

The One Stop Creative Agency

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

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

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

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

www.twohundredby200.co.uk



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Issue 9

Welcome to issue 9 of the
twohundredby200 magazine.

Well after a winter of storms and freezing
temperatures here in the UK, we are back
with a issue which is sure to warm your
chilliest creative parts.

In this issue we feature a selection of
excellent short stories alongside some
fantastic illustrative and photographic work
from some of the world's most talented
individuals.

We also catch up on some of the latest
work and news from the design industry.

I like to thank everyone for taking part and
I look forward to seeing you work coming
in for issue 10.

Cheers

Sean Makin
Editor

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

Do you want to get some
free exposure across the
globe for your work ?

Do you want to promote
your event or exhibition?

The 200 magazine is a quarterly creative magazine with
the aim of the magazine is to feature the very best creative
work from around the world.

We welcome submissions from anyone with a creative flair
including - Photographers, Designers, Illustrators, Writers,
Artists, Typographers, Video Artists, Graffiti Writers,
3D Artists, Product Designers, Sculptors, Architects

To find out more on how you can get involved,
please visit our website at
www.twohundredby200.co.uk/200-magazine/

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The wild men of 200

Recently twohundredby200's Creative Director, Sean Makin, started a side project, Sumo Survival, which for once doesn't involve ink, paint or fine paper. Tara Chalmers finds out more...

Sumo Survival is the brainchild of brothers Sean and Sy Makin. After decades of outdoor adventures and buying and using more kit than a small Scandinavian army, they decided it was time to make use of the knowledge they had gained. But how?

After trekking through the web and reading the myriad of reviews and watching hundreds of Youtube survival videos they realised that there was a whole group of people missing from the conversation... the larger fella on a budget. Being well built chaps themselves, they decided that it was high time that this situation was addressed and Sumo Survival was born.

With the price of equipment rising and the many of us being restricted in our spending, the brothers aim to seek out as many solutions as possible. As Sean puts it; "I am married with two daughters and as such my budget these days for good and reliable kit is tiny compared to what it was years ago so being able to choose correctly first time is important to me. I think we have all bought kit based on reviews only to find out that it flat out failed or it had design faults that weren't picked up by the reviewer or, in case of the larger fella, just too small!"

"With Sumo Survival we aim to test kit by using it in real conditions for the purposes it was designed for. We won't rush it either, we will test it across weeks, months or years if needed and we will give



our honest opinion on the kit, its price and if there are any alternatives to it which may be lesser hit on the pocket."

Sy shares this view and adds; "Not only do I use outdoor equipment in my leisure time but also in my job as well where it can be pushed to the limits even further. Be it on a ship in the middle of the North Sea or in the wet and wild landscape of Scotland, I need kit that I can rely on and afford at the same time and along with Sean we aim to find it."

The brothers will also be working together giving survival tips both on the website and in specially filmed videos. The videos will feature kit in use, survival tips and the debunking of survival myths. But is working with your brother simple?

"Far from it!" laughs Sean.

Sy agrees; "We spent the majority of our childhood knocking lumps out of each other over petty things such as who was going to put the Lego away so I don't see it being any different 30 years later."

"I think viewers can expect some explosive outbursts when kit fails and scenes of brotherly contempt as we try to start fires or build shelters in the freezing wind and rain." says Sean.

So there we have it – www.sumosurvival.com

New bespoke commission by Rosie Emerson



Image information: TINA, 130 x 90 cm. Hand finished screen print with charcoal powder, ash, acrylic, ink and gold leaf on paper.

Artist Rosie Emerson was delighted to have finished her first bespoke private commission, Tina.

Rosie was commissioned to create the new piece of work incorporating an original photograph of her client by Terry O'Neill. The client's brief was to incorporate an existing Terry O'Neill photograph of herself from the late 60s with personalised elements to reflect her favourite trees and flowers in the colours of her choice to complement her decor.

As the client lives between London and Miami, Rosie used a complex layering technique of hand printing and painting to incorporate palm leaves and cherry blossoms. The original photograph was transformed into a large screen print which was then finished with gold leaf and subtly shimmering charcoal powder to create a highly original and exquisite piece. Portrait commissions can be undertaken to any specification, sizing, format and in any colours – Rosie can work with an existing photograph or we can arrange photography for a new picture if required.

To find out more about Rosie, please contact Roberta Moore contemporary at info@robertamoore.co.uk - www.rosieemerson.co.uk

Lake District Campaign from Cactus Creative



Kendal based Cactus Creative have conceived and created the new national destination campaign for The Lake District, Cumbria – commissioned by Cumbria Tourism.

#thelacetobe is set to reinforce The Lake District, Cumbria destination brand as among the most powerful and revered in the UK.

The 2014-2015 campaign is designed to 'throw open the doors' for new visitors and breaking down misconceptions that the area has little variety to offer in terms of activities all can enjoy. Each concept 'reframes' a typical holiday scenario amidst the drama of Cumbria's spectacular landscapes, promoting the idea that whoever you are and whatever you expect from your visitor experience, an adventure is always on the cards in The Lake District, Cumbria. It's #thelacetobe – whatever you want to be.

The team at Cactus Creative in Kendal are notorious for 'living and breathing' the Lake District,

Cumbria – so they were at home featuring in the photography and sharing their own outdoor pursuits as part of the campaign.

"It's great that #thelacetobe has already brought about a great response from local people – living here and away – and that feels natural to us because we know and love the area too." Matthew Richardson / Andy Smith, Cactus Creative.

Cactus Creative are a creative agency based in the English Lake District, since 2000. A dynamic team of 9, with collective experience drawn from internationally renowned agencies, specialising in branding, design & advertising, illustration and interactive media.

The team are currently developing a local post industrial space – The Factory – an independent, dynamic creative hub which is home to other talented creatives, artists and musicians with space for art installations, exhibitions, theatre, music, lectures, pop-ups and festivals.

#theLakes

ALL YOU CAN EAT
L'ENGLOUME CHEFS OUT FORAGING, CARTMEL

BOOK YOUR STAY AT GOLAKES.CO.UK **the lake district**

#theLakes

ENJOY A ROOM WITH A VIEW
LETTICE LAUNDALE, L'ENGLOUME HILLTOP

BOOK YOUR STAY AT GOLAKES.CO.UK **the lake district**

#theLakes

EXPLORE THE WALLED GARDENS
RIBBLESDALE, WILD, BARNARDSLEY

BOOK YOUR STAY AT GOLAKES.CO.UK **the lake district**

#theLakes

THE GALLERY IS ALWAYS OPEN
LAKES ALIVE FESTIVAL, WHITEHAVEN

BOOK YOUR STAY AT GOLAKES.CO.UK **the lake district**

#theLakes

WANDER THROUGH THE OLD TOWN
LETTICE LAUNDALE, L'ENGLOUME HILLTOP

BOOK YOUR STAY AT GOLAKES.CO.UK **the lake district**

#theLakes

FEEL FREE TO USE THE GYM
HIGH COP HICK, YORK HALLS

BOOK YOUR STAY AT GOLAKES.CO.UK **the lake district**

Silk Pearce rebrand Thames Hospicecare

Silk Pearce has helped to rebrand Thames Hospicecare with a new name, logo, visual identity and marketing materials that better reflect its professional and patient-centred approach in offering specialist palliative care services.

The renamed Thames Hospice helps adults living in East Berkshire and South Buckinghamshire and offers an in-patient unit in Windsor, a community therapy unit in Ascot and an increasingly popular 'Hospice at Home' service.

The first wave of rebranded materials for the charity includes: a new website, building signage, fundraising literature and 'In Touch', a new printed magazine aimed at the fundraising and support community. The new look and feel will be rolled out to the hospice's 13 local shops, promotional events and other activities over the next few months.

Silk Pearce's new visual identity is centred on a new logo in a cursive font that has been adapted and hand-drawn by Peter Horridge, and which is used either on its own or with the new tagline 'Expert care, everyday kindness'. The design overhaul includes a pallet of four bright and four calm contemporary corporate colours, new typography and a more friendly and engaging design style.

www.thameshospice.org.uk has been completely redesigned with dedicated sections and content for specific audiences, such as patients and their families, referring GPs, potential donors and volunteers and to help everyone more easily find what they need. The site includes video clips, downloadable brochures, a Twitter feed and links to the hospice's other social media channels. A series of specially commissioned photographs showing staff, patients and supporters have been taken by lifestyle photographer Patrick Harrison



and are being used throughout the site.

"From our first visits to what was Thames Hospicecare, it was very clear that the hospice is well respected for its truly inspirational and caring approach but its marketing materials made it appear overly clinical and slightly amateurish. The new name, visual identity and other promotional items have been specifically designed to let the true personality of Thames Hospice shine through and as a constant reminder of its promise to patients and their relatives: expert care and everyday kindness," said Jack Pearce, creative head at Silk Pearce.

Thames Hospice was founded in 1987 to provide nursing and medical care, as well as emotional and practical support for adults who have illnesses from which they are not expected to recover.

www.silkpearce.com

Bluemarlin help Weight Watchers launch Love Fibre



Global brand consultancy bluemarlin has continued its partnership with Weight Watchers to design packaging for Love Fibre, the weight loss organisation's new venture into the cereal category. The range, created in alliance with Weetabix, the UK's leading cereal manufacturer, rolls out nationally in the UK beginning this month.

Bluemarlin was briefed to develop compelling packaging design for Love Fibre that highlighted the brand's unique proposition to offer something different and delicious in the breakfast cereal category. The creative group was also tasked with naming the new range.

Building on the "See the Light" positioning created for the redesign of Weight Watcher's UK Foods portfolio in 2012, bluemarlin's team in London developed the big idea, "Deliciously Healthy – the best start to my day!" This is reflected in the way the design brings to life the breakfast occasion in an uplifting and pleasurable expression. Morning

light shines from Weight Watcher's logo onto a table, where a generous portion of cereal sits in a white bowl. Appetising photography of natural ingredients alongside the product adds taste appeal whilst conveying reassurance and the feeling of abundance. Vibrant coloured tablecloths serve to differentiate between the variants, while Weight Watcher's signature blue reinforces the brand's equity in weight management. The Love Fibre word mark makes a strong impact at the centre of the pack and features a love heart, subtly echoing the sentiments inherent in the name.

"The design aligns Love Fibre perfectly with Weight Watcher's portfolio, while also standing strong as a viable contender in the breakfast cereals category," comments Rebecca Egan, Marketing Manager Weight Watchers. "The optimistic aesthetic of the pack with its appetising photography appeals to anyone looking for a positive way to begin their day, not just those watching their weight."

www.bluemarlinbd.com

Purpose Provides Inspiration Platform

Activate Learning, the new name for Oxford & Cherwell Valley College Group (OCVC), launches with brand strategy, naming and branding by Purpose.

The new design programme has enabled a number of relaunched, locally focused colleges to come together as a group, united behind one clear vision and set of values. A new group name and coherent brand architecture enabled a strategic restructuring across the organisation and colleges that has helped them to move forward as one cohesive force whilst also building strong local brand engagement. A complex structure of college campuses and organisational entities risked making it difficult for OCVC to articulate and deliver its progressive vision for further education in Oxfordshire and the Thames Valley. Following the rebrand, the largest provider of further education and training in the region is now able to present its unique offer in a consistent and impactful way that maximises the value and strength of a group philosophy, while maintaining a local community focus and ownership.

Purpose's remit was to help create a brand family for a number of educational institutions in different locations in the region. These include Reading College, which joined the group in 2010, City of Oxford College, previously the Oxford and Blackbird Leys campuses of OCVC, and Banbury & Bicester College, previously the North Oxfordshire campuses of OCVC. Activate Learning is also the lead sponsor for UTC Reading, a new university technical college which opened in September 2013. Under the banner Activate Enterprise, the group continues to be the leading provider of apprenticeships and work-based training in the region.

The new branding supports the development of a broad ranging marketing programme to





articulate and promote the group and its separate parts, supported by the strapline 'Further than Education'.

From an investigation into the existing branding of the individual parts and their intended relationship to the group, Purpose recommended a co-ordinated (monolithic) approach tempered by a degree of flexibility for a couple of individual colleges not ready to let go of their own logotypes. However, Purpose believed that as the programme developed and individual colleges saw the advantage of a shared relationship, all would embrace the shared identity. This proved well founded.

A preliminary investigation into the core truths behind OCVL led to a positioning statement that expressed the colleges' ability actively to engage, inspire and empower students, and provide transformational learning that was more than a stepping-stone between school and university. From this, Purpose devised the group name 'Activate Learning' and the strapline 'Further than

Education', which helped to inform the bold new visual and verbal language.

A dynamic logo based on the letter 'A', formed from ascending black and white chevrons, present a symbolically aspirational monogram and a confident rallying point. A vibrant library of dynamic geometric patterns, combined with a collection of powerful and evocative words, form a strong look and feel across all promotional materials.

Purpose created a core set of brand guidelines, benchmark visuals and an identity toolkit to enable the in-house marketing/design team to bring the brand strategy to life and implement the new identity seamlessly. An ongoing consultancy relationship and Purpose-guided engagement programme continues to help all the parties – marketing team, management and students – make the transition.

www.purpose.co.uk

DevArt by Google with the Barbican

DevArt by Google with the Barbican was recently launched. This major project includes four new art commissions that form part of the Barbican's summer exhibition Digital Revolution, 3 July – 14 September 2014

DevArt by Google with the Barbican, explores art made with code, by developers using technology as their canvas and code as their raw materials to create innovative, interactive digital art installations. The project is designed to inspire the next generation of developers and artists by highlighting coding as a creative art form. It seeks to push the boundaries of what is possible when art and technology come together. To tell the world about DevArt, Google have created an online platform where you can follow the creative process, and watch their journey unfold—from concept and early sketches to the finished piece. It goes live on 5 February 2014.

As part of DevArt, Google are seeking to commission an up and coming developer to create a new digital art installation. The winner's work will be showcased as part of the Barbican's Digital Revolution exhibition, alongside newly commissioned works by some of the world's finest interactive artists Karsten Schmidt, Zach Lieberman, and the duo Varvara Guljajeva and Mar Carnet.

Conrad Bodman, Curator, Digital Revolution, Barbican, said: "We are delighted to be working with Google on DevArt. Our teams have worked together to devise a series of innovative new commissions for the Digital Revolution exhibition, highlighting code as a powerful new form of creative expression. The Barbican's mission is to showcase innovative new forms of arts practice and DevArt powerfully illustrates the creative possibilities of working with code. We are delighted to be able to show the DevArt winner as part

of the Digital Revolution exhibition, providing a unique opportunity for a talented creative coder."

Steve Vranakis, Google Creative Lab Executive Creative Director, said: "DevArt is about reappraising what art is. We want to show that technology can be a canvas for creativity and that developers are also artists, using code to make art. The Barbican are an incredibly progressive organisation that we're very proud to be partnering with. They truly understand the power of digital and how art continues to evolve through technology as demonstrated through the Digital Revolution exhibition."

You will be able to follow the creative process of all four commissioned interactive artists, including the competition winner at g.co/devart, where you can watch regular updates. By sharing their process, the artists hope to involve and inspire the wider international community of creative coders. Each will create a new installation in the DevArt space, the finale to Digital Revolution. The Barbican's exhibition will be the biggest and most comprehensive exploration of digital creativity ever to be staged in the UK and will embark on a tour of cities all over the world.

Steve Vranakis, Google Creative Lab Executive Creative Director, said: "What we're looking for is how developers have used technology to create art with their code. How they've really pushed what is possible with all the new tools available to them and how they've brought to life an original idea, executed flawlessly both technically and creatively."

Web Site: g.co/devart

Official Google Blog Post: <http://goo.gl/cL8P9m>

Barbican Web Site: www.barbican.org.uk

In The Making - Design Museum, London. Until 4th May



This exhibition, curated for the Design Museum by Edward Barber and Jay Osgerby, captures over twenty objects mid-manufacture, putting the aesthetic of the unfinished centre stage. Varying from the £2 coin to a cricket bat, a surprising range of objects have been chosen by British designers Edward Barber and Jay Osgerby, founders of the design studio Barber & Osgerby, to be exhibited in an unfinished state, celebrating the intriguing beauty of the production process.

The objects have been selected because they each have an unexpected quality about them in those moments, hours or days before they assume their final, recognisable form. These points in the making process capture a peculiar and unconventional slice of time in the production of everyday objects such as tennis balls, banknotes and even diamonds.

The show gives a glimpse of the designers' ongoing dialogue with manufacturing that is so distinctive to their practice. Throughout their careers, Edward and Jay have had a technical curiosity and fascination with the making process. The way

in which things are created has had a profound influence on them and continually inspires their work.

Edward Barber and Jay Osgerby comment 'We have always been fascinated by the making process as it is an integral part of our work. We have curated an exhibition that will provide a platform to capture and reveal a frozen moment in the manufacturing process and unveils an everyday object in its unfinished state. Often the object is as beautiful, if not more so, than the finished product!'

These partially made objects give an insight into the design thinking that has driven this duo to such acclaimed success, including designing the London 2012 Olympic Torch, which went on to be awarded the Design Museum's Design of the Year 2012. Their multidisciplinary approach challenges the boundaries of industrial design, architecture and art.

www.designmuseum.org

Bluemarlin designs packaging for Saffola Oats

Branding and design agency bluemarlin has crafted a vibrant new 2D/3D- packaging design for Saffola's line of oat-based breakfast cereals. The 26-SKU range, which includes plain oats, savoury oats and muesli, hit the shelves in India.

Saffola is best known for the health benefits of its premium line of edible oils. The Marico- owned brand identified the opportunity to extend this core strength by developing products for other relevant categories with the new and compelling positioning, "Taking care of your health gives you the advantage to embrace life's possibilities."

Bluemarlin's Bath studio was challenged with creating a design solution which leveraged Saffola's heritage, connoting their expertise in health for a more positive and fulfilling life. Packaging needed to appeal to Indian mothers, who are looking to provide their families with a breakfast that is delicious as well as nutritious, and gives them the start they need to be at their best.

Bluemarlin focused on clearly defining a visual space that Saffola would own. The shape of the previous logo, which represented care, has been opened up and now takes more prominence on the pack.

Created with thin golden ribbons and featuring bursting rays of sunshine, it conveys the optimism of the brand whilst delicious photography of the product provides taste appeal. These elements work together to create an emotional connection with consumers, assuring them that with Saffola, they can nurture and love their families well.

This universal symbol has also been elevated to prominence in Saffola's new light-weighted tub of oats.

Far removed from the industrial tubs Saffola used



previously, the ergonomic structure features an impactful red heart at the centre of the pack, reflecting the brand's premium offering and health benefits.

"The breakfast category in the India market is growing, but still relatively underdeveloped," comments Anne Rowe, Design Director at Bluemarlin Bath.

www.bluemarlinbd.com

Snowburst by Laura Boast



Christmas may seem a distant memory but we couldn't let this escape a mention. This self-promotional Christmas card is to promote newly launched design studio 'Laura Boast'.

Laura Boast is a Conceptual Multidisciplinary Designer, with a passion to exhibit every aspect of her work – from conceptual process, multidisciplinary work, through to sharing her designer knowledge.

The concept behind the card is to show the three elements of her brand working together – using three layers of semi-transparent paper to build one single image. The hidden nature to this design reflects Laura's philosophy that you can't always see the time and effort spent on creating artwork on first glance – inviting the viewer to take a closer look. The Z-fold format works perfectly to enable

the three snowflake layers engage and interlock with each other – as light passes through, it reveals the full image and creates an intriguing sense of depth – whilst the semi-transparent paper forms a frosty atmospheric background.

Inspired by nature, Laura wanted to capture an iconic element of Christmas that could be refined into a dynamic, bold and colourful graphic. As the festive season begins, the snowflakes will be dispersed across the UK, designed to create a #snowburst.

Designer: Laura Boast, Manchester UK

Website: www.lauraboast.co.uk

Art Direction, Design & Illustration: Laura Boast

Paper stock: GF Smith

Published: December 2013

Construct revamp identity for luxury hotel



Le Grand Bellevue is an established and much-loved hotel in Gstaad with adventurous new owners (he an hotelier; she an interior designer) who are consolidating its reputation for impeccable service with refurbished design-with-attitude interiors. An identity, promotional literature, guest collateral and a new website by London design boutique Construct help to communicate their brave approach.

Construct's brand identity begins with a mark that reflects the owners' approach of borrowing influences from different quarters and periods. It is a contemporary take on the heraldic shield that also draws inspiration from the markings on a cow bell. Its geometric shapes suggest the mountains that are the backdrop to the hotel and the distinctive towers of the hotel's 1912 architecture; they also give a modern twist to traditional heraldic conventions. The lines are fine and the initials of the hotel are sans serif and lower case, lending a Swiss simplicity and minimalism behind the gentle humour.

The real fun starts inside where the brand applications and the interior designer owner's tribal-meets-contemporary inspired furnishings play off each other: A palette of three vibrant repeat patterns, rendered in black and white, give menus, brochures, pencils and website brand distinction and cohesion. The patterning is created using modern pixels but has an Art Deco effect, subtly evoking the present and the past. In some applications they are the main event, in others (on the inside of envelopes and carrier bags, for example) they provide a hidden but arresting surprise.



The colour palette adds to the brand identity's attitude. While the number of elements are deliberately restrained, the impact they create is not. The strong commitment to black and white is given a degree of irreverence by putting an arresting, vivid orange in the mix. The latter appears as small and occasional interventions – a printed border; handles on a bag, the rubber tops on the pencils – and as bolder 'take-notice' information sheets, printed on vibrant Tangerine Keaycolour paper. Warm silver foil is used as a luxury accent. The combined impact of pattern and colour makes all the branded elements zing.

'We love a client with a bold vision and in this case we certainly had that! The interior design and brand ethos of the hotel are striking in their difference and strength of personality; we wanted to create an identity system that would reflect the timeless chic, warmth, generosity of spirit and contemporary sophistication of the hotel. We also wanted to create a system that could evolve, stretch and allow the owners to deliver brand experiences and communications with their trademark focus on quality with a lightness of touch and a warm humour. The cow bell inspired marque, sparked by the local habit of hanging up the bells as the cows come in, together with the pixelated tribal graphic patterns and the shot of warm burnt orange give the brand a balance of unexpected energy in contrast with the refined, restrained typographic treatment of the logotype.'

Construct – www.constructlondon.com | Le Grand Bellavue – www.bellevue-gstaad.com



A+S61 by Arjowiggins Creative Papers

Arjowiggins Creative Papers has developed a limited edition book, entitled A+S61 which is both a working tool and a beautiful object, for art directors and those brands wishing to communicate in a way that is arresting and distinctive.

A+S61 is an opportunity for art directors, artists, and graphic designers to discover the range of paper stock. The book is made up of 61 blank pages, each a sample of a different weight, colour, texture and watermark.

In A+S61, the design is understated so that the papers speak for themselves. The text appears like a shadow, de-bossed on the cover stock. The print technology has been kept simple, using unvarnished type printed in Pantone 877 silver to reveal the fine grain of the paper.

Design: [Stereochromie](#)

Coordination & Content: [Bloomeo](#)

www.arjowigginscreativepapers.com





Temperance

By AJ Kirby - www.andykirbythewriter.20m.com

Pull up a pew. Imbibe!

You won't speak? Maybe you're... Surely you are not a man like my father. You should have met my father. Or maybe not. For you, I see, are a kind sir. He wasn't like me: he wouldn't share a carafe with you and regale you with majestic tales of adventure and glory. He'd as likely dash said carafe to the floor, thrust his furrowed brow into your face and admonish you, name you a Godforsaken wretch.

He wasn't like me: note the ruddy hue of my cheeks and that sparkle in my eye. Note how lumpen and rounded I am; how Falstaffian. He was the polar opposite. Obdurately wiry, angular-featured, and with not a drop of colour in him.

Note the tone of my voice; the way I pour, liberally, and push my plate of cured meats across this table so you too can partake of this hearty fare. Ah, do not stay your hand. Eat, man!

Ah but my father. He was a Methodist minister. Took pride in the fact not a drop of the devil's blood – for so he knew alcohol – was allowed to pass his lips. With that famous temper of his, he proclaimed temperance was the only road to salvation, and all who did not practice moderation were damned.

But father did not speak moderately. He did nothing moderately. He used to walk everywhere; was a frequent sight about the town. He walked so fiercely, but at such an odd angle, it was as though he walked against a strong wind which buffeted against the rock of him.

Sometimes I would follow in his wake. The very worst times were when we stopped outside the public houses and father would erect banners which blared and crackled with stormy, intemperate messages. Then he'd spend the day railing at any man or woman who dared set foot over the threshold of those drinking dens. Often these encounters came to blows. And I would hang my head even lower, so that my chin rested on my chest.

By th'time I was ten, I had developed a groove, here in my chest. Give me your hand. Can you feel it? You tremble at my touch, sir. Do not be afeared, for I am but a harmless old storyteller and not some boisterous grabber.

Where was I?

Afeared I spent my formative years, barely tasting the world and all its fruits. Forsooth I was a dullard. An unhealthy combination of bookish and workmanlike, without the inspiration to allow me insight. Truly, I held my hopes and dreams locked inside my heart and would not reveal them to anybody, even mother.

My mother did not have the same... I won't call it passion because there was no real feeling in it... intensity for temperance. She was a sanguine woman who liked to share tittle-tattle over the washing-lines in the yards. When I was five she used to tell stories but by the time I'd reached the age of twelve, this tic had been exorcised.

So I looked elsewhere for my tales. I haunted the docks; hid myself away between crates as sailors and tradesmen told of a world out there which was not grey and furrowed-browed. But soon it became clear that the best stories, the most salacious ones, were the ones which were reserved for over the threshold at the bars and wine emporiums.

E'en when I was a youngster and I had to follow father on his one-man protests outside such saloons, I remembered how the smell of them used to excite me. For the smell emanating from inside these establishments was rich with stories, with laughter, and with intrigue. Over the threshold, everything was richer, the voices of a deeper timbre...

Those voices got me here, in another part of my trunk: my stomach.

Tugged me inside.

Of course, I stayed. And over time, wine loosened my tongue; helped the stories slip out, like eels, from that deep, dank part of me where they'd grown mouldy...

Pray sir, why do you recoil from me, as though my breath offends?

Why do you regard me with such pity?

Sir, do not leave me. I have a plentitude of stories to tell.

Ah sir, lend me your hand as I might draw myself up from my seat. I fear my legs have lost their vitality.

Sir, please listen...

Ah do not cross that threshold... Ah... Kind sir! Pull up a pew!

Demons

By Naomi Elster elsternaomi@gmail.com

Anne's grip on reason had not yet slipped so far that she took her friends' work commitments at anything other than face value. She didn't think they were avoiding her – after all, there had been a time, in a different life, when she'd been too busy for a cup of coffee. It was just that some company would be nice. She'd get used to it, she told herself in ever rarer moments of hope and determination, she'd get used to it in time. The emptiness of her days. The feeling that life, like a controlling, possessive boyfriend, had tricked her, trapped her here, so that it could move on and have a better time without her.

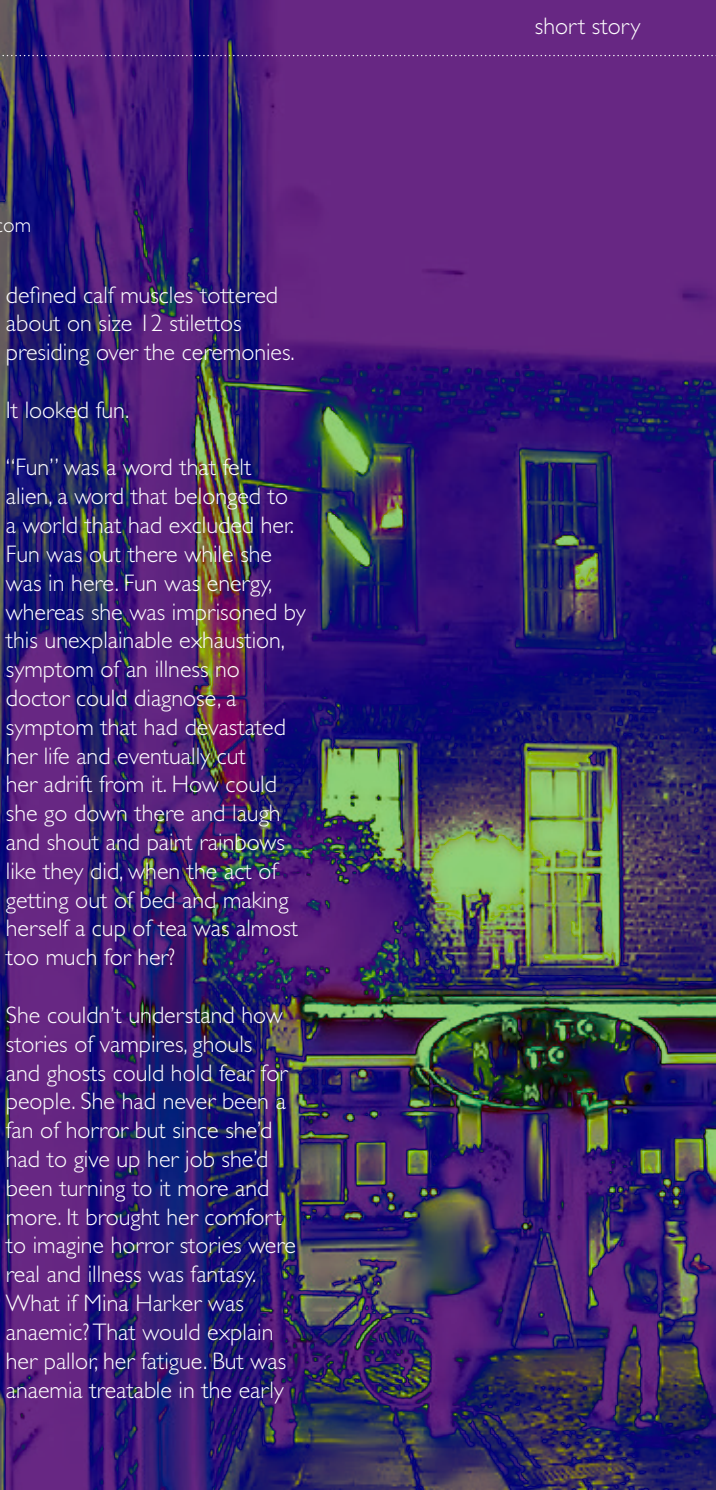
Beyond her window the sun was beating down on Capel Street with merciless intensity, as though it was determined to give Ireland its entire yearly quota of sunshine in an hour. There was a group of loud young people on the streets below, gender indeterminate for the most part, dressed as they were in identical white vests and dark glasses. They were laughing and shouting as they unfurled rainbow flags and painted colourful banners while a glamorous creature in a short cocktail dress and suspiciously

defined calf muscles tottered about on size 12 stilettos presiding over the ceremonies.

It looked fun.

"Fun" was a word that felt alien, a word that belonged to a world that had excluded her. Fun was out there while she was in here. Fun was energy, whereas she was imprisoned by this unexplainable exhaustion, symptom of an illness no doctor could diagnose, a symptom that had devastated her life and eventually cut her adrift from it. How could she go down there and laugh and shout and paint rainbows like they did, when the act of getting out of bed and making herself a cup of tea was almost too much for her?

She couldn't understand how stories of vampires, ghouls and ghosts could hold fear for people. She had never been a fan of horror but since she'd had to give up her job she'd been turning to it more and more. It brought her comfort to imagine horror stories were real and illness was fantasy. What if Mina Harker was anaemic? That would explain her pallor, her fatigue. But was anaemia treatable in the early



20th century? Could a doctor have cured it? Mina knew she had a husband who would hunt Count Dracula to the edge of the world for her and, with a single blow of a hammer on a stake, the Count could be vanquished and her disabling malady with it. Autism onsets at the same age that the Scots and Irish used to think some children could be kidnapped and replaced by malicious fairies, but the changeling could be cast out and the angelic child returned by fire and ritual. Was that really so frightening, compared with the challenges of raising an autistic child?

It was lonely, so lonely, in here. She'd moved into the city centre because she wanted to feel part of things. But living in this tiny flat over the sex shops and pubs of one of Dublin's liveliest streets hadn't made her part of life. It just reminded her how apart from it she was. She wished she could go outside and assimilate into the colourful group below. It shouldn't be so hard. They looked open and friendly enough. But something held her back. It wasn't shyness, it was something more profound. Something almost like fear. It was as if something, some higher power, had decided that she belonged here, on this side of the window, while the sun that couldn't stretch far enough to chase the shadows out of her apartment beat down on

the happy, vibrant life out there, on the other side of the glass.

She turned away from the window and picked up *The Exorcist*. Some of her doctors feared her reading was becoming compulsive and worried where it might lead her already fragile mind. No one could accuse them of not having tried. They'd exhausted every trick of their trade, ran every test, tried every drug, but still no answer, not even a clue as to what the problem was or how they might solve it. The more she was disappointed by modern medicine, the more she dwelt on the idea that if she were possessed or haunted, all it would take to fix her would be a priest and some holy water. To draw some comfort from that fantasy was one thing; those closest to her worried that she was drawing too much comfort now, and that the barrier in her mind between the real and imagined was showing signs of erosion. She'd started missing medical appointments, staying home to read books and watch movies instead.

Her mum had asked why she was reading *The Exorcist*. "Is it not terrifying?" Of course not. Terror, was living as she did now, with no idea what was wrong with her and no idea when this suspended animation was going to end – or even if it would. Would she recover?

Would she ever get her life back? Compared to that, a few beds flying around the room, speaking in tongues, and a slight misappropriation of a crucifix isn't much really.

She jumped when her phone beeped. It hardly ever did anymore. "How you doing baby?!" and a smiley face. Fuck's sake. It would take more than a smiley face to put things right again. And "baby." What kind of man really thinks it's appropriate and in no way patronising to call a fully-grown woman "baby?" She wouldn't text him back, and he wouldn't stay long. They never did, when things started to get difficult. She turned the page and immersed herself in William Peter Blatty's fictional demons, so that for at least an hour, she could forget her own.



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Matthew Griffin

Illustrator

Ireland

www.matthewjgriffin.com

A personal project of mine which began with one idea for a big black beast riding a comet and then became a mild obsession...

This is a selection of work I created for the walls of Dublin's famous gig venue Whelans.

THE BOGS

+ SPECIAL GUESTS



WHEELANS
24TH APRIL

EGOTRIA



WEXFORD ST

TOWNES VAN ZANDT

WHEELANS

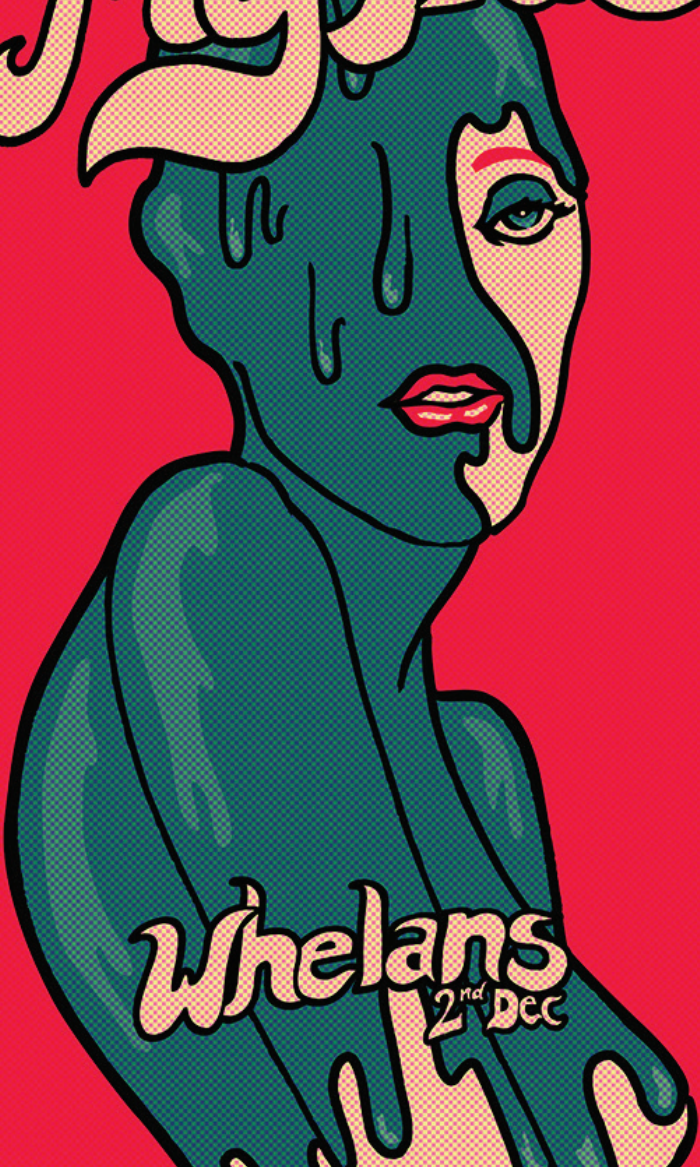


PLACFBO



WHELANS

MyTris



Whelans
2nd DEC

ARE THEY GODS?

NO! BEHOLD THE...

COMET RIDERS



BEWARE THE BLOSSOMS!

IN THE

GARDEN OF DEATH



STAR KING!
TWO BOLIDES TAMED!
YOUR PLANET LOST AT THE COMING OF...



THEY RIDE!
TO

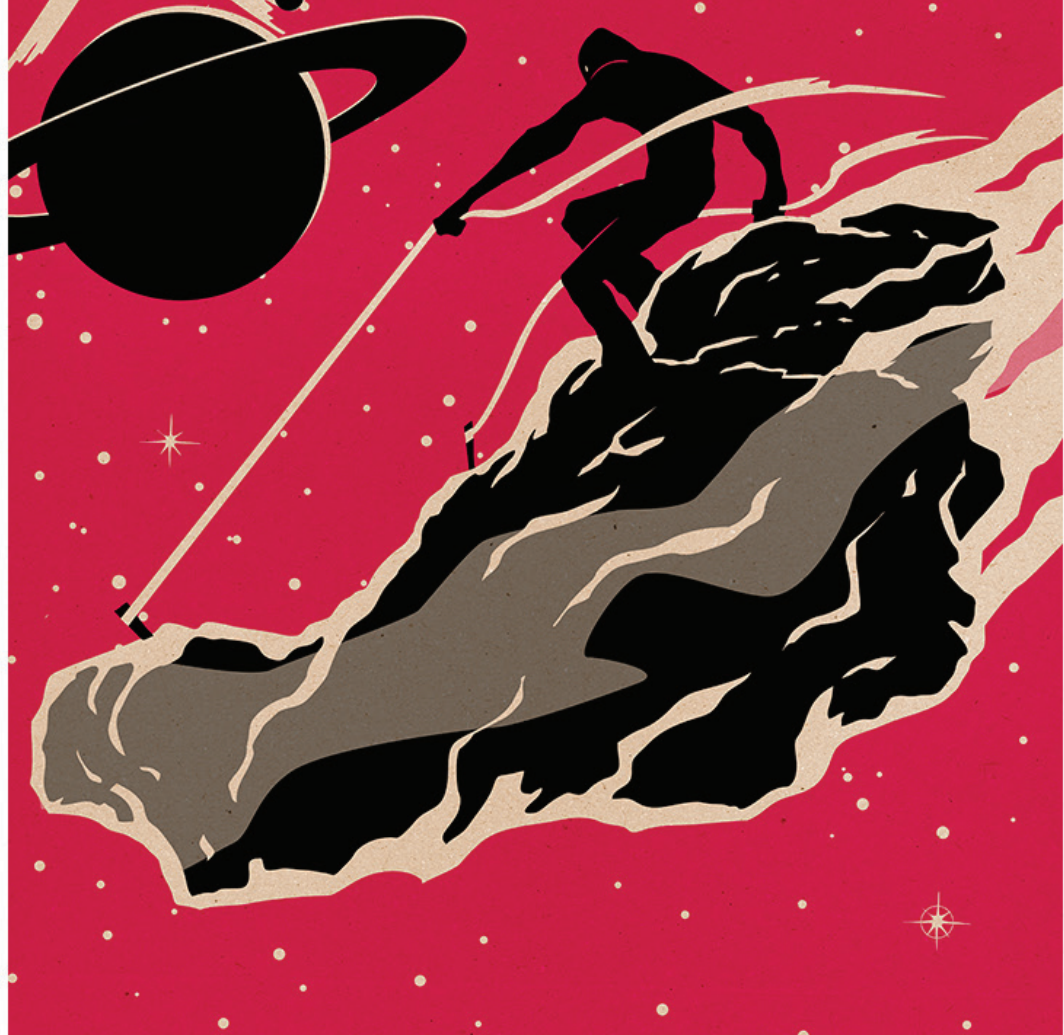
RHEA

MOON
OF SATURN!



WORMHOLE-BORN!
LIGHTSPEED ARE...

THE COMETS RIDERS



Tinca Veerman

Illustrator

UK

www.tincaveerman.com

In the collages I make, I'm consistently searching for a balance between reality and alienation. I'm always questioning myself where reality ends and imagination begins. I question myself about the personal book of information that we've got in our heads. Are we capable of receiving new constructions, or are we always hooking it up to the 'thing' we know from real life and try to connect with that?















Grace Sandford

Illustrator/Cat Stalker

UK

<http://gracesandford.carbonmade.com>

Grace Sandford is an illustrator and designer from England. She graduated with a degree in Illustration from The University of Lincoln 2013.

Grace has always had a passion for children's publishing as well as decorative design and typography. The aim in her illustrations are to make people happy and appeal to children (and the child in everyone).

Titles:

Cardboard Boxes

Pheasant

Otters

Trevor.









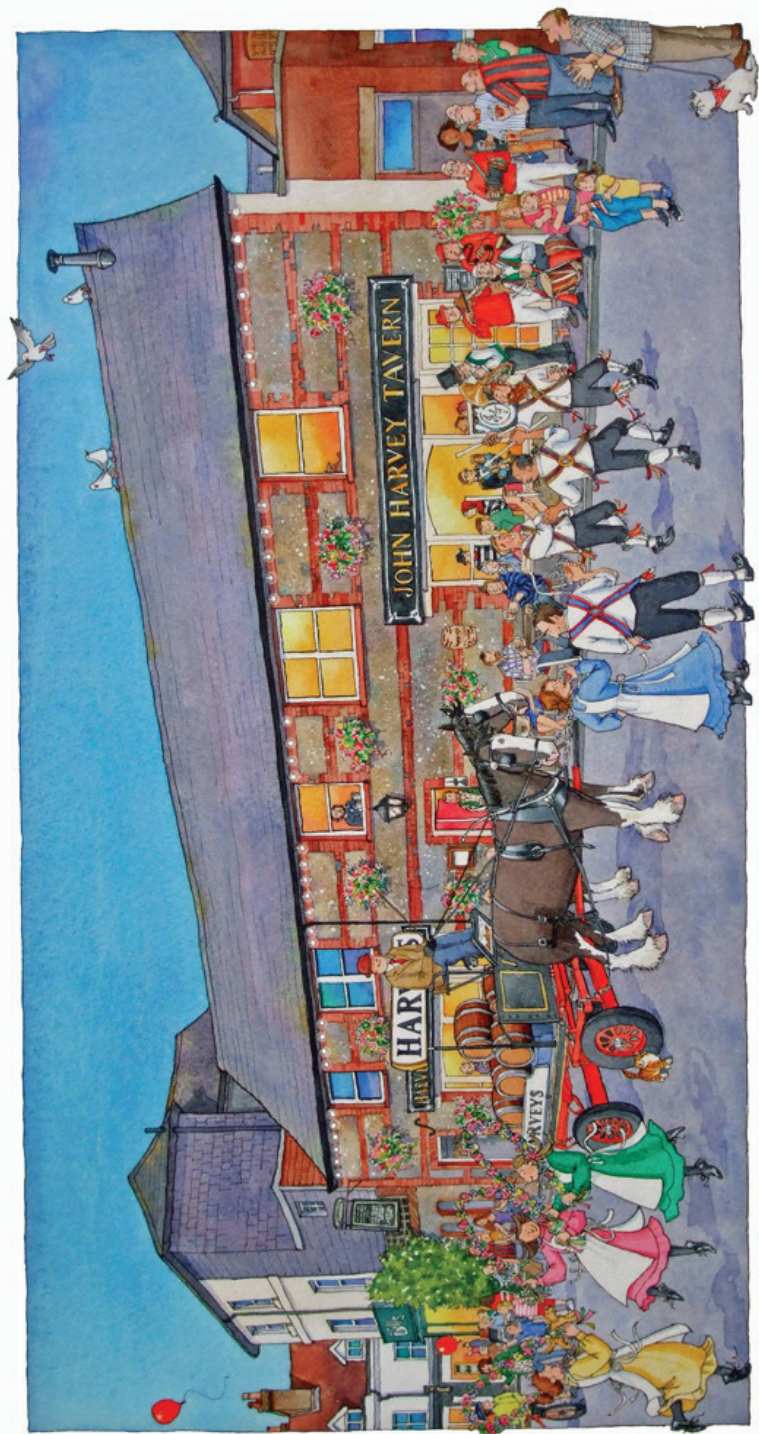
Lyndsey Smith

Illustrator

UK

www.lyndseysmith.co.uk

I am an artist working in Lewes, East Sussex.
I usually paint in an illustrative style in
watercolour and ink.



Matt Bannister

Illustrator/Artist

UK

www.bannisterimages.com

'Crystal Palace Monsters' and 'Change Here For Evolution': two pieces of work inspired by the interweaving of the Victorian sculptures, railways and architecture of South London with modern life.





Jennifer Farley

Illustrator

Ireland

www.Laughing-Lion-Design.com

Titles:

Mr Kite which was for the Illustrated Beatles exhibition.

Giselle for the Birmingham Royal Ballet.

Nice Day For a Cycle for Damn Fine Dublin.

THERE
WILL BE A
SHOW
TONIGHT!





BIRMINGHAM
ROYAL BALLET
Director: David Bintley

GISSELLE



Samantha -Cordery

Artist

UK

www.samanthacordery.weebly.com

Titles:

The Viewer, 25x20.3 cm, oil on canvas

Through the Lens, 25x20.3cm, oil on canvas
Pillar, 16x13cm, oil on board

Untitled 1, 16.2 x 13 cm, oil on board

Untitled 2, 18 x 12 cm, oil on board

Untitled 3, 17 x 12.8 cm, oil on board

Untitled 4, 16 x 12.8 cm, oil on board

Untitled 5, 18 x 12 cm, oil on board

Jar, 28x19cm, oil on board

My work takes the form of small scale oil paintings. Chance images, the unconsidered, the obscured, those images discarded as 'mistakes'; all are used as starting points for my paintings. The partial figure cropped by the frame or a slightly miss-timed release of the camera shutter can all give rise to images that possess a sense of movement and narrative that interests me. Within these works, photography's visual characteristics and phenomena, the blur and the glitches for example are instead consciously recreated in paint, openly acknowledging the relationship between the two mediums. It is this relationship that is the central subject of my painting practice.

In the transformative relationship occurring in my work between the mediums of photography and paint a temporal transformation also occurs; these split second moments can be considered in the measured nature of the painting. The painting becomes a contemplation or reflection of the swift decisions and conventions of the photographic image.

In paint, the usually unfocused becomes my focus.





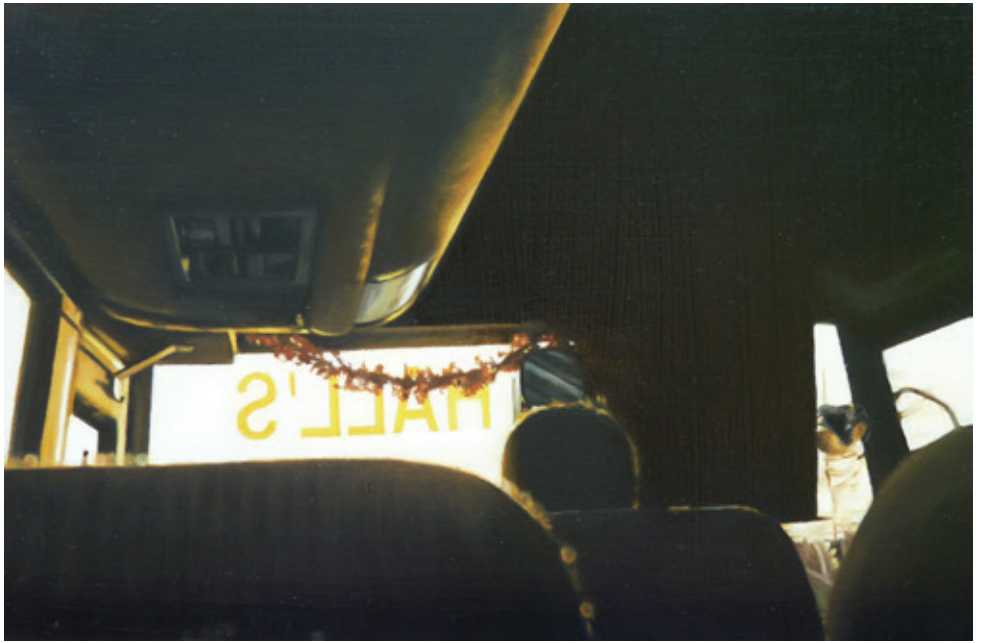














Ana Cvejic

Artist

Serbia

<http://anacvejic.weebly.com/>

Titles:

Mr Kite which was for the Illustrated Beatles exhibition.

Giselle for the Birmingham Royal Ballet.

Nice Day For a Cycle for Damn Fine Dublin.











Robert MacNeil

Photographer

Canada
rob@robmacneil.com
www.robmacneil.com

You can find out more about Robert MacNeil in issue 5 of twohundredby200 where is featured in a creative profile.



















Nevena Vuksanovic

Sculpter

Serbia

nevenagepard@gmail.com

"I was born in Belgrade, Serbia. Since my early age, I was attracted by art. After my third grade in high school I attended private lessons of painting and drawing at the same time. I have finished high school for graphic design where my professor discovered my talent for sculpture just two months before my the entry. In 2007. I enrolled in Faculty for fine arts in Belgrade- department of sculpture and 2012. I finished master studies at the class of professor Mrdjan Bajic."







CHEETAH
wire, wool, 1, 20x2m; 2008



UNTITLED
metal, leather, bronze,
2 m x 1,5 m; 2012



FLEA
1, 5 m x 2 m, metal,
rubber, leather, vinyl,
paper, 2011

Faith Answers

By Daniel Kwiatkowski - dkwiatkowski15@newarka.edu

Luke sat in the pew, staring at Jesus. Towering 20 feet above the alter, Jesus hung. The plaster representation of the Messiah, with painted blood encircling nails piercing through his hands and feet, was fastened to the wooden symbol of Luke's faith. There was a peaceful silence in the room occasionally broken by a muffled outburst of sobs taken in stride by the priest, as he continued his emotionless drone of prayer for and remembrance of a man he never knew. Luke clasped his gold cross, almost identical to the one adorned across the chest of the man in the closed, cherry casket. From merely looking at the body earlier, one could hardly tell the nature of the accident but its abruptness was obvious from looking at the crowd. Luke sat frozen, in tearless disbelief, wondering how, wondering why, God would take away his grandfather, a faithful, kind-hearted man, with all the sinners and the wrong-doers in the world, and why his grandfather deserved this unceremonious and premature death. He pictured the magnet on his grandfather's fridge that he walked by on so many afternoons, but never truly understood, "When fear knocks at the door, send faith to answer and you'll find nobody there." He died alone and afraid on the freeway, victim of a late night hit and run, the shock of which induced a heart attack with no one there to help him and no door for his faith to answer. His body was found the next morning cold and pale, in his green, 1996 Chevrolet Impala.

There was little said on the drive home from the burial. Luke's mother sat motionless, her head cocked to the side. Mascara stained crescents complimented her glossy, blood-shot eyes stuck in an unfocussed stare out the window, watching as the world passed her by. His father delicately tried to free his wife from her paralysis, commenting on the beauty of the sermon and how at peace her father looked, but was met with no response. At only 12 years old, Luke was inexperienced with death; his mind was racing. In an emotional barrage of anger, grief, and confusion he interrupted his father's determined monologue to ask the question burdening him, "why?" After a brief moment to formulate his thoughts, a deep breath, and a hard swallow, Luke's father replied,

"Didn't you hear the priest? God has a plan for all of us. Everything happens for a reason."

"But why him? He went to church every Sunday his whole life, he was always kind and generous."

“God just decided it was his time to go, son.”

“Well then I hate God!”

“Don’t say that! Don’t ever say that!”

“God doesn’t care about you or me or Grandpa, so why should I care about Him?”

Luke’s father was not ready for this argument nor did he think it was appropriate to have it in front of his grieving wife, so he resorted to silence, only allowing Luke’s newfound animosity towards God to fester and grow in his mind. Luke released his grasp, opening his hand and allowing the gold cross and chain he had been clutching since the service, to slide down, across his palm and onto the car floor.

In the following days as his parents crawled through the legal proceedings, Luke often found himself in his grandfather’s house. Each doorway was protected by a crucifix above it. Luke reminisced of a time when he loved to admire all their differences, one a pearl white porcelain cross embellished with a sleeping baby Jesus across the center, others akin to the church’s lifelike variants. But as Luke sauntered through the home, the crucifixes only served as a solemn reminder of the good man God ripped from him. Luke loved the house but what he enjoyed most was feeling, if just for a moment, that his grandfather was there with him. He loved the smell, the same one always exuding from his grandfather’s chest, which he found the source of in a little ornate glass bottle, half filled with amber colored liquid. Carefully exploring, Luke made sure to put every item he picked up back in the exact place he found it, as if his grandfather would notice. He liked looking through the drawers, generally finding

old papers, but occasionally stumbling across a gem of a photograph he had never seen before. He could no longer sit and listen to his grandfather’s stories of the war, or of his mother when she was a little girl, or the grandmother he never met.

Luke slowly twisted the knob and nudged the door open, peering inside, almost waiting to be caught as he entered where he was never allowed: his grandfather’s bedroom. Luke rummaged through the dressers quickly, finding nothing to hold his attention until he reached his grandfather’s night table. Topped with a modest brass lamp, the table had a lone drawer. Luke pulled it open to find a slew of orange, CVS, transparent pill bottles, strewn across a leather-bound journal. He flipped through the yellowing pages, of this diary no one knew he kept, to the last entry.

Oct 3, 2013

Today marks six months of radiation and it’s not even shrinking. The doctors say the next step is to operate aggressively. I can barely handle the agony as it is. The painkillers are doing nothing. How could I handle these operations? I don’t think I can take it any longer. I pray God will just take me away.

Luke dropped the journal, falling to his knees in tears, as he dragged his hand down from his forehead, to his heart, then left to right, across his chest and whispered “Amen”.

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DAVID

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