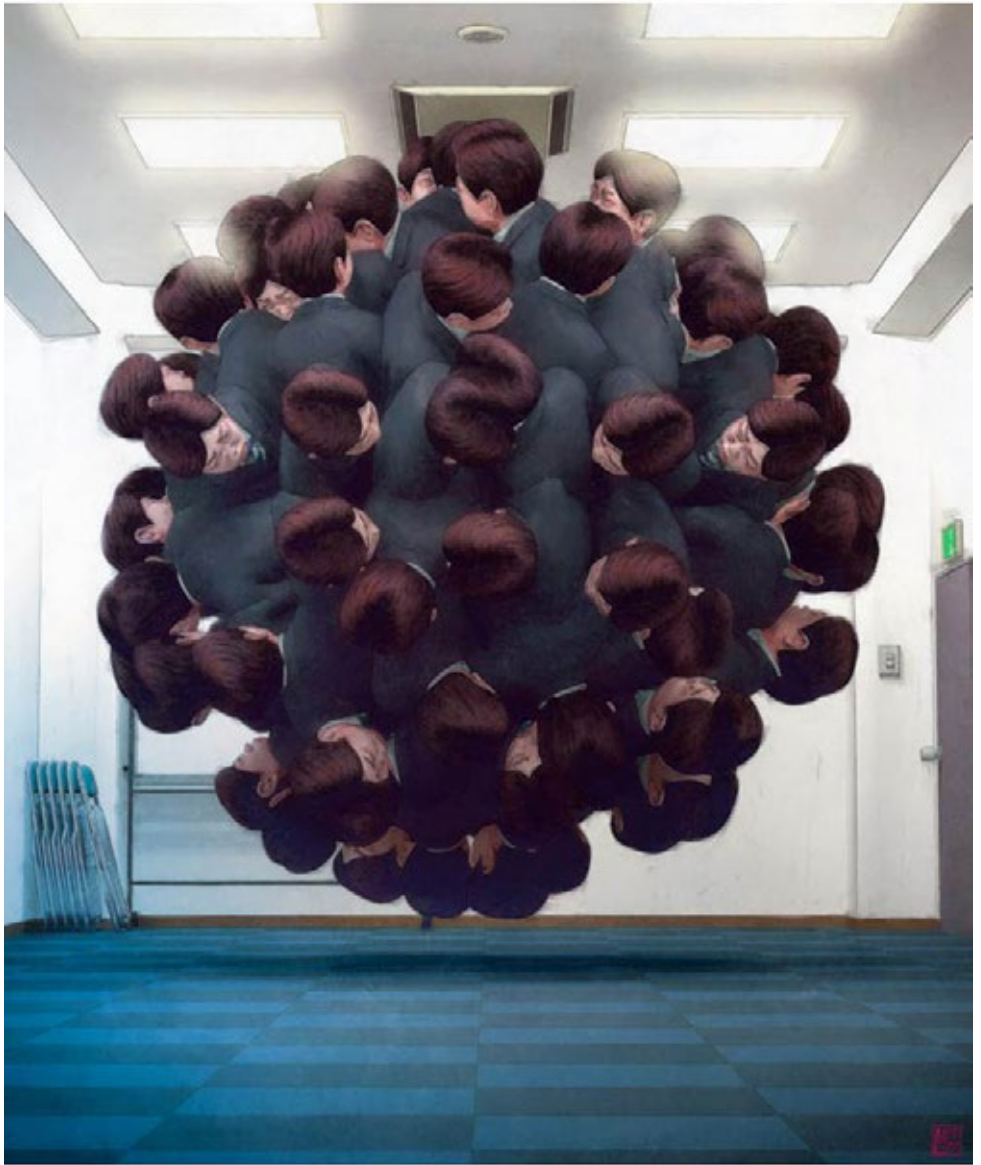
“Usual day”

I'm making a work in analog and digital.

The main theme is to draw the humanity in modern society, with irony.

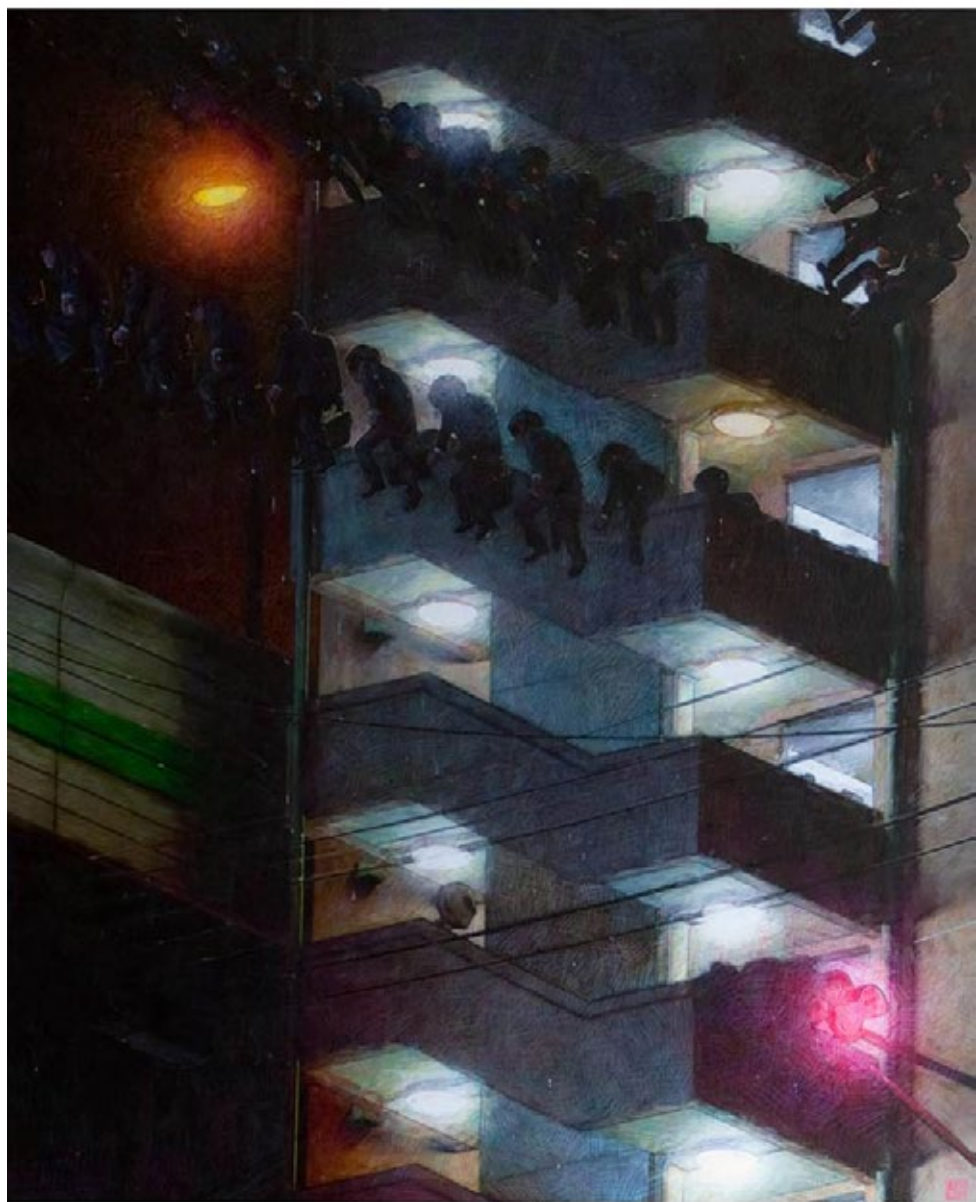














Anya Ow

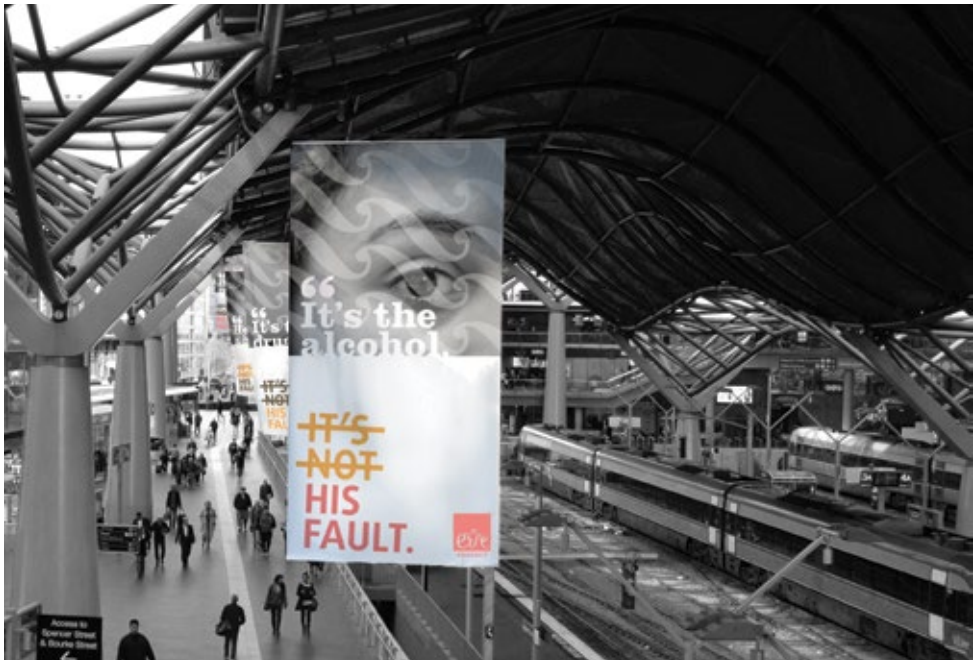
Graphic Designer

Australia
www.anyasy.com

The Eve Project is a comprehensive student branding project where we were allowed to pick a brief about an Australian community issue that we found interesting. I chose Intimate Partner Violence as my topic, and I was interested in a project that would connect female victims and survivors of domestic violence through an easily concealable, easy to use app, allowing them to share stories, experiences and create a safe online community.

The project's advertising would be outdoor-oriented, with large scale posters in high volume public transport areas, encouraging the target audience to reach out to the app. A public space promoting the app would be in the form of a modifiable outdoor wayfinding system set up in train stations, with an informative public space set up within the front carriage of a train that runs the city loop in Melbourne, containing interactive screens and a central bench.





Kwasi Boyd-Bouldin a.k.a. Nonstndrd

Artist, Illustrator

USA

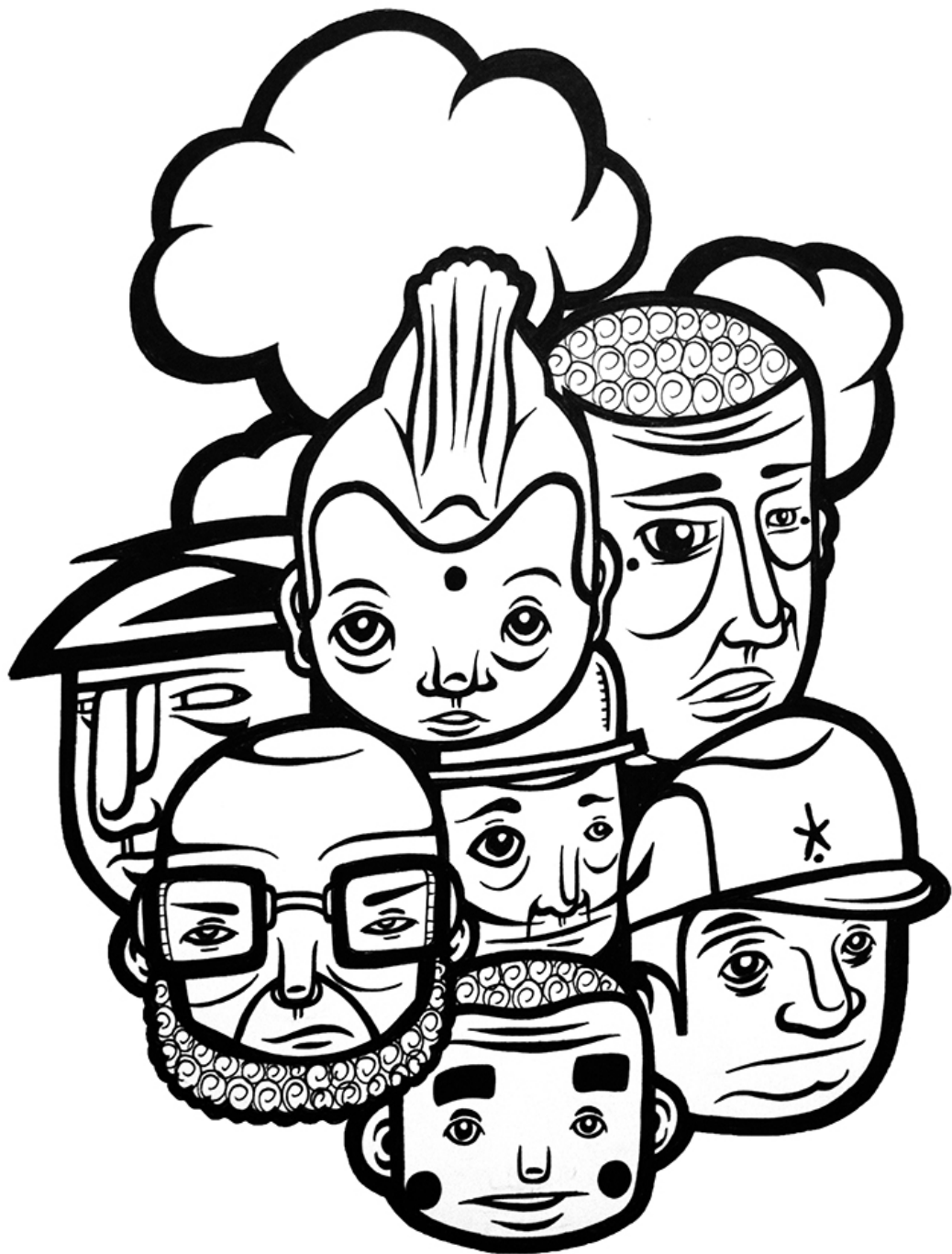
www.nonstndrd.com

My artwork is inspired by my daily interactions riding public transportation in Los Angeles. Observation combined with imagination expressed on paper:

All of the drawings are rendered by hand using ink and acrylic paint. My style is a reflection of the influence skateboard graphics, graffiti, and japanese animation has had on me from the time I was a kid.







Emily Burns

Painter, Illustrator

USA

www.emilyburns.com

My recent work seeks to create a dialogue about the history of imagery, primarily as it pertains to the use of the modern American female.

I am interested in the evolution of these images from classical painting, photography, advertising, television, and internet and the the subliminal messages and psychological effects they proliferate.

My compositions are created by collaging, breaking apart, and rebuilding the parallel environments of human and animals worlds, while rendering the subjects anonymous within them.

I am interested in the viewer's engagement with the characters, the distinct fallacies they represent, and their connection with kitsch, and their relationship to society's ideals.















Mazen Zeineddine

Photographer

Lebanon

mazen-z-d@hotmail.com







Red Wine at McDonald's

Vino Tinto en Mac Donalds

by Gunter Silva Passuni

translated by Ruth Clarke and Jethro Soutar

They'd arranged to meet outside Brixton station. She'd been the only one to reply to his advert. It was a short note, posted a week ago on a well-known classifieds webpage. From the cubicle of an innocuous internet café, Felipe had typed four words: English nationality for cash.

He was shivering like an Eskimo with no coat, one hand stuffed in a pocket, the other holding on to a coffee. Autumn was setting in. A few dry leaves flew about him, others collided with buses crammed with passengers. It was rush hour and the sound of engines had taken over the street.

His mobile vibrated in his jacket pocket. It was a text from her. I'm on my way, be there in five.

Felipe got on the lookout. Every time a girl came along, he stared into her eyes, trying to guess if she were Kloe. He saw a young girl approaching, blonde and pretty. He desperately hoped it was her, but no, she walked straight past him, heels clacking against the ground, and kissed a boy dressed in leather trousers and cowboy boots waiting on the other side of the station exit.

Kloe knew what Felipe looked like. He'd described his appearance in an email, while she'd only said she was a young woman.

A few minutes later she appeared. Felipe was surprised when he saw her: she was quite a lot younger than he'd imagined. She was wearing comfortable baggy trousers, the sort you might wear to the gym, and was accompanied by a playful creature.

"He's called Shadow," she said.

Kloe suggested they get something to eat at McDonald's. There was one on the corner nearby and they set off towards it, heading south, as if they were going to Streatham Hill. They walked in silence. She held the dog on a silver chain and Felipe would sometimes deliberately fall behind, eager to catch a glimpse of her bum swaying from side to side as she walked.

When they got to the door, Kloe clenched her fist in a signal to the dog. Shadow sat down on the pavement, keeping quite still. Felipe thought how well trained the animal was. They went inside and both ordered a burger and chips, Kloe with a strawberry milkshake, Felipe a Coca-Cola, no ice. As they made their way towards the only empty table, Kloe caught sight of her reflection in the mirror and stopped for a moment to look at herself. She gently placed her right hand under her hair to straighten it. Felipe noticed the huge hoops she had dangling from her ears.

“Everything’s stressing me out at the moment,” Kloe said. “I’m scared of losing my dole. I fell out with my mum a while back and moved out. I’m gonna use the money to train to become a hairdresser, I get nervous just thinking about it - and I ain’t even signed up yet! The hairdressing school’s only a few streets from here.” Kloe gestured in the school’s direction with her hand.

There was an innocence in her face; it was a girl’s face, not a woman’s. She wore layers and layers of make-up, as if trying to hide her real face, her identity. The orangey powder didn’t cover all her neck and it reminded Felipe of the first time he’d seen his sister with make-up on; this made him want to laugh, but he resisted. Instead he asked her if she liked football; he’d noticed a Kappa logo printed on her sweater.

“No,” she said, casually.

“I see,” Felipe said, without knowing quite what to say.

“My mum rang earlier,” Kloe said in that voice women use to gossip. “Asked me if I’d left my computer on. We live in the same block of council flats. What makes me laugh is she never practices what she preaches. She goes on and on about how we should do this, that and the other to save on electricity, when she’s the one who gets her internet cut off coz she can’t pay the bill. I’m the organised one, the one who scrimps and saves, while she’s busy spending money she ain’t got on eBay.”

Felipe looked at her with great curiosity, the way a child watches cartoons on television for the first time. She looked prettier than she did a few minutes ago. He started to see her less as a teenager, more as a woman.

Kloe made a horrible noise with her straw. She blushed and apoloised. After a few seconds of silence they both started to laugh at what had happened. Felipe suddenly felt like he and Kloe were old friends, despite the fact that it was only half an hour since they’d met in person for the first time.

“Maybe it really is all relative,” he thought.

“I go on Facebook like nine times a day, and I spend a maximum of three hours on there, answering comments and messages,” Kloe went on. “I use Twitter on my phone, I hardly ever

put messages on Twitter from the web page. The only thing I need the internet for is to sell stuff I don't use no more on eBay, or to look for work. I need constant internet access if I'm gonna find a job, a decent one, something I'll like or enjoy doing. I'm not talking about my ideal job, just something to pay the bills and give me a bit of spends, keep me going until I find something I really want to do, you know what I mean?" She paused while she straightened her hair. "Are you on Facebook?" she eventually asked.

"No, no," said Felipe. "I was once but I ended up shutting it down, it seemed to be taking up a lot of my time, I realised I'm not suited to such things..."

"So... How do you keep in touch with friends and family then?"

"I use Skype, it's cheap and I can speak to my parents for hours," Felipe said. She carried on staring into his eyes, as if somehow satisfied with his answer.

Felipe realised luck was on his side. Kloe was heaven-sent: he'd been illegal for three weeks; they'd refused to renew his visa. Marrying Kloe was his last chance, his last throw of the dice.

"The biggest throw of my life," he thought for a moment.

"Man, don't feel bad about it," Kloe said as if reading his thoughts, as she sucked up what was left of her milkshake. "Getting married for papers ain't no crime, I do things that aren't legal too you know. I do house cleaning for two women and get paid cash in hand. If I declared it, I'd get my benefits cut. The government's loaded, it don't need no more cash, it's us lot what ends up paying more tax than the rich."

Felipe nodded in agreement. He reached into his jacket and took out a little bottle, no bigger than his thumb, containing red wine. He mixed it in with his Coca-Cola and took a sip.

"If you were my husband, like for eal, I'd teach you how to save money," she said. "I've started ordering food online because it works out cheaper, and you don't waste time putting things you don't need in your trolley. My mum don't have a clue how to save money, she goes to the supermarket and buys everything she sees. My mum's business shouldn't be my problem, but my little brother still lives with her and I do care about him. My mum's never had a job in her life, apart from one that lasted three months, a favour from a friend who's got his own business. She won't be able to claim benefits for my brother no more when he turns eighteen, in four months' time."

Felipe imagined for a moment he was on a blind date. He'd once thought about signing up to match.com. He could still remember the advert on the tube. A couple were just about to kiss and beneath them in big letters it said find love with match.com.

He didn't do it in the end, as much out of laziness as shyness.

She rubbed her last chip in a puddle of ketchup and popped it in her mouth.

"I've been freaking out all morning, faffing arounds, doing nothing," Kloe said as she licked the tips of her fingers. "I want to practice cutting hair on someone so I'm ready when my course starts. Wouldn't you fancy giving it a go, Felipe?"

"Scissors make me nervous," he said, "and anyway, I've always had my hair long."

Felipe listened to her carefully. He had with him part of the money they'd agreed to via emails a few days ago. He'd give her the other part once they were married.

He took out the envelope and handed it to her. Kloe neither opened it nor bother to count the money. She just slipped it straight in her pocket.

"Thanks," she said, fiddling with a pack of cigarettes and a lighter she'd put on the table.

"I've smoked all my life. Always have done, always will," she said out of nowhere, as if she were some kind of veteran smoker at her young age.

After an hour they said goodbye with a kiss on the cheek. As he watched her leave McDonald's, Felipe wondered whether Kloe was perhaps an angel, and Shadow her little helper.

"Shadow," Felipe muttered to himself. It wasn't even black. Quite the opposite in fact: the dog was white.

He went upstairs to the bathroom, unzipped his fly and started to pee. Written on the wall, underneath "Hot Chat," was a telephone number similar to Kloe's. Only the last digit was different, a six instead of a two.

He washed his hands and went downstairs, thinking about changing the six for a two as he made for the exit. Outside, the rain had cleared the streets and Shadow was nowhere to be seen. A group of policemen stood waiting for him with folded arms. Despite the early-evening darkness, Felipe could still make out the warm, childlike smile that played across her face.

Gunter Silva - jmmsevigny@gmail.com

Creative Advertising Opportunities

The twohundredby200 magazine reaches an international audience of designers, art directors, design studios, advertising agencies, digital designers, illustrators, photographers, hobbyists and students.

Our readers are well educated and the majority of them are involved in some form of commercial creativity. They are heavy internet users, shop online and love technology and gadgets.

Advertising within the twohundredby200 magazine will help raise awareness for your products and services within this vast community.

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