

PROJECT 6.

Research on GD actors, *essay*

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PETER SAVILLE

Peter Saville is an iconic figure in graphic design and style culture. The myth of Peter Saville, the graphic designer and art director is based mainly on those unique album covers for British Record Industry. Any fan of bands such as Joy Division, New Order, Suede or Pulp will also be familiar with the work of Peter Saville. Since 1978 he's become one of the best known and most respected record sleeve designers. He is in fashion and art projects as well as in music, his work combines elegance with a remarkable ability to identify images that reflects the moment.

His music industry clients were joined by institutions like the Whitechapel Art Gallery, London, the Pompidou Center, Paris, and the French Ministry of Culture, as well as fashion clients such as Yohji Yamamoto, Martin Sitbon, Jill Sander, Alexander McQueen, Stella McCartney and Givenchy. He also worked as a freelancer for London Records and E M I for Brit-pop and to review the Mandarin Duck (the Italian bag and luggage retailer) identity. Music is massively important for him especially pop music was something he wished to be associated with when he was young. For Saville, it is the single most powerful form of popular culture, it is an incredible stimulus, an opportunity he thinks he must grasp. Saville thinks it is important in a branding sense to know how you feel about each particular band you're working for. If it's a kind of music, a brand, that you personally love, that helps. It may be a brand that you hate, but you have to be detached and professional. I truly agree with these ideas of Saville because you have to understand a popstar's customer whether or not you are a his customer yourself. He based his work on his knowledge of the client and the category their music fell into, but more importantly on what he felt the visual aspirations of the group's audience to be.

Saville is also no stranger to fashion advertising, having produced the first ever fashion advertisement not to show any clothes, for Yohji Yamamoto in the eighties. His motivation is not necessarily what is new, but what is needed. He says he has no interest in graphic design because only the the cultural significance of a graphic problem he finds interesting; whether the state of the world that's created the issue in the first place or about how the issue is going to affect the state of the world, but the actual craft of graphic design does not interest him. He's allergic to the idea of design for design's sake. He thinks the work needs context.

Saville believes that using a client's communication project as a canvas for your own ideas is inappropriate and self-indulgent. This is another point that I share with Saville because that kind of work is not art and it is not communication design, it is just graphic wallpaper. He thinks a graphic designer should very well define where artistic self-expression ends and address where a client's problem begins.

His produced influential and culturally iconic work in the graphic design

industry: the striking 1980s LP sleeves for Factory Records and the British pop bands New Order, Joy Division and, more recently, Suede and Pulp. The images that Peter Saville created for music bands were so compelling that they struck the same emotional resonance with the people who bought those albums and singles as the music. Just as the musicians in those bands wrote and produced their songs as catalogues of their thoughts and feelings, so Saville has conceived his images – for fashion and art projects as well as music – as visual narratives.

Appropriation, for which he was well known in the 1980s, when he would directly and irreverently “lift” an image from one genre and recontextualize it in another. He recently described them as acts of “appropriation” parallel to what was happening in the art world. A Fantin-Latour still life of roses painting in combination with a color-coded alphabet became the album cover for New Order’s *Power, Corruption and Lies* (1983), for example, perhaps Saville’s best-known work. He recalls that people were shocked because they thought that he had created an original and were disappointed to discover that it was reinterpreting a previous work. It’s doubtful that many New Order fans would have known much about Fantin-Latour or enjoyed the image as an oil painting, but by recontextualizing the image and contrasting it with the music, Saville achieved the sort of ambiguity and complexity more usually associated with art. Saville describes the appropriation of the Fantin-Latour image as bringing together old and new. His early work was an appropriation and recycling of known visual forms from history; they were used as codes to symbolise an attitude and position something. After this period, creating new imagery has become the only way for him to work, as opposed to retrieving imagery. Around New Order’s *Substance* in 1986-1987 he felt really compelled to produce something new that did not exist before. As an example of this shift we can suggest comparing the sleeve for Suede’s *Coming Up* with that for Joy Division’s *Closer*. *Coming Up* is about a moment and a technology now, whereas *Closer* evokes a former moment, even in the materials used. They are both time capsules.

Saville embraces some clear, solution-based thinking. We can clearly observe his unorthodox style, full of alternative ideas and innovative creativity revealing itself in the twelve-inch covers made out of special paper, posters on unusual materials, invasions using unusual types of printing processes. By creating outside the conventional system, when he put something in an unusual package, he questions the system and challenge people’s perceptions of how a piece of music could be presented to the public.

The groundbreaking album covers in which Saville successfully managed to converge his passion for art, fashion, music and style, are objects of art as well. What set Saville’s designs apart from most of the competition was that they were conceptually lavish, too. His reductionist, minimal hand is visible in the ultra-real renderings for recent Brit bands like Pulp and Suede. But it is Saville’s cover

art for Joy Division and New Order, that put his place in the pantheon of pop culture, alongside his contemporary designers Neville Brody and Malcolm Garrett. Evident in the sleeve art for these bands, he likes merging high and low culture together, the classical and the modern, the elite and the democratic, art and life.

By the late 1990s, Saville started a new purely artistic body of work, the Waste Paintings. Some of the results of his waste paintings were used as strings of lush Suede and GayDad covers while some of them were sold as solo works. For these ongoing series of Waste Paintings, he used a Photoshop programme to digitally shred and recycle his album sleeves for Joy Division and New Order into beautiful, but haunting replicas of the original images.

Saville finds the missions of the designer and the artist to be completely different. As designers, he thinks we are on a mission to make things look good. It has to seduce to be effective but contemporary art is not about looking good. As he defines himself in his own words; "I'm good at being me, and I'm good at spotting potential. I don't take brilliant photographs, I don't sculpt, I'm not a fantastic typographer, I'm an illiterate when it comes to computers but I see all the connections and I think I do that in a unique way."

As I have researched about Saville's work, I realized that he is always interested and aware of what is going on in other fields of art; music, fashion, photography, product design and architecture. I believe this allows him a unique point of view from which he can critically observe contemporary visual culture, both in the worlds of fashion and music, and in the corporate fields. That is probably one huge aspect that I find him different from the other graphics artists. I was always a fan of the music, but as analyzing his work, I began to see how the imagery worked alongside it, in an amazing way.

NEVILLE BRODY

Neville Brody is a world renowned British Typographer and Graphic Designer. Brody was born in 1957 in Britain, he was raised in Southgate, a suburb of North London. In 1975, Brody attended The Horseley College of Art in the Fine Art Foundation Program. Then, Brody decided to work toward a career in graphics then Fine Arts. In 1976, Brody began at the London College of Printing in a three year Bachelor's course in graphics. His work was frequently considered too experimental. Brody was nearly expelled from the collage positioning the Queen's head sideways on a design of a postage stamp.

Dadaism and Popular art have highly influenced Brody's work. Although he never wanted to duplicate these styles. He took a sense of humanism and enthusiasm and a non-acceptance of the established rules and ideals of Art from them. These elements are present in Brody's typefaces.

Neville Brody has aimed to produce and employ typefaces that seems to exile themselves from contemporary style. Man Ray and Lazlo Maholy-lazlo's photography are a few others, that have inspired Neville Brody.

After the graduation in the late 1970's Brody designed record covers for British punk music businesses such as Fetish and Hannibal. After that he started to work for the magazine "The Face," he worked for "The Face" until 1986. He also worked for "City Limits" and "New Socialist," magazines out of London.

Neville Brody became world famous in 1988, when his book was published. The book became the world's best selling Graphic Design book. An accompanying exhibition of his work at the Victoria and Albert museum attracted over 40.000 visitors before touring Europe and Japan.

During the period between 1987 and 1990, when Brody was working for "Arena" magazine, he designed mostly modest, none decorative typefaces. He designed so many typefaces but the famous ones are; Arcadia, Industria, Aignia, FF Blur, FF Gothic, and FF Harlem.

Since 1987, Brody has owned his Private Studio in London. The studio which worked on several corporate identities and fashion projects for clients including Nike, The Dutch Postal Service, and The German Cable Channel Premiere.

Brody's involvement with digital area reflected the conversion to working with electronic images.

In 1990, he opened Font Works with the collage Stuart Jenson. After that, Neville Brody became the director of the FontShop International with which he introduced the experimental magazine, "FUSE" Brody has altered the world of Typography as well as that of Graphic Design. The publication is approaching its issue over a publishing period of over ten years.

In 1994, together with business partner FWA Richards, Brody launched Research Studios in London. Since then studios have been opened in , with plans to open a New York studio.

Clients range across all media, from web to print, and from environmental and retail design to moving graphics and film titles. Much of Brody's work is deliberately ambiguous. "I see my role," he says, "partly as a catalyst for thought and for questioning. A lot of our work is an open-ended statement which often is not completed until the person who looks at it has reached his or her own conclusion." You can get an idea of the scale and nature of Brody's thinking if you stroll inside the vast, 15,000 square-foot space of Tribeca Issey Miyake in New York. Miyake, fashion designer and textile genius, and architect Frank Gehry created an ever-evolving space that showcases artists in every field, including fashion, fine art, furniture design and murals. Miyake commissioned Brody to create the store's branding and art direction as well as a catalog for the boutique. In the same way that the shop experiments with shape, material and technology, Brody's catalog experiments with pattern, type and art. He describes the work as "a scrapbook of inspiration and cross-pollination." His ideas of crafting typefaces that are more concerned with being graphically oriented rather than contemporary have greatly influenced both typography and Graphic Design.

Today, Brody has become an international model for the age of computer-based design. With the Mac, he played at the margins of visual language and used it to launch a revolution in typeface design. In one of its largest-ever bows to pop culture, London's Victoria & Albert Museum hosted an exhibition of Brody's work in concert with the introduction of his first book, "The Graphic Language of Neville Brody."

Neville Brody... He's not only a designer, or a typographer, or a philosopher, He is an explorer who made the people reach his elite and humanist style. With all of his works when you watch them, you also look inside the sense of humour. He can always create a balance in his work, Even it looks like an asymmetric work with all the tensions and rules he uses basically he creates a great harmony with colors and typography. To talk about his typographic works; with his contemporary style, the fonts that he created, they all look so enthusiastic, that's why all the fonts pulls you like a magnetic field, that's why you just get inside to the work he made. He knows how to create a border between too less or too more.

Digital Design which is the most famous and usable technique of this generation; eventhough many of the artist's claims; Digitallity kills the creativity, it also kills the real art. But as a real proof that this not real. We should take a look at Brody's works. He is a master in his works. Be sure that with any of the techniques in the world he could create something that would shine. Brody implies that; "Digital design is like painting, except the paint never dries. It is like a clay sculpture that is always being twisted into new shapes without ever being fired." So he also brought a new sense in this digital design. He made great developments both in graphic design and typography. His style is admirable.

Neville Brody is one of the most significant graphic designers and typographers, who is mostly known from his works on magazines, especially from 'The Face' magazine, and the record covers. This magazine showed the designers how typography and layout works. Also he created several typefaces through out his life. As a brief information about his life, Brody was born in 1957 in Britain. All through his life only thing he built his life on is art or painting. In 1975, Brody attended the Fine Art foundation Program at Hornsey Collage of art. According to Brody that school was extremely conservative and at this time he decided to go on with graphic design. The question which made him pursue a career in graphic design instead of the fine arts ia that ' Why can't you take a painterly approach within a printed medium?'. After his graduation he began to design record covers for British punk music companies such as Fetish and Hannibal. In 1981 he began working for 'The Face' magazine.He wanted his art to be more personal and less manipulative. Brody was mostly influenced by Dadaism and pop-art. He used their dynamism and humanism and a non-acceptance of the traditional rules and values of art in his works. He became well-known around the world in 1988, when his biography was published and he displayed his work in many exhibitions. Brody has owned his Private Studio in London since 1987. The studio worked on several corparate identities and fashion projects for clients including Nike, The Dutch Postal Service, and The German Cable Channel Premiere. In 1990, he opened Font Works with the collaguge Stuart Jenson. After that, Neville Brody became the director of the FontShop Ånternational with which he intitade the experimental magazine, "FUSE" Brody has altered the world of typography as well as that of graphic design.

Brody is now mostly known with his different shaped typefaces. He designed most of his typefaces when he was working for the magazine 'Arena' between the years 1986-90. Insignia, Arcadia and Typeface Six are three of Brody's most popular and influential typefaces. They were both designed for the magazine 'Arena' in 1986. His typefaces have a very original and expressive design , but he tried to create and use typefaces that are different from the contemporaly designed ones. He designed mostly minimalistic non-decorative typefaces for 'Arena'. Maybe that was why he became famous with his typefaces. Because everytime different things took attention more. As if he had created typefaces against the contemporary ones, his typefaces took attention more. But after sometime he realized that his work had been ripped off too much. Because of this he did not want to make anymore new statements so he started creating more and more simple fonts and avoided creating any font which is too different than the typical ones. One of the most significant features of his work is the incorporation and combination of typefaces into graphic design. Later on he started to design typefaces in order to challenge the boundaries between graphic design and photography.

And that was because, at that period of time Brody has influenced from Man Ray and Lazlo Maholy- who is a photographer. Brody saw typography as image not just a meaning. In his design for the collection of poems Ptitsa Besymannia; El Lissitzky made use of negative and positive abstract letterforms suggesting a bird's head to form a composition drawn from the title poem. Those kind of work was highly influential on Brody's works. His points of view on creating typefaces that are more concerned with being graphically oriented, rather than contemporary or simply readable, have affected both typography and graphic design.

Another special feature of Neville Brody is that he saw technology as a tool. But his thoughts on computers changed a lot as time passed. When he first started graphic design, his view was like 'If you could do something by hand, you should not use a machine.' But in time he forced himself to work on computer. Then he continued working on Macintosh computer but he still believes that hands on experience is definitely necessary, he realizes that computers open up a whole avenue that would not be possible without their development. I also agree with Neville Brody that computers are necessary for designing in some case but creating that 'design' by hand, to be able to reflect it on paper without any help of anything is much more effective than the one done with computer but this doesn't mean that computers have no use. Computers are a must for designing but I think designing should be done firstly by hand, then by computer. And this means, as Brody said, 'Technology is a tool. The belief of computer-aided typesetting is really a blind alley. The greater belief in the truth of a tool, the less freedom you have using it, because once you became a slave for technology, you're lost.' This is what Brody thinks and what is true.

To conclude briefly, Neville Brody who is both known as graphic designer and typographer is well-known with many of his typefaces and mostly from the magazines 'The Face' and 'Arena'. He has a different style which I liked the most.

His point of view on technology is also included in that 'different style' that I strongly agree with Brody. Brody is someone who is fully educated in the concept of 'art' and according to me he is free in design that made him create that kind of typefaces – designs also- which made him a world well-known designer.

ANDRES TALI

Andres Tali is Estonian graphic artist, who worked in both commercial and artistic fields of design, without insisting on any particular method or technique. He was born in 9th January 1956 and between 1974 – 1980 got his art education in Estonian Academy of Arts, focused on graphic fine art. Until 2002 he worked as art director in advertising companies and freelance graphic designer. After 2002 he started to work in Estonian Academy of Arts, and now he is the rector of academic affairs.

In commercial field he designed almost every kind of visual materials including advertisement posters and magazine covers but his focus in last ten years is total book design with its cover and content. The number of books designed by him is so high, he even doesn't know their number, but approximately they are between eight and nine hundred.

During all of his works he was always active as an artist. He is the member of Estonian Artists' Association since 1987
Association of Estonian Printmakers since 1992
Estonian Society of Graphic Designers since 1993
and had many solo and group exhibitions in and outside of Estonia. Those could be listed as:

SOLO EXHIBITIONS

- 1986 Gallery of the Tallinn Art Hall, Estonia
- 1991 Vaal Gallery, Tallinn, Estonia
- Sinimandria Gallery, Tartu, Estonia
- 1996 "Classique". Vaal Gallery, Tallinn, Estonia
- 1997 "17". Vaal Gallery, Tallinn, Estonia
- 1998 Kivisilla gallery, Tallinn, Estonia
- 1999 "Romeo & Julia. High noon". Vaal Gallery, Tallinn, Estonia
- 1999 "Bestrafe Mich". Gallery of the Tallinn Art Hall, Estonia
- 2004 "Instruments of Lust and Yearning", Tallinn City Gallery, Tallinn, Estonia
- 2005 "Instruments of Lust and Yearning", Haapsalu City Gallery, Haapsalu, Estonia

GROUP EXHIBITIONS

- 1989 Ässä Gallery, (with Anu Juurak), Helsinki, Finland
- 1991 Group exhibition of Estonian graphics. Centre de la Gravure et de L'Image Imprimée, La Louvière, Belgium
- 1992 Mosabacka Gallery, (with Leo Lapin), Helsinki, Finland
- 1992 Valencia, Spain
- 1992 Colegio de Arquitectos Gallery, Malaga, Spain
- 1993 Falubiennalen '93. Contemporary graphic fine art from Baltic States. Dalarna Museum, Falun, Sweden
- 1993 Estonian contemporary art. Grossburgwedel, Germany
- 1993/94 Andres Tali, Eve Kask, Urmas Viik, Tallinn Art Hall

1994 Korrespondenz. Estonian contemporary art. Schwerin, Germany

1995 Art Cologne. International art fair. Cologne, Germany

INTERNATIONAL EXHIBITIONS

1985 Young Artist's Triennial of Baltic States, Vilnius, Lithuania

1988 Young Artist's Triennial of Baltic States, Vilnius, Lithuania

1989 VIII Tallinn Print Triennial, Tallinn

1991 International Print Triennial, Krakov, Poland

1992 International Print Triennial, Fredrikstad, Norwegien

1992 ARCO 92. International Art Fair, Madrid, Spain

1992 X International Print Triennial, Stockholm, Sweden

1993 VII International Graphics Triennial, Varna, Bolgaria

1993 I International Print Triennial, Maastricht, Netherlands

1993 I International Print Triennial, Cairo, Egypt

1993 ARCO 93. International Art Fair, Madrid, Spain

1993 Falubiennalen '93. Contemporary graphic fine art from Baltic States. Dalarna Museum, Falun, Sweden

1994 International Print Triennial, Krakov, Poland

1994 Art Cologne. International art fair. Cologne, Germany

1994 Intergrafia'94. Satellite exhibition of Krakow Print Triennial. Katowice, Poland

1994 International art fair. Stockhom, Sweden

1995 ARCO'95. International art fair. Madrid, Spain

1999 23. International Biennial of Graphic Art. Ljubljana, Slovenia

2001 12th Tallinn Print Triennial, Tallinn, Estonia

2002 Kaliningrad Print Biennial, Kaliningrad, Russia

2003 Intergrafia 2003 - World Award Winners, Crakow, Poland

2004 Eurografik Moscow 2004 - European Culture Integration Bridge, Moscow, Russia

2005 25. International Biennial of Graphic Art. Ljubljana, Slovenia

Today his works are kept in collections of Art Museum of Estonia (Tallinn), Tartu Art Museum (Tartu), Tallinn Art Hall (Tallinn - Estonia), Bank of Estonia (Tallinn - Estonia),

Hansapank, (Tallinn - Estonia) and in some private collections in Estonia, Finland, Spain, England.

In artistic field, naturelly his focus is just the ideas self. We can easily say this because all through his life he used very different techniques. He had photographic works, presented with projection or digital print; hand drawn works in serigraphy, few three dimentional works and even he had created a short animation movie named as "Rise" together with his friend Kalju Kivi (1988). In all there is only one point remains same and that is the clear messages which reflects his understanding of life.

In his art works most common concept that can be seen is the sense of passing time. Generally it is provided by serie of images which tells a story or defining a moment cinematographicly; and in few works by just visual extention of shape because of movement (just like in photography). In the some serie images one of the most characteristic property is story starts just like it ends. This shows us neither the end nor the begining is superior in a story according to him. Besides, this kind of approach prevents any break downs when the visual story repeated continuously. Example for those kind of works can be seen in his old silk prints like "Good bye" (1986) and new photographic works like in the exhibition "Instruments of Lust and Yearning"(2005).

Although he looks like obsessed about time, he never lives in the past. In some works in "Instruments for Lust and Yearning" his optimistic look for the future and desire to go futher in time rather then back can be easily seen. Besides he himself explains that he is not regretful about his past and mistakes by these words " Never look back. You cannot correct mistakes you have made. You have to live with them and learn to accept them. If You cannot do this, your life is a misery. You'll have all the experience you need for life in the end of your life. But the only problem is that you have no use for this experience anymore. :)"

According to him working in both art and commertial fields of design is not much common. However that is not a problem if you have a switch in your head and know the place of both art and commerce, turn that switch accordingly. Also there can be good commercial art too. All depends on artists' attitude.

After his long journey in design field he believes that, if "you let your idea guide you, not technology or esthetics; always remove every thing which is not directly linked your idea; use your skills only as small aplifier for your ideas; work everyday and believe that there is no small works", success may automatically come.

AWARDS

- 1984 Annual prize of young artist
- 1988 Diploma, Young artists triennial, Vilnius
- 1989 Prize of Ministry of Culture for VIII Tallinn Print Triennial
- 1990 Kristijan Raud annual art prize
- 1991 Scholarship of Estonian Artists Association
- 1992 Annual prize of newspaper "Sirp"
- 1992 Prize of Tallinn City Council for IX Tallinn print Triennial
- 1992 Prize of newspaper "Sirp" for IX Tallinn Print Triennial
- 1997 "Harpoon". Annual art prize by Vaal Gallery
- 1999 Annual prize of Cultural Endowment of Estonia
- 2001 Grand Prix of the 12th Tallinn Print Triennial
- 2003 Annual prize of Cultural Endowment of Estonia

MUCCA DESIGN

“Curiosity leads to creative solutions.” That is Mucca Design’s motto and their starting point in every project. I would agree to that idea, because it sounds better than repeating a previous solution. Curiosity leads us to see different aspects of a subject, thus giving us multiple solutions to work on.

Mucca Design is founded by Matteo Bologna, who is still at the head of the designers who work with him at Mucca. Born in Milan, Italy in 1965. At nineteen Matteo began working as an illustrator for various Italian magazines while attending the University of Architecture of Milan, which he abandoned after three years to dedicate his time to graphic design. He became a graphic designer in the eyes of his clients since it was known that he owned a Mac II, which was the first of its kind in Milan, and known to have capabilities to do graphic design. In 1999, Mucca Design Corporation was born. Matteo started out by himself from a bedroom in his apartment. Mucca, which means “cow” in Italian, soon moved to an office space with two people formally inducted into the company. Since then the company has grown five-fold. Mucca is now the art directors and designers for Rizzoli, a book publishing company in Milan, BUR (the paperback imprint of Rizzoli) and HarperCollins Publishers in New York for their Business, Resource and Rayo imprints.

Mucca also designs book jacket covers for Simon and Schuster and Penguin Press. In one year Mucca has designed more than 700 book jackets. They used several typographical solutions for the ones that they create for Rizzoli and for the Rayo imprints while using images to support them. They choose to solve these problems with an image relevant to the content of the book and a suitable typeface for the same subject. However, they applied image and the type successfully and they have created some kind of package with those book jackets, which should be the idea of jacketing a book: Most of them both provide protection for the book and at the same time attract attention to it. Still some of the covers lack the ability to attract attention, and force the books to blend with similarly designed book covers.

The firm also creates corporate identities for the clients, which include a typeface designed for them as well as the other commercial necessities. Mucca has designed identities for André Balazs’ Hotels AB (the owner of several “boutique hotels” across the United States); Matta, a fashion design company based in New York; Random House Trade paperback; Rizzoli and BUR. For the identity they have designed for André Balasz, Mucca created a successful website based on flash animation. (<http://www.andrebalazs.com>) The site has a navigation system that resembles a map which is showing the locations of the properties while showing photographs of the place and giving information about it. Since this website is about some properties and hotels across the country, the map is appropriate for the content. I think this is an important aspect of design; what you do for a project must be relevant and suitable for the subject you are working on. However, while

this concept of “map” gives them an open ended website which could include more information later to be added, it also gives the viewer a feeling of unfinished work, over simplicity.

They also created successful websites, designed typefaces and menus as well as stationaries for restaurants such as Balthazar – which is a very well-known restaurant and bakery in NY, Pravda and Pastis, that gave Mucca Design much fame in US as well. These successful projects led them to do more jobs with different restaurants across the United States. Most of these websites are informative and they are used to take reservations or to announce job inquiries. The main importance of these websites are that they share common properties such as color, typeface or style, with the other designs of the same client like packages or menus. For example, Balthazar NY website (<http://www.balthazarny.com>) is almost the same as a menu of the restaurant; with the same yellow background, its corporate typeface and similar layout. The same style is followed for the restaurants packages, paper bags, and recently in the award-winning book that Mucca has designed for Balthazar NY. The idea is to create different products that are within harmony with each other. While repeating itself in some manners, the consecutive designs should not be boring by adding or changing something each time.

Another attribute of the Mucca is that its achievements in typography. There are a lot of examples of the firm that shows us different characteristics and properties of typefaces. For instance, they have recently designed a book and a website for Adobe InDesign, showing the special features of OpenType fonts, and varying usage of them. (<http://www.wordsatplay.com>) I haven't got the chance to examine the book but the website mentions it and has excerpts from it so basically the website on its own is enough to “serve the purpose.” The main feature they demonstrated both in the book and the website is the portraits they have created out of types. They choose a certain figure from the history, for example Edgar Allan Poe, who said “Poetry is the rhythmical creation of beauty in words”, and they use a certain typefaces that will fit the facial figure of hi - in this case Birch, Ironwood, Ponderosa, Mesquite and Juniper, which will resemble his gothic look. With each portrait Mucca tells us about a different feature of InDesign, like, Optical Kerning, Alternate Glyphs, etc. This website is purely for information about InDesign, yet it doesn't bore the viewer, by simple animations which are triggered by the clicking of the mouse. For this effect the firm relies on Macromedia Flash, to give the viewers an active and playful site.

One last example about their work is the Fransesco typeface for Schiller's Liquor Bar. This particular typographic work is very interesting and it is most suitable for the client. They wanted to create a script typeface that resembles a simple handwriting, to be used in menus. However, when you repeat the same type, in a body text, even if the typeface looks like a handwriting, it will seem no different than normal typeface. So, they came up with an idea of a changing typeface;

each time the user types a letter, it changes slightly, so the result seems like the menu – or whatever the typeface is used for – is handwritten. This really is a very simple and smart solution for a project like this.

To summarize, Mucca Design has adapted itself with the idea of “curiosity” so well that it suits them very good and allows them to find different solutions and approaches for different needs. They use both typography and imagery equally well to solve the clients’ problems, and if they are doing more than one job for a single client, they create a harmony between each product, regarding the media. They sometimes use repetitions in their works, like Bembo’s Zoo (<http://bembos-zoo.com>) and Words at Play website, but each time they make differences so that they will not repeat themselves.

IKKO TANAKA

Ikko Tanaka is considered to be the father of graphic design in Japan. Born in Nara, Japan, in 1930, he graduated from Kyoto College of Art in 1950. In these two ancient capitals of Japan, Tanaka absorbed the aesthetics of traditional Japanese art. This essay will in detail explore Tanaka's biographical background as an influence on his art, and his style as an outcome of his surroundings. Ikko Tanaka did not yield to the temptation of the current in rows, yet neither did he take the own thing with exotic aims or of folklore for its export. Its work was in a deep intuitive understanding of the original elements and the formal structures of East and the West.

He began his professional career in Osaka in 1952, moved to Tokyo in 1957, and set up his own design studio in 1963. He contributed to various national projects such as the Tokyo Olympic Games in 1964, Expo 70 in Osaka and Nara Silk Road Expo in 1988. Tanaka began to design posters for the annual Kanze Noh theatre in Osaka in 1961. Tanaka collaborated on many projects with Japanese fashion designers Hanae Mori, Kenzo Takada and Issei Miyake. He was a master book designer. He was Art Director of the Saison Group, and led numerous design projects of department stores, shopping complexes and theatres. Tanaka's work is represented in the permanent collections from the Museum of Modern Art in New York to the Stedelijk Museum in Amsterdam. He continued to design Noh posters for more than 30 years, combining traditional Japanese aesthetics with contemporary Westernized imagery and feelings. Tanaka designed posters for the newly opened National Theatre for Traditional Performing Arts in 1966, and for Saison's Seibu Theater in Tokyo beginning in 1973. These posters reflected Tanaka's interest in a wide range of repertoire - from plays such as *The Cherry Orchard* or *Equus*, to modern Japanese plays, to the contemporary music concert series. Tanaka's work spreads between four themes—Japan Style, Typography, Theater & Art, and Communication Today- which allows Tanaka to blend his earliest work with his latest.

The most dominant characteristic in Tanaka's work as his use of light, rather than color or line. The appeal of Ikko Tanaka's design work lies in its orthodox roots coupled with the way it shuns expressions of excess. There is never a suggestion of exaggeration in his colors, forms or layout; yet at the same time, his designs are never overly constrained or frail. His designs are robust, healthy and well-proportioned. They always squarely confront the times in which they are made, seeking a point of contact with contemporary issues without artifice, and demonstrating a rich, well-balanced and abundantly humane appeal in social, commercial as well as artistic parameters.

Rather than seeking after designs rooted in highly unconventional ideas, his designs appeal by virtue of their capacity to convey, clearly and beautifully, a notion of dignity.

To me, the works dominant characteristics are Tanaka's distinctive choice of bright colors; flat, carefully crafted shapes; and an exceptional skill with letterforms. Tanaka's works was a clear appreciation of type and image in visual communication, noting that, unlike many Japanese designers, Tanaka understands the Roman alphabet's letter and word spacing and blends images and Japanese designers with the alphabet as a unit. Ikko Tanaka's choice of images has always made him the epitome of the Japanese graphic designer. His esthetic is exactly what Westerners might expect from Japan, with his frequent references to Edo imagery and traditional brush calligraphy. While most Japanese designers avoid national clichés, or what the late critic Masaru Katsumie called "souvenir-shop Japonica," Tanaka legitimately applies references to historic Japanese imagery to his work. In a 1991 interview with him, Tanaka mentioned that his work looks as if it could have been produced by a skilled Southern California designer, employing bright colors and merely borrowing Japanese images for special effects. But Tanaka is the original; his heritage gives him rightful ownership over such imagery. Tanaka has a "unique style full of national tradition. When it comes to book design, Tanaka is much like a classic Japanese garden designer: He places each illustration and block of copy as if he were arranging ancient stones and raking light gray gravel, always aware of scale, space, and texture. Tanaka was consistent with basic esthetics of design, which does not reflect the changing ebb and flow of world design movements. His fundamental theme is always clear communication, which has been the hallmark of international typographic design. While his colleagues were, influenced by the revival of art nouveau imagery during the 1960s, Tanaka stayed on course; he also has avoided postmodernism, de-constructivism, and layering of text and image.

If design is fundamentally a reflection of the individual who creates it, then a design that expresses the designer's individuality. Tanaka once said - "Without an own culture, any country in a continent will be equal to the others, then will not have own identity. If all consume and eat the same, where will be the originality? Much people dress equal, that is not bad, but he is not interesting."

Tanaka's work embellishes the concept of design and makes one notice one of the central aspects that the artist took until his last consequences, related to the culture of Japan: the concept of the arts integrated to the production. Through Graphical Design, Tanaka created the image of companies and corporative industrialists of all type, and with particular dedication of those related to the culture, like galleries, universities and museums. Ikko Tanaka died of a heart attack on January 10th, 2002. The posters exhibited are a small memorial to a huge international talent. Tanaka's theme in this show was human nature and a global concern for humanity, expressed through "characters" - both human and written.

PENTAGRAM STUDIO

As graphic design is popular in nowadays, it also brings up the presence of graphic design studios. For combining several graphic design medias, design studios are necessary. But to be categorized in successful ones, there should be a fixed style which is special for that studio. There has to be principles which helps to find that special way in 'design'. One of the design studios – which is well-known for years and still going on well in this working area – is the Pentagram Design Studio. Pentagram is one of the first international cross-disciplinary graphic design firms which has founded in London in 1972. The studio first established by the union of one architectural, one industrial and three graphis designers. Then Pentagram opened offices in New-York in 1978, San Francisco in 1986, Austin in 1994 and Berlin in 2002. They believe that ideas make design distinctive, and that identity, function, aesthetics and value make design work. Pentagram is organised around its principles. One of this principles is that they work independently with a single lead partner always in overall control. Another principle is that Pentagram is inundated with student requests and rather than reply to some they have a policy that the designers are not given questionnaires or surveys to complete at any time. Pentagram Design has a characteristic, unique style that ranging from aggressively modern to historically eclectic. Actually their style is the sum of all its partners approaches and intersts, each with a different expertise in various media.

Pentagram provides design services across the full spectrum of design: architecture, books, editorial, exhibitions, identities, interactive, interiors, marks, packaging, print, products, signage. Pentagram has a multi-disciplinary structure that promotes a culture of interchange that adds tremendous value to all creative thinking. But in general their concept in all this spectrum is very simple. In my opinion this simplicity makes their works more attractive, less complex and maybe this is the reason of their fame. They all look the spectrum from a different point of view. According to Pentagram design, architecture enlightens, communicates and delivers function through the intricate involvement of form, structure, material, craft, style and detail. The architect may express individual points of view and particular ideas, but the result is judged by the breadth of the buildings appeal, its usefulness and its contribution to community identity. Some of their architectural projects are Adshel – research and design centre in Earls Court, West London - and Chester Racecourse – extensive redevelopment project including a hotel, stable block and archeology pavilion. They all have a simple outlook like their other designs like packaging or signage design or mark designs and so on. Pentagram design see packaging as the art of promising and being believed. It represents the virtues and appeal of a product, according to the well-researched tastes and aspirations of the consumer. In brief Pentagram simplifies packaging like shape, material and mechanics become one with graphics to compete for attention, identify the productand sell its qualities.

Some of their package designs are for Definity- a new line of optical lenses from Johnson & Johnson. This design is also done as simple as it can. There is no crowd in the design. Generally in all of their designs the most attractive part is the name of the firm or whatever they are designing for, and second what is that design for and then a simple background just for supporting the main issue of the package- 'what is it?'. Another media they design on is signage design and as they mentioned signage design is as much about identity as context and clarity. Direction or wayfinding signs tell people where to go – and almost exclusively use an arrow or pointing finger. Identification signs tell people what or where. Statutory signs have to tell people for their own good. Instructional signs tell people how. And information signs just tell people. One of their signage designs is for The New 42nd Street Studios- environmental graphics for a new Times Square building that houses rehearsal spaces and a small theatre. This signage design has also a simple concept that in an effective way that simplicity tells what it means.

Another point which can also be considered as principle is that publishing has always been Pentagram's way of communicating. They have six major books which reflect their ideas on design. Those are Profile: Pentagram Design, Pentagram Book Five, Pentagram: The Compendium, Ideas on Design, Living by Design and Pentagram: The Work of Five Designers. Other than that there are a number of other regular publications such as the Pentagram Papers and Feedback that entertain, inform and, above all, maintain connections with friends and clients - because they think they their best advocates. Pentagram papers have been publishing since 1975 until now and Feedback have been publishing since 1976 until now and now in its 6th edition. Their design of book other than its content is also as simple as their other designs. For example, in their book covers the thing emphasized is just the title with an effective background only.

To sum up, as a well-known design studio, Pentagram have some unchangeable principles, rules and style. Those are the facts which made them known for 34 years. As I understood, their design method is directly in relation with the 'Less is more.' theory. I think this point of view is what gave them this much importance in 'Graphic Design' sector. Being stable in one style, being well-organised, having communicating with other partners- working as a team, not separately without being aware of the others- and being creative- but not with complex solutions- are just enough for being well-known and successful as Pentagram Design did.

VLADIMIR RADUNSKY

There are people who we call last survivor of their kinds, or one of their kinds, we admire them, we admire who they are, actually, who they can be in spite of the world. They can be lot of things but basically and most importantly they can be themselves. To me Vladimir Radunsky is one of them, the great illustrator of children's books.

If you run an eye over his books, at first glance you will understand that these books are not the books we used to see. There are not fairies flying, or Sleeping Beauties gazing around and waiting for their princes to come on a white horse that we always see and know as magical but here there are armadillos counting, children learning what peace smells or sounds like, or the boy, Manneken who actually, freely can pee on the war. Radunsky teaches us to see the magic in the things that are actually not anything special, but they are things that can do the things they want freely, for example a boy, Mannekan, can express himself by peeing on war and so.

Radunsky's success is not surprising I believe, because the fabulous author himself is always carrying a part of his childhood with him. From what he told us, back then his childhood he used to enjoy wandering around with his bike, he adds, he still does today, but it did not take him much to realize cruel facts of the routine world. "As a young man, I was bitterly disappointed when I realized that I could not pursue a career of a wandering cyclist." So he tried architecture, and in his words, he almost became one if he did not realize that nobody would built his "anatomically incorrect houses".

Apparently world was not fun enough the way he wanted it to be. Later he tried his shot in graphic design and came up with few beautiful designs as he says, till he realize that he can not get over the temptation to doodle these fine books by these fine artists. Today nothing has changed; as he continues "This temptation is still with me, by the way, so even now when I see in a newspaper or a magazine some mug, I have this uncontrollable urge to add something useful a mustache, a beard, or maybe even horns." Which remind me of the great teacher Alexander Djikia who would definitely not miss his chance on newspaper that's lying on our desks or turn our projects back with a face drawn on our dolphin shaped objects or else.

Anyways, after trying graphic design he was also not satisfied with this somehow limited profession when he discovered in his words "rediscovered children's books". Finally he was free as he ever wished to be. He emphasizes that children's books were consisting of the things that he has always loved and enjoyed, literature, art, design, theater, classical art, pop art and so. Moreover, he humorously adds that "Besides, creating and drawing children's books finally gave me a legitimate reason to add moustaches, beards, horns and anything else that comes into my head." And he also underlines that from now on nobody can ever tell him to stop drawing nonsense things and find something serious to do as he choose to draw that silly nonsense for a life time. If it is that silly nonsense that give Radunsky the satisfaction of his life time I bet the ones who ever calls it nonsense, would give the things that they believe to be the most meaningful for their lives, in order to get a moment of the same fulfillment.

If you ever have a chance to look at his works, magical world of collages, beautiful colors, lots of harmonious medium will great you and will take you inside of the story slowly. As it is not easy to form such an enchanting effect, he tells us that does not limit himself to any particular kind of technique. "I don't pick the medium I work in, but rather it just happens." he says.

Well, as Little Prince says (in the Little Prince, Antoine de Saint Exupéry) grown-ups always care about material things, all they care about is how much, how old and how big kind of questions, but here I did not and am not going to talk about how old is or how many books he has published, and also how much money he is making out of it (I honestly do not know). Maybe instead I can tell you how happy and proud he is by being himself, what it is like to enjoy children stuff, taste their endless freedom by being who they are in spite of world's cruel ethics of how much.

As I said earlier, there are people who we adore, because they can be what we can not be or dare to be. There are people who will not be lost in the dark waters of "what would they think of me". Those will not sacrifice their pure, humorous minds in order to gain a degree in world of how much. So there people, those we do not come across a lot. There are, may very little in amount but there are...and for once we call him Vladimir Radunsky the great author of children's minds.

MATTHEW BLACKETT

There is a heavy challenge between graphic designers nowadays, in a belief of proving who is more creative, abstract, original or instant. With the help of modern opportunities they try their best to seize control intellectually and economically and aim to share their idea with the observing public, treating them as their consumers. Among this enormous race, stands out a young Canadian artist, Matthew Blackett, who has succeeded in various forms of art, such as cartoons, photography, poster and wrapper creation. He has earned him self a status which sets him apart from others; which is turning spectators into collaborators.

Some may ask how this occurs, its simple. His main route of art is cartoon based, so he creates himself as a cartoon character named "Matt" whom is exactly self-characterized. Blackett thinks anyone around the globe can find a personality in Matt, no matter what culture, religion he or she belongs to. This is one of the most important concepts of creating a character. There are many comic characters like 'Duke' of G.I.Joe who can't usually be identical to anyone in real life. But Blackett is a master in making the reader feel as if he or she is in the comic! This can be considered forcing the observers to collaborate with the visual material.

One of Blackett's specialties is that he adds everything we can observe or live through during our daily basis of life. As an example; using the elevator, car, church, grocery store as a place in the scene and combining a great amount of humor to his strips. It is also noticeable that he has a very queer balcony obsession. Some of his articles are completely dedicated to this personal desire of sitting on the balcony, sometimes; not even using a single letter to show that he is totally satisfied. Blackett makes the readers enjoy the articles with a bit of sexual jokes, including any kind of source of the opposite sex around the little frame of the comic strip. Alongside, also attempts another action which other cartoonists such as Jim Davis or Hall Halford cant dare to do so; Blackett loves including heavy profanity and amusing swear words in his work, which we guess is due to the limit of three frames, perhaps? Even a bit more fun is added to the comic series with the help of the other four sub-characters; business pals Manuel and Nick, neighbor Jay, and true platonic love Marion. So it is easy to observe that Blackett also has the ability of sharing his whole life with all secrets to the readers in a channel which no other can really imagine. The comic "Matt" has appeared black and white in magazines such as Rosco, Pi, eYe, FHM, website sceneandheard.ca and Broken Pencil.

Some may wonder a bit more about Matthew Blackett, he is the cartoonist working and trying his best behind "m@b" his own corporation with the assist of three more talented artists and crafters (Marc Ngui, Marlina Zuber, Matthew Daley). Other than "Matt", Blackett draws political cartoons and another stupid comic called "Nachos", "Fifty More Pounds for the Humber College's Et Cetera" and Carlton University's "The Resin". Being used to de-mobilizing himself on the

desk since his pre-teenager years, Matt concentrates on graphic design and digital art. Matt also has a habit of pretending to be a photographer sometimes. It is known that Matthew lives in Toronto lately, dealing with posters, postcards, brochures, business cards, bookmarks, calendars, invitations, magazines, annual reports, books, newsletters, political cartoons, editorial, pre-press, photo colour correction, web sites with the help of his team.

In a world where there are fake art “experts” having the chance to spend loans of green paper, Matthew Blackett seems like an honest hero, capable of serving and entertaining the entire community well. It is a fact that everyone can pick up a pen and draw, cut and stick together a box, create abstract coat hangers and present it to everyone. But it is very hard to come across someone whom can create a character who the readers can feel warm and an identical personality in.

RUTH HUIMERIND

Ruth Huimerind is an Estonian graphic designer who went to the university of Tallian Art and became a known person with her works in a short amount of time. She achieved many rewards and respect from all around the world by putting out many perfectly done works. The way she looks on a specific topic, the way she sees the world helped her to develop a style of her own and they are been reflected, be seen on her projects. As a designer she creates very image-nary and both humanisthic works, as a photographer she sees the world differently than many other people and you can see that on those photographs which also she aimes to make you see it the same way she sees are really creative.

Huimerind has achieved many awards not only in her country but also from many other countries and also she has created works which she has got awards worldwide. She has awards in the area of poster making, advertising, designing book covers. The last but not least of her award is winning the award of Estonian 25 best designed book. She also works as a very successful photographer especially her photographs of fashion are really unique.

As a designer she does not have limits, she may use anything she wants; Ruth starts doing a project by using computer programmes but does not finish it by only printing it out, she uses any kinds of tools, she most of the time mixes the tools, never feel like she has to stick with a one specific one. In her poster Ruth uses maybe a photograph she has taken than with it on a message she wants to give with using her bare hands. Has not been effected by any other designer's style, hers is being understood and approved.

As a second grade student in the graphic design area I had a chance to send her a mail which is answered by her personally. I asked her two question one personal and one general and she has been really kind to answer me back. One of my question was her one and most liked ever done work which helped her to bring her in to the point she is at now and she told me that she had shownen too many effort to come up to this point and had to work really hard and that she loved every single work she has created but especially she said she liked her photos she has taken and that she really enjoyed herself as a photographer. Than I asked her if she had any suggestions for me to become a successful designer as good as her, she answered me back to developpe a style of my own and work as hard as I can and researh and read as many topics as possible because she said that a designer giving out messages to people we have to have an idea about every single thing. And also she added that the way we look and see the world will effect the works we create and that is one of the most important thing she has been believing in life and with this thought of her and also looking at her works she had putten out I got the opinion of that she is a hopeful optimist, a person sees everything the way she wants to see, she has a talent of seeing the good things hidden underneath.

While going through most of her works and observing them I really loved the photographs she has taken. Every single one of them were geniously taken and in my opinion they are very artistic. The composition, the colors, the atmosphere of the photographs are really good. The fashion photographs she

taken are not been centered on the clothes and objects , the atmosphere which has been created in each of them are unique and too deep. One of the photograph themes of her had a really strong theme that I believe of is giving out a message that people no matter what wear masks in their life times, no matter who they are or what they do. In that project, those series of photos there are pictures of different people in their casual clothes holding up a mask which is actually a cardboard photo of some other persons half face and they are smiling in the poses. Those photographs are intelligently done and is a perfect message given out. When I first saw those photos I didn't really understand it but they made me think, look and see from another point of view, release that they are not only funny pictures but also deeply and geniusly done to give and tell the most important truth of life. I better understood the way Ruth Huimerind sees the world and many people are all around us wearing a mask of someone they want to be like physically and psychologically.

Ruth Huimerind gives out her messages not in a cruel way but hidden underneath things. The message under neath those photographs are perfectly hidden, not easy to see at the first sight but looking deep inside those photographs the person will recognise what is ment to say. Those photographs are the ones I choosed to make people see the style and the character of her as a designer and a person in life. Those tell many things, gives out many answers we have been asking thourugh our lifes and shows us and helps us to understand why many people are acting differently depending on what they do and where they are. Those photos made me think that no one has only one person inside them but they are changing depending on their conditions and status. We wear the mask of a student, a housewife, a successful doctor... We act differently around friends, than we go home and wear a mask of a good son to our parents, than we go out with a boy and wear the other mask we have maybe being a good lover. But to tell the truth we can not act the same with different people, it's our nature to change and fit the environment.

I really enjoyed the time that I have spend researching Ruth Huimerind, I loved the way she works and the works she has created and I also believe that I have learned many things from her, as a designer in the future, as a student, as a person in life. And also I would like to thank her again here for spending time for me to answer back my email abd sharing her thoughts with me and suggesting out good messages for me about being a good graphic designer.

MURRAY KIMBER

As soon as you grab a crayon when you are an infant you begin drawing instinctly like Murray Kimber did when he was 3 years old. He finished his first drawing in ten minutes later. Then he started again and hasn't stopped since. Kimber loved drawing and painting. Than he started to dream of becoming a comic-book illustrator. And now, he was the most popular illustrator. He has been creating some beautiful artwork in the worlds of children's book and editorial illustration.

Murray Kimber was born, in Lethbridge, Alberta, in 1964. In 1984, he began a degree in Fine Arts at the University of Calgary. Later he transferred to the Visual Communications Program at the Alberta College of Art and Design. At art school, he learned more about the great masters and developed an interest in oil painting. He also worked for a time as a graphic designer in an advertising agency. Since graduation his works have appeared in major advertising campaigns and in such publications as Time and Saturday Night. His paintings have been exhibited in galleries and have been sold to private individuals as well as for public display. He has won several awards for his illustrations in the books, "Joseph: A Prairie Boy's Story" by Jim McGugan and "Fern Hill" by Dylan Thomas.

The first thing that you notice when your gaze rests on one of Murray Kimber's illustrations is the visual impact, that's the bigness, the futuristic, and yet old time New York comic book movement. About his illustrations and also his own thinks about design and art, in the article 'High Art of the Highwayman' he mentions that "I grew up loving comic books, which was my first exposure to art. I liked the dynamism - they were static images but they were still full of movement that predated video. The Hulk, Spiderman, Swamp thing, and Batman had the best art." Also, in his illustrations he used abstract, conceptual-editorial, graphic, painterly, retro-nostalgic elements.

Moreover, his works includes the bold poster art of social realism. He admits to a fascination with the 30's and 40's visual style reminiscent of Buck Rogers, War of the Worlds, and the retro film Sky Captain and the World of Tomorrow. Although the works of many famous painters influences Murray Kimber, he says his earliest inspiration came from the comic books, magazines, and political cartoons he read as a child.

Recently, he has set his illustrations to the classic Alfred Noyes poem, The Highwayman. About 'The Highwayman' he tells that he wanted to bring it into a more modern context so that young readers would understand and be interested. His parents had to memorize the Highwayman when they went to school. So he hoped an older generation would recognize the poem and appreciate a new approach, and a younger generation would be attracted to it through the art. He gave this book its first road test to a grade six class, and they loved it.

Furthermore, generally known for his bold use of colour, Kimber also chose to virtually abandon colour and focus on a rich but limited palette. The look of the art is striking and new to people more familiar with Kimber's earlier work. Also

the technique that he used in this book is a little bit strange. The artwork that he created for *The Highwayman* uses a different technique from what he usually do. After he does a very precise final pencil drawing, he transfers that to a heavy printmaking paper that has been stained with tea to match the colour of brown butcher paper. he begins working with conte and charcoal, building the drawing in various tones of black. Once most of the black has been applied over the entire drawing he adds thin washes of white acrylic paint that mix with the charcoal to form opaque grey tones. Occasionally he adds accents of other colors, but mostly just white. In lighter areas he applies thicker layers of white paint. Finer details in white are achieved with a slim white conte stick. When the picture looks good or he runs out of time, whichever occurs first, he stops painting.

He also mentions about the book '*The Highwayman*' that he started with character sketches from the author's intended era and kept moving forward in time until it felt right. The key was his realization the poem itself didn't need any help from the illustrations to be understood by the reader. That opened up a whole bunch of possibilities for him and he decided to tell a distinct but parallel story with the art.

The thing that he likes the most about creating children's books is, he thinks that, it's like making a movie or staging a play. He was given a story and he gets to bring it to life. He gets to imagine what all the characters will look like, what costumes the characters wear and what the setting will look like. In short, he gets to decide everything the reader will see.

Besides being an illustrator of children's books, Murray's projects tend to encompass a broad range, which includes doing a poster for the American association of trial lawyers, magazine work, an environmental project for a bank in Texas, and a poster for the US tennis open. He thinks that it's no matter what stage he was at in life, he was always trying to do something different in his art to stay interesting.

Murray Kimber's client list includes Ford, General Motors, American Express, Turner Broadcasting, Penthouse, Spy Magazine, Bloomberg Communications, B.E.T. Books, Pete's Wicked Ale, Eli Lilly, and Caterpillar Financial, who commissioned a series of large banners and a mural reproduced on glass for their corporate headquarters. Additionally he produced a poster series for the Vancouver Opera, The Pacific Opera in Victoria, and 10-year commemorative poster for the Centre for Performing Arts in Calgary. To date, Kimber has illustrated four books for children.

All in all, Murray Kimber is a famous illustrator. He designs book covers also illustrations. In his illustrations for books, he emboldens the stories and the writer tells the stories. Sometimes anachronistically modern, he pushes readers beyond the words themselves into a realm of sights, sounds, and tastes that one rarely experiences from poetry alone.

