

DESIGN CHRONOLOGY TURKEY

GRAPHIC



This text is prepared for the

3rd Istanbul Design Biennial

ARE WE HUMAN?

The Design of the Species

2 seconds, 2 days, 2 years, 200 years, 200,000 years

by **Dilek Bektaş**

with contributions by **Sadık Karamustafa, Gökhan Akçura, Pelin Derviş and Barış Gün**
and the support of **Studio-X Istanbul**

translated by **Liz Erçevik Amado, Selin Irazca Geray and Gülce Maşrabacı**

editorial support by **Ceren Şenel, Erim Şerifoğlu**

graphic design by **Selin Pervan**

GRAPHIC

18th CENTURY

1727 THE FIRST PRINTING HOUSE OF THE OTTOMAN EMPIRE: DARÜ'T-TIBAATİ'L AMİRE (THE IMPERIAL PRINTER)

Ahmed III (reign: 1703-1730) proclaims the establishment of the printing house of the Ottoman Empire with an edict on July 5, 1727. Meanwhile, two restrictions are introduced: religious texts, the Quran, hadith, interpretations and fiqh will not be printed at the printing house and all works to be published will be supervised and edited by a four-person committee comprised of the *ulema* (religious scholars) and *kadi* (Muslim judges). The circulation of the first book, *Vankulu Sözlüğü* (Vankulu Dictionary), published by this printing house founded by İbrahim Müteferrika is 800 copies. Sold at a price as high as 300 gold coins a manuscript, in print it is sold for 40 gold coins. Realizing that one of the most important problems is the supply of paper, in 1745, İbrahim Müteferrika establishes the first paper mill in Yalova. The name of the printing house is changed several times over the years. It assumes the name Matbaa-i Amire (Imperial Printing House) in 1864, and Devlet Matbaası (State Printing House) after the foundation the Republic.

1785 FRENCH EMBASSY PRINTING HOUSE

The French Embassy Printing House is founded by Ambassador Choiseul-Gouffier in 1785. There are difficulties in finding typeface during the establishment of the printing house. There is an attempt to use the type cast by the Imperial Council Chancery Mehmet Raşid Effendi, but later this idea is abandoned and typeface is brought from France. The first volume printed by the French Embassy Printing House is *Usul'ül Maarif fi Tertibi'l Ordu ve Tahassünihi Muvakaten* (Education Procedures of the Military Order and Provisional Defense), which is also considered the first military book of Turkey. Published in 1786, this book is authored by Lafitte Clavé, who works as an instructor at the Engineering School at the time.

1795 MÜHENDİSHANE-İ BERR-İ HUMAYUN (IMPERIAL SCHOOL OF MILITARY ENGINEERING) IN HASKÖY

After the initiation of the *Nizam-ı Cedid* (New Order) movement by Selim III (reign: 1789-1807) in 1792, the Imperial School of Military Engineering is founded in Hasköy in 1795 as one of the innovations in the military sector. When the idea to establish a printing house within the school comes up, first the overused machinery of the Müteferrika Printing

House is bought from Raşid Effendi by the state for 7500 *kuruş* (Ottoman cents). Founded in 1797, the printing house primarily aims to meet the textbook needs of the School of Engineering students.

1798 TABLEAU DES NOUVEAUX RÈGLEMENTS DE L'EMPIRE OTTOMAN

The School of Engineering Printing House prints Mahmud Raif Effendi's *Tableau des Nouveaux Règlements de l'Empire Ottoman* (Table of New Laws of the Ottoman Empire) in French at the end of 1798, constituting an example of one of the most beautiful works of the Ottoman art of printing. Only 200 copies of the book which includes 28 engravings have been printed.

19th CENTURY

1808 THE FIRST WALL BULLETIN TARGETING THE PUBLIC

The first outdoor bulletin post on a wall addressing the people in Istanbul is a handwritten placard against the dictator grand vizier Alemdar Mustafa Pasha and hung on the Babiali courtyard wall facing the street. After this incident, the constabulary pays utmost attention to prevent the hanging of notices on walls on the streets, irrespective of their content.

1828 THE FIRST NEWSPAPER IN TURKISH IN OTTOMAN LANDS: VEKAYİ-İ MISRİYE (EGYPTIAN AFFAIRS)

The circulation of this first newspaper in Turkish, half of which is in Arabic, published by the Governor of Egypt Mehmet Ali Pasha in Cairo, is limited—sent only to state officials—just like its publication (only 600 copies). It is an entirely political publication. Most of the news and ads, which are limited in number, feature medicine and doctors arriving from Europe.

1831 THE FIRST OFFICIAL NEWSPAPER: TAKVİM-İ VEKAYİ (CALENDAR OF EVENTS)

With 5000 copies in print, this newspaper is published only for dissemination to public servants. Its major difference from *Vekayi-i Misriye* is that it devotes a section to the announcement of books published in line with the state's cultural policies and printed at the Imperial Printing House. Even though this section titled "Fünun" (Sciences) features

cultural and linguistic issues on occasion, oftentimes the entire section is comprised of lists of book titles.

1831 THE FIRST LITHOGRAPHY PRESS

The first lithography press, which can be considered a revolution in printing history, starts to be used in the Ottoman Empire.

1840 CERİDE-İ HAVADİS (CHRONICLE OF EVENTS) NEWSPAPER

Publishing its first issue on August 1, 1840, *Ceride-i Havadis* becomes the first newspaper to include private ads under the section “İlanat” (Advertisements) as of its second issue, and explaining its benefits, thus launching advertising in the Ottoman Empire. In its third issue it announces that it will act as an intermediary for the goods it advertises, thus taking the first steps of introducing advertising agency services in Turkey.

1842 FIRST BANKNOTE PRINTED AT THE PRINTING HOUSE

The first banknotes of the Ottoman Empire are printed under the name *Kâime-i Nakdiye-i Mutebere* by Sultan Abdülmecid (reign: 1839-1861) in 1840. The name of these banknotes can be translated as “paper to substitute money” and they are not press printed; each one is handmade and officially sealed. The eventual realization that these banknotes can easily be counterfeited leads to distrust in bills.¹ The first banknote that is not handmade is printed by the Armenian printer Rafael Kazancıyan; he works at the Imperial Mint to cast the printing plates.

1842 THE FIRST ILLUSTRATED AD IN CERİDE-İ HAVADİS

The first illustrated ad in the Turkish press is published in the 96th issue of the newspaper. This ad features the callus medicine invented by a European doctor named Samuel Rodiko.²

1847 THE FIRST SALNAME (YEARBOOK) IS PRINTED

Grand Vizier Mustafa Reşit Pasha initiates the tradition of publishing *salname* (state yearbooks). The first yearbook, compiled under the title *Salname-i Devlet-i Aliye-i Osmaniye* (Yearbook of the Ottoman Empire) and published as “Def’a 1” (Issue 1), is a small volume of 175 pages. It is prepared by Ahmet Vefik Pasha and printed by lithography. This initiative shortly spreads to all provinces of the Empire close and afar,

and paves the way for the printing of private yearbooks and later calendars in addition to state yearbooks.

1849 VEKAYİ-İ TIBBİYE (MEDICAL EVENTS) / 1862 MECMUA-İ FÜNUN (JOURNAL OF SCIENCES)

Magazine publishing that begins with these publications opens a new space for graphic products; it becomes more common for articles to be presented accompanied by illustrations in the form of drawings.

1857 BASMAHANE NİZAMNAMESİ (REGULATION ON PRINTING HOUSES)

The first regulation on opening printing houses goes into effect.

1860 THE FIRST PRIVATE TURKISH NEWSPAPER: TERCÜMAN-I AHVAL (INTERPRETER OF CONDITIONS)

Tercüman-ı Ahval, which is the first private newspaper that prints its first issue on October 21, 1860, is also the first “opinion newspaper” in the Ottoman State. It owes this quality to its publisher Agah Effendi, and Şinasi, who assists him and is also one of the paper’s chief columnists. *Tercüman-ı Ahval* is also the first newspaper to quote ad prices under its heading.

1862 THE MILITARY PRINTING HOUSE IS OPENED

The Military Printing House is first established inside the complex behind the Süleymaniye Mosque in 1862. Printing with lithography, this printing house is later modernized with the introduction of the letterpress. Since the printing house responsible for printing material for the military is considered to be in the service of the Ottoman Empire, it is ensured that most of the employees are Turkish; for the most part, religious people who live in the vicinity of the mosque are recruited. In the Republican period this printing house is further modernized and relocated to its premises at the Üsküdar Selimiye Barracks.

1864 THE FIRST PRESS LAW: MATBUAT NİZAMNAMESİ (REGULATION ON THE PRESS)

Adapted from the 1852 French Press Law, this regulation, which could be called the first press law, introduces the condition of obtaining a license to print a political paper; delineates press offences and their punishments; and foresees penalties of temporary or indefinite closure, in addition to prison sentences and fines.

دین اوسته و کار کرم مطیع و اینک عزم و باقیه و اینده عوض و فوایدی
اولان سواری فائدههای عارف بنگ قوای حائلی اولدینی و کندی اینده
اوله استیلائی کر دیر. یکی افش و شیک غروشه طوغ و ویر یکی
خبر و لندر

حکیم اوزلو علی پاشا جو ارشد ارکطرنده ایکی خلوت والی قورنه و غایبقرنه
ملفوظ قورنه سی اولوب حلقه لی صویو و چوکه قورنه سی اولان کونجک حاتم
دبد کلمری چنته حاتم ملکی و کدبیکه صابانی اولدوغی خبر ویرلشد

[illegible]

ارض مکتبه طبعه مي است استاد زند جزوي نام طبيب معارف استاد دفع
من افرغی خفي يک کبروا فرنگي هلي دفعی بپوش ترتيب ابدانکي مرای
بانی که باطله مکتب طبعه طرفدن نفع وعاده مي درکار ودوام مؤثر ابدوی
تهدیق وتسلم والحمد

وَأَنَّ كَلْبِيَّةَ هَرَبِ عَصْرِكَ أَطْبَاسِي أَمْرَاضٍ أَفْرِجِيهِ بِهَذَا وَتَوَاتُ وَتَعَالَى
سُوءُكَ جُودِي بِذَلِكَ دِيكَ بِرَدِّكَ تَارِكُنْهُ هَرَبُ جَهْدِ وَسَى إِدْرُكَ بِهَذَا
أَوِيَّةَ تَلَعَهُ كُنْشَنَهُ دَسْتَرِى أَوْ إِدْرُكَ دَنْ طَلِيبِ مَسْغُورِ دَنِ التَّرَكُّ أَرِيَّةَ
تَقَابِلِ التَّرَكُّ بُولَدِي شِيلُونِ زَالِدِ دِيكَ إِجْرَا كَلْبِيَّةَ ذَكَرِ أَوْتَانِ مَرِيَّانِ
عِيَادِ وَاجْزَابِ إِدْرُكَ عِلِّ مَرْبُورِيَّةَ مَعَالِيَّةَ حَقْدَهُ بِأَصُولِ مَسْطَحَهُ ذَكَ
مَنْعِ وَتَابِعْسَنَهُ مَوْقِ أَفْرِجِيكَ الْخَبْنِ حَقْدَاتِكَ أَمْرَاضٍ أَفْرِجِيَّةَ عَقْدِي
جَدِيدِهِ وَرَمْتَهُ ذَكَ مَقْدَعَهُ دِرْوَاقِ مَعْصُومِ الْوَلُوبِ كَذَابِ سَارُورِ اسْتَعْمَالِيَّةَ
مَسْزِى أَوْتَانِ عِيَادِ أَوْتَانِ قَوْلُهُ وَاسْتَأْذِنَ خَائِفُ سِرْمَا دَوَامِ مَرْبُورِكَ اسْتَعْمَالِيَّةَ
شَاهِدَهُ أَوْتَانِي تَجَارِبِ عَقْدِي إِلَهَ تَوْنِيَا قَعْدَ حَرِيَّةَ اسْتَهَادِرِ وَتَوْنِيَا
ذَكَرُكَ ذَكَرَ وَجَانِ أَوْتَانِ قَوْلُهُ وَتَأْذِنَ عَقْدَهُ أَوْتَانِي جَبُورِ اسْتَعْمَالِيَّةَ
أَوْتَانِ أَمْرَاضٍ دِينِيَّةَ مَسْطَحَهُ فِي دَنِ دَقِيقِ وَتَزَالُهُ إِدْرُ وَجَبُورِ
لَا جَلْبَكِي وَشِشَلَرِي وَهَاجَلِي فِي زِيَادَةِ إِقْرَارِ وَتَوَكُّرِ أَرْتُزِ وَصِيَانِ وَطَاعَتِهِ
بِاسْتَعْمَالِهِ دَقِيقِ أَمْرَاضٍ أَفْرِجِيَّةَ دِهِ بُولَدِكَ السَّبْ بِبُولَدِكَ التَّغِ بِشِشَنَهُ هَجْ
بِرْدِ دَانِي مَسْغُورِ ذَكَرِ

کتابخانه

اعلانات

1864 THE FIRST POSTAGE STAMP

The period after the printing of the first stamp in Turkey on January 13, 1864 is referred to as the *filatelik dönem* (philatelic era). This era begins with stamps bearing the seal of the Sultan. The postmaster of the era, Agah Effendi, who publishes the first private Turkish newspaper, has also printed the first Turkish postage stamp (sealed stamp) in 1864. In M. Müfahham Akoba's book titled *Türkiye'de Pul ve Pulculuk* (Stamps and Stamp Collection in Turkey), postal services of the philatelic era are discussed under five sections, namely, Ottoman Posts, Priority Foreign Posts, Anatolian Posts, Republic of Turkey Posts. According to this work, Ottoman Post (1863-1921) covers the period from the printing of the first postage stamp until the Republican period. All sealed stamps, which are lithographs printed on onion-skin paper at the Imperial Mint are printed black on white. Their designs are made by Chief Coin Maker Abdülfettah and Ensercioğlu Agop. The necessary parts of these stamps are later colored with aniline dye and sponge one by one. Therefore, there are countless hues from light to dark on all these stamps.³

1870 CARICATURE IN THE HUMOR MAGAZINE DİYOJEN (DIOGENES)

Published under the leadership of Teodor Kasap, this humor magazine features a caricature for the first time in an issue it publishes in 1871, thereby introducing comics to the Turkish press; thus it spearheads important developments in graphics. The magazine is closed down from time to time due to certain political and critical articles it features.

1872 EBÜZZİYA TEVFİK ESTABLISHES THE TASVİR-İ EFKAR (PICTURE OF IDEAS) PRINTING HOUSE

Opening his first printing house in 1872 under the name Tasvir-i Efkâr in honor of Şinasi, Ebüzzîya Tevfik holds a special place in the printing history of Turkey. He is renowned as the person to swiftly bring advancements in the field to printing to the country and apply them and perfect the printing of pictures with the linecuts he has made in Europe in particular. Fahriye Gündoğdu summarizes his contributions to printing also from other perspectives as follows: "Ebüzzîya Tevfik is our first printer who has proven that the art of illuminated manuscripts, which loses its significance and qualities with the initiation of printing activities in Turkey, can be sustained and realized in print for illuminating books using different materials, techniques and styles."⁴

1874 THE USE OF THE FIRST PHOTOGRAPH IN A NEWSPAPER

Mehmet Arif's *Musavver Medeniyet* (Illustrated Civilization), the first issue of which is printed on October 10, 1874, bears the quality of being the first newspaper to use a photograph.

1875 THE FIRST BOOKSTORE ON BABIALI

Arakel Tozluyan opens the first bookstore on Babiali Avenue. In 1884, while Tozluyan is still running the store, he prints the Arakel Library catalogue at Ebuzîya Printing House. According to research by Nedret İşli, this is the first commercial bookstore catalogue. All the entrepreneurs of Babiali bookstores are Armenians who move on to the modern book-trade business from second hand book-trading. Print books, which are sold mainly in shisha and tobacco shops, coffee houses, and at the second-hand bookstores in Beyazıt to some extent, only greet us as a commercial product in the contemporary sense thanks to these first period Armenian book-traders; they appear in shop windows and begin to be bought and sold.⁵

1882 SANAYİ-İ NEFİSE MEKTEB-İ ALİSİ (THE IMPERIAL SCHOOL OF FINE ARTS) IS FOUNDED IN ISTANBUL

Osman Hamdi Bey, who has studied law and painting in Paris, is appointed as the director of Mekteb-i Sanayi-i Nefise-i Şahane (Royal School of Fine Arts) founded under the Ministry of Commerce and more commonly known as Sanayi-i Nefise Mekteb-i Alisi). This school, which is given the status of a higher school by the sultan of the time, offers painting, sculpture, architecture and engraving classes. Following the completion of the construction of the school building in September 1882, the ordering of books for the school library from France, and the contracting and appointment of instructors and staff, the school begins education on March 2, 1883.

1887 EBÜZZİYA TEVFİK BEGINS THE PUBLICATION OF KİTAPHANE-İ EBÜZZİYA (EBÜZZİYA LIBRARY) SERIES

This series, published by Ebüzzîya Tevfik in his own printing house inspired by the Universal-Bibliothek series of the Germans is comprised of 110 works that are small 40 to 100 page books. Including books on literature, ethics, politics, history, biography, and science, *Kitaphane-i Ebüzzîya* is the first example of a book series in the contemporary sense.



● مطبعة ابوالضيا . نفاست تمثيل . انتظام ادوات .
تنوع مزینات و لطافت طباعته عائد برچوق خصوصیات
اعتباریله مطابع عثمانیه میاننده احراز تفرد ایتشد .
● نفاست طبع نظر اعتبار آلدینی حالده . مطبعة مزك
تمیلاتی رقابت قبول ایتمز درجهده اهنودر .
● ترکیه و فرانسهجه مرنوع آثار و ادواتی طبع اولنور .



**THE NEWSPAPER AD ANNOUNCING EBÜZZİYA TEVFIK'S
PRINTING HOUSE, MATBAA-İ EBÜZZİYA**

Source: Kabacalı, Alpay. *Başlangıcından Günümüze Türkiye'de
Matbaa Basın ve Yayın* [Printing and Publishing in Turkey from the
Past to the Present]. Istanbul: Literatür Yayınları: 45, 2000, 123.

1890 THE FIRST ZINCOGRAPHY WORKSHOP IS OPENED

Mehmet Refik Bey begins to make stereotype clichés at the first zincography workshop he opens on Babıali Avenue.

1890 ALEM MATBAASI AHMET İHSAN VE ŞÜREKASI (ALEM PRINTING HOUSE AHMET İHSAN AND ASSOCIATES)

Ahmed İhsan Printing House opens in a two story building on Ebusuud Avenue in Sirkeci with the name Alem Matbaası Ahmet İhsan ve Şürekası in 1890. A year later, the magazine *Servet-i Fünun* (Wealth of Knowledge) begins to be published here. Many of the innovations of the country's printing history are realized by this printing house: the printing of the first pictures by zincography using galvano screens brought from Europe; the use of first petroleum, then coal gas motors in printing presses. In 1897, its name is changed to Matbaa-i Ahmed İhsan (Ahmed İhsan Printing House) and it moves to a building across Babıali. In 1910, it moves to a new building on Türbedar Street in Cağaloğlu. In this building specially constructed for the printing house, the ground floor is the machine hall, the first floor bindery, and the top floor is the composing room. There are openings in the middle of the first and second floors to allow for a view of the machine hall. There is also an elevator that works with gas motors back then to transport the published material to the upper floors. By importing offset printing machines in the first years of the Republic, the printing house makes a new breakthrough. A father and son act as the chief compositor (typesetter) of this printing house for almost 60 years. Son Mehmet Dizman, who maintains the business after his father Halil Effendi passes away, is referred to as "head compositor the son of head compositor". Following the death of Ahmed İhsan in 1942, the printing house is sold to the firm Afıtap by his heirs in 1945, and its name is changed to Istanbul Matbaacılık (Istanbul Printing). The manager of the establishment, Asaf Ertekin continues to work in this position until his death in 1981.

1894 THE NEWSPAPER TO BRING THE FIRST ROTARY PRESS: İKDAM (ENDEAVOR)

In addition to blazing a trail with a technical innovation, Ahmet Cevdet (Oran), who publishes *İkdam*, one of the biggest newspapers of the period, classifies the paper as the "Political Turkish Newspaper" thereby pioneering the Turkism movement.

END OF THE 19th CENTURY: SERLEVHA (CAPTIONS)

Designs, which we presently call logos with the advancement of publishing, appear as *serlevha* with their former name. Before the 20th century, what things are is discovered by doing. Some aspects of the designs in this period are Eastern but there is always a Western influence. Cultures, concepts, letters, forms are experienced in an intertwined manner: company letterheads prepared by clichés arriving from Europe; photographers' cartons written in four languages; Arabic script inscribed by calligraphers on business cards of Western customs; bonds that present a visual commotion. If one is not too captious, it could be said that the last two decades of the 19th century present the first examples of our emblem and logotype history. The signage theatres use in their pamphlets to symbolize themselves can be qualified as emblems. The captions used by Gedikpaşa Theatre can be considered an example of these.

1900 THE FIRST USE OF A PHOTOGRAPH IN AN AD

In the June 9, 1900 issue of *Sabah* (Morning) newspaper, a photograph instead of an illustration is used for the first time.

1901 USE OF PICTURES OF WOMEN IN ADS

The use of pictures of women in Turkish newspapers without stirring criticism only becomes common in the era of Sultan Abdülhamid (reign: 1876-1909). Such examples can be seen in the promotion of products such as powder, or drugs that strengthen hair or prevent headaches.

1906 THE FIRST COLORED PHOTOGRAPH ON A MAGAZINE COVER

The first colored photograph is featured on the cover of *Servet-i Fünun*, the famous magazine of the era, on its 772nd issue dated February 1906; the photo depicts the sacrificial sheep market at the Beyazıt Square.

1908 STREET POSTERS BECOME WIDESPREAD

The making of announcements through posters posted on walls becomes official and widespread after the proclamation of the Second Constitutional Period (1908). 106 points are designated for hanging posters in different districts of Istanbul at Beyoğlu, along the Golden Horn shoreline, the Bosphorus, the Anatolian Side, the Rumelian side up until Yeşilköy, and the Islands.⁶



STREET POSTERS

The 1910 advertisement of Kenan İhsan laxatives features a picture of a man hanging a poster on a wall, testifying to the spread of the profession.

Source: Koloğlu, Orhan. *Reklamcılığımızın İlk Yüzyılı 1840-1940* [The First Century of Our Advertising: 1840-1940]. İstanbul: Reklamcılık Vakfı Yayınları, 1999, 208.

1910 THE COPYRIGHT LAW IS ENACTED

The enactment of this first intellectual property law, which is to remain in effect until 1952, takes place as a positive development.

1911 ŞEHBAL (WING-FEATHER) MAGAZINE IS AWARDED THE GRAND PRIZE ABROAD

Şehbal, a current events and society magazine, wins the gold medal at the International Industry and Business Fair in Torino.

1920 AN OUTSTANDING DESIGNER IN THE FIELD OF ILLUSTRATION: MÜNİF FEHİM

Starting to work in this field with the illustrations he draws for the book titled *Saray Hayatı* (Palace Life) Leyla Saz authors in 1920, Münif Fehim works as the chief illustrator of the humor magazine *Kelebek* (Butterfly) he co-publishes with Reşat Nuri Güntekin, Mahmut Yesevi and Ahmet Nuri Sekizinci in 1924. Among the countless books he illustrated are *Ellî Türk Büyüğü* (50 Turkish Pioneers) and *Dünden Hatıralar* (Memories from Yesterday) in 1940 and the subsequent *Resimli Tarih Mecmuası* (Illustrated History Magazine), as well as novels by Hüseyin Rahmi Gürpınar and Refik Halit Karay. He has worked with the renowned history and culture scholar Reşat Ekrem Koçu for many years, while also designing many of the books published by Semih Lütfi Printing House. His illustrations on book covers that he designs with a naturalist language are composed in an Art-Deco style typography. Another distinguishing characteristic of his designs is that he takes a scene from the book and conveys it on the cover to arouse the curiosity of the reader and inspire her to read it.

1923 ALAEDDİN STEREOTYPOGRAPHY WORKSHOP

Stereotyping, which is mostly done by Armenians in the pre-Republican era, begins to change hands after 1923. Alaeddin [Kıral] Bey founds Alaeddin Kıral Line Stereotyping and Printing House in 1923. In the ad published in *Resimli Ay* (Illustrated Monthly) magazine in 1925, the foundation of the printing house is announced as follows: "Alaeddin Turkish Exhibition Zincography. Our arthouse, which is a Turkish artisan shop, is the greatest of all arthouses in Turkey, Romania, Bulgaria and Greece and equipped with machines of the latest system."

1927 THE FIRST TURKISH BANKNOTES OF THE REPUBLICAN PERIOD ARE PRINTED

After nine months of preparations, a commission comprised of one representative each from Ziraat, Osmanlı, İtibar-ı Milli, İş, Akhisar, Tütüncüler and Akşehir banks, under the chairmanship of the Minister of Finance of the time Abdülhalik (Renda), decides for the printing of the First Emission Group banknotes consisting of denominations of 1, 5, 10, 50, 100, 500 and 1,000 liras. Since there is not yet a banknote printing house in the country, these banknotes are printed in England in 1927 at the Thomas de la Rue printing house for 88 thousand British golds. The texts on these banknotes (since the Alphabet Reform has not yet taken place) are written in Ottoman with Arabic script, while their denominations are written in French using the Latin alphabet.

1927 THE FIRST TOURISM POSTERS OF THE REPUBLIC OF TURKEY ARE COMMISSIONED BY TURING

The organization founded in 1923 with the name Türk Seyyahin Cemiyeti (Turkish Travel Association) and later assuming the name Türkiye Turing ve Otomobil Kurumu (Touring and Automobile Association of Turkey) commissions its first posters to Şevket Bey and Çallı İbrahim in 1927-1928. Initially designed with Arabic script, the posters are revised after the alphabet reform with Latin letters.

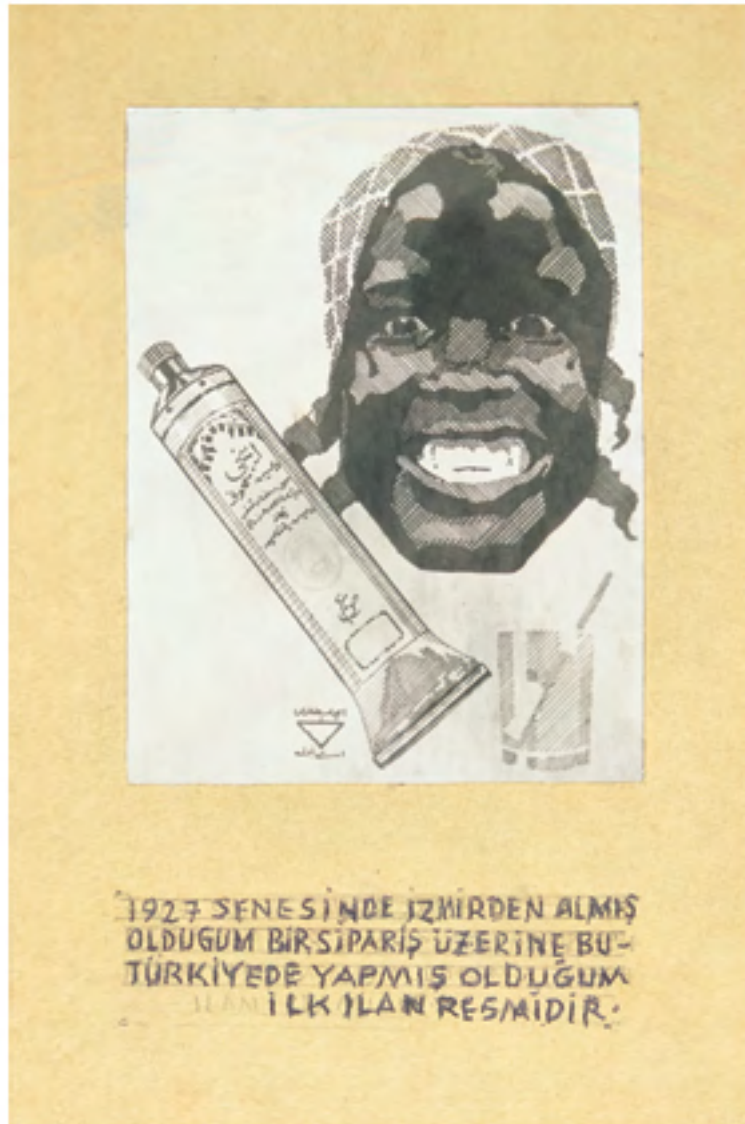
1927 INITIAL IMPACT OF THE SANAYİ-İ TEŞVİK KANUNU (LAW FOR THE ENCOURAGEMENT OF INDUSTRIAL INVESTMENT)

The label, packaging, poster, etc. needs of the consumer goods market that begins to stir with the stimulating effect of the Law for the Encouragement of Industrial Investment enacted in 1927 are initially met by calligraphers, lithographers, stereotypers, and skilled printing house workers.⁷

1926/1927? THE FIRST ORDER RECEIVED BY İHAP HULUSİ GÖREY: İNCİ (PEARL) TOOTHPASTE

Görey, who is considered the first and pioneering graphic designer of the Republican period in Turkey in the Western sense, designs his first poster for a product company from İzmir upon completing his education in Germany and settling in Turkey.⁸

1



2



1 - POSTER DESIGN FOR İNCİ TOOTHPASTE, İHAP HULUSİ GÖREY, 1926/1927 (?)

Source: Ender Merter – İhap Hulusi Görey, "Müsellesten Üçgene Koleksiyonu"

2 - LOGO DESIGN FOR KURUKAHVECİ MEHMET EFENDİ MAHDUMLARI (ROASTED AND GROUND COFFEE BY MEHMET EFFENDİ), İHAP HULUSİ GÖREY, 1933

Source: Ender Merter – İhap Hulusi Görey, "Müsellesten Üçgene Koleksiyonu"

1927 GRAPHIC DESIGN EDUCATION IS LAUNCHED UNDER THE NAME POSTER STUDIO

After Imperial School of Fine Arts takes the name Academy of Fine Arts in 1926, the establishment of a unit with the name Poster Studio in 1927 under the Decorative Arts Department by Headmaster Namık İsmail Bey is the start of graphic design education in Turkey in the Western sense. Austrian artist Eric Weber who initiates the studio teaches here until 1932.

1928 TRANSITION TO THE LATIN ALPHABET

After the draft law comprising 11 articles is adopted at the parliamentary session on November 1st, 1928, it is issued in the Official Gazette on November 3, 1928 and goes into effect. According to the law, newspapers and magazines cannot be published in the old script as of December 1928, and books as of January 1930.

1929 TRANSITION TO OFFSET PRINTING

One of the first people to bring the offset printing machine and relevant equipment to Turkey is *Servet-i Fünun* publisher Ahmet İhsan Tokgöz. After liquidating his previous partnerships, he starts offset printing at Ahmet İhsan Printing House Ltd. he co-founds with Orell Fussli from the Switzerland Banknote Printing House and Elbemühl from the Vienna Paper Mill in February 1929. Alaeddin Kırıl and Hakimiyet-i Milliye (later Ulus) Printing Houses are also establishments that bring the early offset printing machines. With the innovations it brings to printing technologies, the offset system leads to great advancements in the quality of graphic products like magazines, posters, and labels.

1929 İHAP HULUSİ GÖREY FOUNDS HIS PRIVATE DESIGN STUDIO

In his studio, which is a first in Turkey and which İhap Hulusi Görey uses until his death in 1986, he designs posters and adverts, and albeit few, some magazine covers.

1932 AN INNOVATIVE LANGUAGE IN DESIGN: ART-DECO

Ali Suavi Sonar, who is one of the first students of the Austrian artist Eric Weber at the Poster Studio opened under the Academy of Fine Arts in 1927, begins to design book covers at Babıali after he finishes his education. In this period, European designers have adapted the new visual language of Cubism, Futurism and Constructivism to design

and started the Art-Deco movement. Ali Suavi is among the leading designers who make Art-Deco designs for book covers in Turkey. His most striking work in this field is his cover design for Ragıp Şevki's book *Beni Yakan Bir Ateş Var* (There is a Fire that Burns Me).

Another figure who uses the Art-Deco movement in design is Muvaffak İhsan Garan. Having produced works in countless fields as a literary scholar, actor, journalist, novelist and playwright, Garan has studied with the famous graphic designer Paul Colin in Paris between 1934 and 1937, receiving his training in poster and design. Upon his return to Turkey, with the book covers, press ads and posters he designed from 1930 to 1950, he has made significant contribution to promoting the modernist language of Europe in Turkey.⁹

1932 USE OF CELEBRITIES AND WOMEN ARTISTS IN ADVERTISEMENTS

Upon a portrait of Keriman Halis, selected Miss World in 1932, being featured in an advertisement of İpekiş fabric company, pictures of vocalists such as Müzeyyen Senar, Safiye Ayla and Hamiyet Yüceses also begin to be used in ads.

1932 MİTAT ÖZAR BECOMES THE PRESIDENT OF THE POSTER STUDIO OF THE ACADEMY OF FINE ARTS

Mitat Özar, who studies art in Paris, begins to work at the poster studio of the Academy of Fine Arts in 1932. Artists like Mazhar Resmor and Orhan Omay who are his students produce designs between 1940 and 1950.¹⁰

1933 THE PLAN TO REPRODUCE THE PIRI REIS MAP

Atatürk asks the State Printing House to reproduce the Piri Reis map in order to present it to the world. The efforts for the printing of the map remain inadequate and Ali Rıza Baskan is tasked with realizing this job. The map, which is drawn on camel skin with the available possibilities of the time, is printed with 24 line engravings in six separate pieces, each one in four colors. Ergun Baskan (Ali Rıza Baskan's son) recounts the incident as follows: "Atatürk has requested that the Piri Reis map drawn on camel skin and preserved at the Topkapı Palace to be presented to the entire world. The first attempt was unsuccessful and the reproduction done by means of painting was rejected by Atatürk. Subsequently, it was suggested that there was an expert from Vienna in Istanbul at the Education Printing House and he should try it, but Atatürk also refused this proposal, saying 'No, a Turk



1



2

1 - COVER DESIGN FOR THE BOOK *BENİ YAKAN BİR ATEŞ VAR*
[THERE IS A FIRE THAT BURNS ME], ALİ SUAVİ SONAR, 1932
Source: Ömer Durmaz Archive

2 - POSTER FOR SÜMERBANK LOCAL GOODS BAZAARS,
MUVAFFAK İHSAN GARAN, late 1930s
Source: Ömer Durmaz Archive

should do this,”; and when it was explained that the expert printer is Ali Rıza Bey, he said ‘okay’. Ali Rıza Bey has worked on this task with his team for days and succeeded in printing the map in eight pieces with the technology of 1930 and the letterpress. This print is still on display at the Vienna Printing Museum as ‘the work where the impossible was attained despite the conditions of the time.’”¹¹

1934 THE FIRST MODERN PAPER MILL IS ESTABLISHED

The first modern paper mill in İzmit is a Sümerbank initiative. Speaking at the sod-turning ceremony on August 14, 1934, Prime Minister İsmet İnönü says, “this factory is an extension of the Grand National Assembly industrial program”.¹² The paper industry is the third largest investment of the First Industrialization Plan spanning 1933 to 1938 following textiles and iron-steel. The appellation of the fastest established factory founded in the framework of the First Industrialization Plan belongs to the İzmit Paper Mill. A news story is featured in the newspapers on April 19, 1936: “Consummating its trials today, İzmit paper mill produced its first paper. The paper produced is a yellow envelope paper. Trials are continuing. The carton department will produce its first samples this week.”¹³ Peyami Safa writes, “Oh, how I would have wanted to be there on April 18, and kissed that first piece of paper and put it to my head!” and continues, “That piece of paper is a textless letter from the happy and great tomorrow of Turkey to today, but for those who know how to read what great tidings it holds on its blank face!” (*Cumhuriyet*, April 19, 1936). The first documents printed on domestic paper and presented to Atatürk include Sümerbank’s 1935 Board of Directors Report and the flag supplement of *Ulus* (Nation) newspaper dated May 19, 1936.

1937 A WOMAN ILLUSTRATOR IN THE DESIGN AND PRESS-PUBLICATION INDUSTRY: SABİHA RÜŞTÜ BOZCALI

The fact that she has studied art abroad with renowned painters like Louis Corinth in Berlin, Paul Signac in Paris and Giorgio De Chirico in Rome since she was 15 has played a significant role in the professional success of Sabiha Rüştü Bozcalı, who has made a name for herself with her production in a patriarchal world from the late 1930s to the 1970s. Starting to realize works for consumer products and the press and publishing industry as of 1937, Bozcalı begins to work as a newspaper illustrator in 1953. She makes illustrations for many newspapers including *Milliyet* (Nation), *Yeni Sabah* (New Morning), *Cumhuriyet* (Republic). Bozcalı’s walk to fame in the field of illustration begins with

the illustrations she makes for the publications of Reşat Ekrem Koçu. When she was introduced to Koçu to illustrate his publications while she was working as an illustrator in *Milliyet* newspaper, Koçu, who initially said “I won’t work with a woman”, really liked the work she had made for him and always worked with her throughout his life. Due to her background as a painter, in graphic design works such as posters, brochures, packaging and labels, she has most probably allocated space for the text and left the typographic solution to the person who will then prepare the next stage for print. With such qualities, it would be apt to qualify Sabiha Rüştü Bozcalı as an illustrator who has made significant contributions to the development of the visual language of graphic design in Turkey.¹⁴

1938 CALLIGRAPHY ARTIST EMİN BARIN’S BOOK OLİMPİYAT (OLYMPICS) RECEIVES FIRST PRIZE IN GERMANY

Learning the art of calligraphy at early ages and beginning to work in this field, Emin Barın encounters the Latin alphabet when he is a middle school student in Bolu. After he graduates from the Art Education Department at Gazi Education Institute in 1936, he does a six-month internship at the Istanbul Academy of Fine Arts. Here, he takes courses on calligraphy from Traditional Turkish Handicrafts instructor Kamil Akdik, who holds the title of *Reisü’l Hattatin* (Master Calligrapher), and on Classical Turkish Binding Art from paper marbling master Necmettin Okay. After this period which makes him very well versed in his culture and art, he passes the exam for European Graduate Studies administered by the Ministry of National Education Publishing Directorate and goes to Germany to specialize in calligraphy and binding. First he studies for a year at a binding school in Weimar, and later on takes typography and art binding classes at the Academy of Graphic Arts and the Book Trade in Leipzig from the renowned professors of the era, Thiemann, Spemann and Wiemeler. During this period, he receives first prize at the international binding competition Hamburg Book Exhibition with his book *Olimpiyat*.

After a successful education, he holds his first exhibition comprised of his typography and binding work, which is opened by the Minister of National Education Hasan Ali Yücel at the Academy of Fine Arts in Istanbul. The same exhibition features the film posters designed by poster designer Kenan Temizan in Germany. Following this exhibition, Barın accepts a post at the Decorative Arts Department of the Academy, where he continues to teach for 44 years.

1939 THE FIRST TURKISH PUBLISHING CONGRESS IS CONVENED

At the First Turkish Publishing Congress organized by the Ministry of Education on May 1-5, 1939 in Ankara, Minister of National Education Hasan Ali Yücel states the objectives as follows: "It is convened to thoroughly review the publishing and printing works throughout the entire country with the ideas and contributions of all relevant official and private parties and identify core principles and procedures to be followed by the state and the individual."

1942 GÜZEL SANATLAR MATBAASI (FINE ARTS PRINTING HOUSE)

Ali Rıza Baskan, who goes to Vienna in the first years of the Republic for printing training, opens his own printing house named Fine Arts Printing House in Ankara in 1942, after assuming various duties at the State Printing House and Central Bank Banknote Printing House. His son Ergun Baskan recounts this period as follows: "My dad married my mother in Vienna. My mom later converted to Islam and took the name Halide. The Viennese Ambassador Hamdi Arpağ performed their wedding ceremony. The same Hamdi Arpağ established a partnership with my father when he opened the printing house in 1942. My dad put in his labor and Hamdi Arpağ his capital. This printing house was on Rüzgarlı Street. And our house was on the floor above it. The printing house also worked at night to print newspapers. We would wake up not when the machines worked but when they stopped. That's how much we were used to its sound, I mean. I would also go to the printing house, help at the bindery, in folding, stacking. As for the name of the printing house... My dad initially wants to name it Sanayi Nefise (Imperial Fine Arts) Printing House with an aspiration to print works of art. But with the purification of the language and what not in the end it becomes Fine Arts. My dad is ambitious in the offset business. He has learned offset in Vienna. When he comes here, none of the chemicals he needs are available on the market. He finds them with great difficulty, begins to make the plates. Our first offset machine was a Johannisberg, one you had to feed the paper by hand. Back then the state is in serious need of stamp printing. If you want to print stamps adhesive paper is not imported. They found my father and asked him, 'Can you do this?'. And my father said, 'Of course we'll do it.' They made the print. And they resolved the issue of the adhesive like this: there was a sort of glue produced from resin. They hired 30 girls, they apply the glue to the back of the white paper, then it is hung and dried on strings. After they dry, they stack them and straighten them out under the press. And stamps can only begin to be printed

after this. Turkey Postal Services had its stamps printed at the Fine Arts Printing House like this for years without needing anything from abroad. And after that the National Lottery tickets followed."¹⁵

1942 TURKISH HISTORICAL SOCIETY PRINTING HOUSE IS FOUNDED

In the book the institution publishes titled *Cumhuriyetin 50. Yılında Türk Tarih Kurumu* (Turkish Historical Society in the 50th Year of the Republic, Uluğ İğdemir, Ankara, 1973), the story of the foundation of the printing house is depicted as follows: "During the Second World War, the National Education Printing House was very overloaded which was delaying the printing of our books. Taking this into consideration, the Society decided to establish a small printing house in Ankara under the conditions of that era and print its books in better quality, and opened the printing house in July 1942."

1945 DOĞAN KARDEŞ

The magazine begins to be published on April 23, 1945 by Şevket Rado and Vedat Nedim Tör, with the support of Yapı Kredi Bank. Becoming a legend in children's magazines for 33 years until 1988 when it stops its publication, the magazine leaves deep traces in children's memories for three to four generations. In the 1950s, Doğan Kardeş publications are put on the market with an unprecedented meticulousness and design. Their papers, covers, bindings scream "come, read me". Among those who translate its texts, the most renowned names can be enumerated as Hasan Ali Ediz, Reşat Nuri Güntekin, Nihal Yalaza Taluy, Talat Sait Halman, Şevket Rado, Sabri Esat Siyavuşgil, Burhan Arpad, and Tahir Alangu.

1948 A NEW NEWSPAPER IN THE TURKISH PRESS: HÜRRİYET (FREEDOM)

Printed in six pages for the first time on May 1st, 1948, *Hürriyet* daily newspaper makes many innovations in the Turkish press. By featuring photographs of unconventional sizes; avoiding long and technical articles; introducing women's fashion sections and sports pages for the first time; and devoting space to colored comics as well as graphic novels on the front page, it takes the concept of newspaper as a product to a new level both in terms of content and page layout.

1948 İHAP HULUSİ RECEIVES AN AWARD AT THE VIENNA INTERNATIONAL POSTER EXHIBITION

The designer becomes a finalist and is awarded at the International Poster Exhibition in Vienna for his poster titled “Bursa and İzmir”. This award is the first poster prize a Turkish designer receives abroad.

1949 STAFF PAINTER OF TEKEL (ALCOHOLIC BEVERAGES AND TOBACCO MONOPOLY)

From 1949 onwards for 38 years, Atif Tuna designs Tekel’s pavilions. In the introductory brochure of the Atif Tuna Retrospective opened by Graphic Designers Vocational Organization in 1990 in scope of the 10th Graphic Products Exhibition, these works are conveyed as follows: “He made his first moves as a decorator with the İzmir International Fair İnhisarlar Pavilion he did in 1949 and from then on decorated pavilions in İzmir, Samsun and other fairs every year on a continuous basis. Following Milan in 1955 and Brussels Expo in 1958 until the time he retired, he consistently designed pavilions and stands for Tekel and the private sector at international fairs. He made pavilions and stands in Bari, Italy for 16 years; Bristol, UK for 4; London for 2; Geneva for 2; Brussels for 2, and in Copenhagen, Cologne, Munich, Frankfurt, Paris, Nice, Cannes, Skopje and Plovdiv each for one year. After 1968, for the first time in Turkey, he had made demountable and portable international fair pavilions in Istanbul and had them transported to the venues; the same pavilion was also exhibited at other cities. He applied the same system to the Ministry of Commerce. Through this system, without loss of foreign currency, Turkey’s participation was ensured with more advanced pavilions.”

1950s

MODERNISM IN GRAPHIC DESIGN

A designer who has adapted the visual language of Western Modernism such as Cubism, Constructivism and De Stijl to graphic design in a dexterous manner in Turkey was Mesut Manioğlu. Graduating from the Academy of Fine Arts in 1949, Manioğlu has resolved spatial issues such as exhibition design and wall design with equal skill and creativity, and been one of the pioneering innovative designers of the 1950s and 1960s.

ALAEDDİN KIRAL PRINTING HOUSE BEGINS TO MAKE GRAVURE PRINTING

Alaeddin Kırıl Printing House begins to print the middle pages of the *Yelpaze* (Spectrum) magazine it publishes as of 1952 with the gravure technique. This is the first attempt at gravure printing in Turkey.

1952 RESİMLİ HAYAT (ILLUSTRATED LIFE) MAGAZINE

In May 1952, Doğan Kardeş Printing House begins to publish the magazine *Resimli Hayat*. This magazine will later be printed entirely using the gravure technique and assume the name *Hayat* (Life).

1954 THE FIRST LOCAL PHOTO-NOVEL

In the 1950s when television was yet far off the map and the radio created its own celebrities, in European countries and Italy in particular, photo-novel magazines begin to grow popular. The first initiative that can be considered the pioneer of photo-novels in Turkey is published in 1954 in *Posta* (Post) magazine, owned by Celal Demiray and managed by Sezai Solelli. The first issue of the magazine is dated June 24, 1954. The “Osman Ağabey” (Brother Osman) section of the magazine is prepared by Studio Parodi. The most important characteristic of this section is that it is the first application of the photo-novel technique. The captions of the photographs in the sketches and parodies of Osman Ağabey (Mustafa Erdoğan) and other actors are embellished with various dialogues and narratives. The interview conducted with the famous belly dancer of the era, Nana is also presented in the photo-novel technique in the second issue of the magazine. Osman Ağabey’s various adventures continue to be featured in all issues of the magazine. The tradition of local photo-novels introduced in *Posta* is continued by Enis Rıza Olcayto and Sezai Solelli, who also writes film critiques under the pseudonym “Lüks Koltuktaki Adam” (Man in the Luxury Seat). Sezai Solelli, who is the author of many firsts in press history and works at *Hayat* magazine at the time, rolls up his sleeves to also publish a photo-novel magazine but his initial proposals are rejected. In the meantime, Haldun Simavi, the boss of *Hürriyet* daily, puts on the market an offset magazine titled *Foto-Roman* (Photo-Novel). A year later, Solelli’s proposals are accepted and on March 2, 1965, *Hayat Resimli Roman* (Life: Picture Novels) magazine is published featuring the photo-novels prepared by a large Italian firm called Rizzoli. The magazine shortly surpasses its competitor *Foto-Roman*. Even in its first year, *Resimli Roman* sells more than the group’s main



NATIONAL ANTI-TUBERCULOSIS ASSOCIATION OF TURKEY / BCG
VACCINE POSTER, MESUT MANİOĞLU
Source: Ali Tekin Çam Archive

magazine *Hayat*; it even becomes the highest circulation magazine in Turkey.

1955 THE FIRST BOOK ON GRAPHIC DESIGN: AFİŞ (POSTER)

Designer Faruk Morel prepares *Afiş*, which is the first book on graphic design.

1956 THE FIRST GRAVURE PRINTING SYSTEM IN TURKEY

The first publication using this system is *Hayat* magazine published by Şevket Rado, printed at Tifdruk Matbaacılık Sanayii AŞ (Gravure Printing House Industry, Inc.). Following *Hayat*, which attains a high circulation, the magazine *Ses* (Voice), featuring mostly cinema and theatre news and again published by Şevket Rado, also begins to be printed in this printing house on November 25, 1961. Gravure Printing House later focuses on packaging print, and becomes an establishment that also prints on aluminum, polyethylene and cellophane, in addition to paper and its derivatives.

1956-2009 A PIONEERING DESIGNER IN PUBLICATION DESIGN: SAİT MADEN

Establishing his identity almost like a Renaissance artist as a poet, translator, painter, publisher and designer with equal skill upon completing his education in painting at the Academy of Fine Arts Bedri Rahmi Studio, Sait Maden is one of the leading designers in Turkey producing the most original and highest quality works in graphic design in the country. Especially after the 1960s, working in an environment where there is increasing need for graphic design as a result of the diversifying production and emerging phenomenon of marketing by extension, Sait Maden employs the visual language of the 20th century movements in modern art in his design works and particularly book cover designs, while also aiming to create a contemporary Turkish design as a designer who is well versed in traditional arts, and succeeds in this as well.

1957 TATBİKİ GÜZEL SANATLAR YÜKSEK OKULU (THE APPLIED SCHOOL OF FINE ARTS) IS FOUNDED

Established under the leadership of German educator Professor Adolf Schneck, the State Applied School of Fine Arts follows the example of the Bauhaus School and stands out with its structure focusing on application. Starting education with departments of Painting, Graphics, Ceramics, Textiles and Interior Architecture, the faculty of the school is

formed with 15 expert academics from Germany, Austria and Japan. Training successful designers like Aydın Erkmen, İlhan Bilge, Mehmet Ali Türkmen, Murat Egemen, Tibet Sanlıman, this school is incorporated into Marmara University after the foundation of the Council of Higher Education (YÖK) in 1982 and transformed under the name Faculty of Fine Arts.

1959 A DESIGN STUDIO THAT MAKES SIGNIFICANT CONTRIBUTION TO THE ADVANCEMENT OF GRAPHIC DESIGN: SAN GRAFİK

Stating that more so than his education at the Academy of Fine Arts, it has been the intellectual circles of 1950s' Istanbul that has shaped him, Mengü Ertel transforms the advertising office he founds in 1953 into a graphic design studio under the name San Grafik in 1959. Thus, he realizes the first example of distinguishing the fields of advertising and design as in the West. For many years, this studio functions like an educational institution with its innovative visual language on the one hand, and training many young talents who are to play a significant role in the graphic design world on the other. These designers include Erkal Yavi, Turgay Betil, Ahmet Gülerüz, Aydın Ülken and Leyla Uçansu.

1960s

AGENCY STRUCTURES

As of the 1960s, graphic design departments assume their place within agency structures. Graphic design (especially advertisement design) develops professionally under advertising agencies. Some large agencies such as İlançılık, Manajans, Ajans Ada, YR Reklamevi function like a sort of school for young designers. Advertisers who train at these institutions establish their own agencies in time; agencies bear new agencies. Since advertising agencies make their income from publishing commissions, they do not charge their customers for design for a long time. This attitude creates the impression in advertisement customers that design is some sort of a "present".

A NEW TYPESETTING MACHINE IN THE FIELD OF PUBLISHING

In the 1960s, a typewriter-like typesetting machine begins to be used in publishing which can typeset in different fonts by changing its round head.



1



2

1961 EMİN BARIN MAKES NEW RENDITION IN TRADITIONAL CALLIGRAPHY STYLE

Emin Barın explains the reasons for his new approach as follows: “One day I saw that the number of those who know the art of old script calligraphy is decreasing by the day. The strange thing is that as those who know this got fewer, the importance of preserving the knowledge I had and transmitting it to future generations came to the fore... Thus, I began to work on new renditions of the art of calligraphy. My goal was not to revive the old script, but to convey the message that the fundamental principles of a traditional heritage constituted by the art of calligraphy and its creativeness could also be kept alive through Latin script...”¹⁶

1964 BEGINNINGS OF OFFSET JOURNALISM

Yeni Gazete (New Newspaper), published with the web offset system imported by *Hürriyet* on October 26, 1964, is the first newspaper printed with the offset system in the Turkish press. This periodical that recalls European newspapers is completely black and white, even its title is not colored. It only features colored photographs once or twice a week or in certain Sunday supplements.

Başkurt Okaygün recounts the brief history of offset journalism in Turkey as follows: “The arrival of offset rotary presses in Babıali is in the early 1960s. First, the Simavi family established Veb Ofset İleri Matbaacılık AŞ (Web Offset Advanced Printing, Inc.). Initially they hadn't considered publishing a newspaper in this facility. I mean they hadn't imported it to print newspapers. In those years, offset was a very new technique in the world as well. It was only used in America. Mr. Haldun saw this technique during a visit to the States. This is how it came to our country, through a coincidence. I think it was in 1964. First they published a weekly magazine called *Foto-Roman* at these facilities. And then, *Yeni Gazete*. *Yeni Gazete* was a black and white, clean print, serious newspaper. They printed colored pictures once or twice a week. But it didn't catch on. Later, they published an evening newspaper titled *Son* (Latest) at these facilities. *Son* was quite popular. A two sheet, four page thing. It was prepared in the morning, sold in the afternoon. It attained amazing circulation. It sold 200 to 250 thousand in Istanbul alone if I recall correctly. And I joined the staff of this newspaper, *Son* in 1967. (...) Haldun Bey began to publish this newspaper initially printed in Istanbul also in Ankara after a while. An offset facility was established in Ankara as well. (...) The newspaper published in Istanbul was also printed in Ankara a day later, with a change in dates. In 1967,

the circulation of *Son* had reached 360-370 thousand.”¹⁷

According to its launch ads, *Yeni Gazete* had two important claims. It was of the opinion that “despite the hundreds of newspapers that had entered the publishing world since the 1928 Alphabet Reform, a newspaper in the Western sense was yet to be published in our nation,” and it aspired to fill this gap.

1966 DESIGNS FROM TURKEY AT INTERNATIONAL POSTER BIENNALE IN WARSAW

In 1966, designer Yurdaer Altıntaş is invited to participate in the International Poster Biennale in Warsaw. And instead of participating on his own, Altıntaş calls the leading designers of the era, and ensures that Turkey is represented with designs by Turgay Betil, Mengü Ertel, Ahmet Gülerüz and Erkal Yavi, in addition to his own posters.

1967 POSTER STUDIO TAKES THE NAME “GRAFİK ATÖLYESİ” (GRAPHICS STUDIO)

In line with the changes made at the Istanbul State Academy of Fine Arts, the Poster Studio that teaches design is moved under the Graduate Department of Decorative Arts and takes the name Graphics Studio. Starting in this period, designers like Mesut Manioğlu, who adopts a simple and direct expression setting out from the fundamental principle of modernism “less is more” and Selçuk Önal who also opts for this language begin to work in its faculty. Abdullah Taşçı, who graduates from this studio and works as its first assistant in 1972, specializes in typography and font design, and researching over 20,000 fonts used in computers worldwide, arranges the Turkish versions of 500 of them under the name (T) in 1997. His original font designs include “Tasci(T)”, “Kufiz(T)”, and “Rotunda(T)”.

SECOND HALF OF THE 1960s A NEW TECHNOLOGY: LETRASET

Typefaces that are in certain sizes and colors on semitransparent plastic surfaces are referred to as *Letraset*. Letters can be transferred to paper or a straight surface by scraping. This discovery allows for the text in a design composition to be applied quickly and easily, creating the effect that it has been printed, thus replacing the technique that had been done by hand for many years and required great skill.

1968 TRANSITION TO MULTICOLOR OFFSET PRINTING

After Haldun Simavi acquires the Veb Ofset group and leaves *Hürriyet*, he begins to publish *Günaydın* (Good Morning) daily newspaper on November 26, 1968. As the first “boulevard” newspaper printed in multicolor offset, this newspaper quickly increases its circulation to 200,000 with its exaggerated populist discourse. Longstanding newspapers like *Hürriyet* and *Milliyet* on the other hand will have to wait until 1973 to start offset printing.

1968 FIRST VOCATIONAL ORGANIZATION IN THE FIELD OF GRAPHIC DESIGN

Grafik Sanatçılar Derneği (Graphic Artists Association) is founded under the presidency of Sait Maden. Its founding members are Yurdaer Altıntaş, Mengü Ertel, Selçuk Önal and Ahmet Güleriyüz. The objective of the association is to organize designers from Turkey under one roof, hold activities like exhibitions and symposiums, publish a magazine, and network with designers abroad for collaboration. Despite the dedicated efforts of existent members, this association closed down in a few years due to the period’s designers’ lack of interest in membership, however, it has served as a basis for the Graphic Designers Vocational Organization to be founded in later years.

1968 FIRST TELEVISION BROADCAST INITIATED BY THE STATE

After the television broadcast, which is initiated by the state in 1968, succeeds in reaching a broad audience, commercials begin to be featured in between programs as of 1972. As television quickly becomes the leading communication medium, the notion of commercials open a new page in the advertising industry. As advertising agencies rapidly increase, graphic designers begin to create products extensively in the advertising industry.

1972 APPLIED SCHOOL OF INDUSTRIAL ARTS IS FOUNDED

In the process of private higher schools becoming state institutions, Higher School of Architecture and the Applied School of Industrial Arts are incorporated into the Academy of Fine Arts in 1972. The faculty of the Graphic Design Department opened in 1974, comprised of leading figures in design such as Yurdaer Altıntaş, Bülent Erkmen, and Turgay Betil, structure the curriculum in line with principles of contemporary design to train the leading graphic designers

of the 1980s generation such as Emre Senan, Haluk Tuncay, Serdar Benli, Uğurcan Ataoğlu, Savaş Çekiç, and Yıldırım Evren. However, this institution which was expected to be further developed was unfortunately restructured with the status of a university after the foundation of YÖK in 1982, and subsumed under the Academy, which assumed the name Mimar Sinan University.

1972 GİRGİR (FUN) MAGAZINE BEGINS TO BE PUBLISHED

A new page is turned in Turkish humor magazines in the 1970s. *Gırgır* magazine, which will be referred to as the “Gırgır Phenomenon” in research conducted in later years, begins to be published on August 26, 1972. According to a study done by Ferit Öngören, the necessary conditions for such a magazine to be published and be successful materialize in this period. In the period following the March 12 military memorandum, when neither of the two major political parties, AP (Justice Party) or CHP (Republican People’s Party) are in power, *Gırgır* finds the opportunity to flourish without siding with either party. In an environment where governments are deemed impervious to criticism, *Gırgır* manages to create an impression on a large mass as a magazine bringing social issues to the foreground while putting political matters aside. The spread of television also creates a very conducive environment for *Gırgır*. The common subject matter created by television broadcasts become the primary material for the magazine. The founder of the magazine, which starts its publication life as the humor supplement of *Gün* (Day) daily newspaper in 1971, is Oğuz Aral. Printing nearly 500 thousand copies in its most popular period, *Gırgır* becomes the third biggest humor magazine worldwide following *Mad* in the USA and *Krokodil* in the USSR.

1974 THE FIRST TURKISH DESIGNER WHOSE BOOK IS PUBLISHED ABROAD

Beginning to illustrate Karagöz figures, Yurdaer Altıntaş realizes that up until then graphic designers have never concentrated on Turkish folklore. Thinking that these subjects should also be promoted through publishing, he makes illustrations first on Nasreddin Hodja, and in time continues with Dede Korkut and legends. In these illustrations, drawing from the visual narrative language of miniatures, he both alludes to the period Nasreddin Hodja lived in and creates a new form of illustration from miniature. After his Nasreddin Hodja illustrations are published as a calendar in Iran in 1973, they are published as a book by Studio Vista Publishers in London in 1974.



YURDAER ALTINTAŞ'S KARAGÖZ FIGURES

Source: Tansuğ, Sezer (annotations), and Yurdaer Altıntaş (illustrations). *Karagöz: hayal ve gerçek / a historical review a pictorial revival*. İstanbul: Sayılı AŞ, 1987.

1974 MENGÜ ERTEL RECEIVES THE SPECIAL JURY AWARD AT THE CANNES FILM POSTERS COMPETITION

Receiving the Special Jury Award for the poster he designs for Carl Dreyer's film *The Passion of Joan of Arc* at the 2nd International Cannes Film Posters Competition, Mengü Ertel becomes the first Turkish designer to receive an international award in this field. Warned by the jury that his work is not a print but an original, Ertel has the same poster printed with his own means a year later in 1975, and this time submits it to the International Film Poster Competition in Paris held in scope of the First Paris International Cinema Festival. After this poster is exhibited as one of the 200 posters selected from the 2000 posters submitted from all around the world, it is awarded the Grand Prize.

1977 A BOOMING TECHNIQUE IN ILLUSTRATION

Since designer Cemalettin Mutver espouses an illustration approach that chooses to depict abstract concepts through concrete objects, he begins to realize his works using an air-brush, which is a novel tool in Turkey. This technique has been the correspondent of the hyperrealist narrative style of painting in illustration, and the air-brush technique, pioneered by Mutver, has become widely used in Turkey.

1978 GRAPHIC DESIGNERS VOCATIONAL ORGANIZATION (GMK) IS FOUNDED

The organization is founded in Istanbul by Necati Balaban, Turgay Betil, İlhan Bilge, Zeynep Karafakioğlu, Muhsin Özdilek, Selahattin Sönmez, and Burhanettin Taştan to bring together designers and protect their rights. The most important activities of Grafikçiler Meslek Kuruluşu (GMK) [Graphic Designers Vocational Organization], which is the leading organization of graphic designers in Turkey, are organizing exhibitions in Turkey and abroad to promote graphic design and designers in Turkey; bringing international exhibitions from abroad to Turkey; organizing conferences inviting foreign designers and experts; publishing brochures, periodicals, books, newsletters on graphic design; seeking solutions to the employment problem in graphics with its employment service. The organization is a member of the International Council of Design since 1993.¹⁸

1979 YENİ ASIR (NEW CENTURY) DAILY NEWSPAPER SHIFTS TO COMPUTER TECHNOLOGY IN PRINTING

In 1979-1980, when the newspaper shifts to computer system, its circulation rises to 120,000. In terms of evaluating *Yeni Asır*'s well-guided decision in applying this technology in Turkey and showing that it is imperative for all other publishing institutions to swiftly adopt computer technology, journalist Güngör Mengi's words are most telling. In his speech delivered at the seminar titled "Communication Events and Problems of the Turkish Press", Mengi states, "Preparing a newspaper is gaining great speed and there is cost reduction to a major extent. Seven or eight phases of production following the entry of information into computers which are very costly and time consuming, and require qualified and expensive labor up until the press stage are eliminated, and all these procedures are done on the screens. Computers are the necessity of the age. Those who remain foreign to this necessity are also bound to remain behind the age," noting the significance of this technological revolution for Turkey.¹⁹

1980s

THE COMPUTER AGE IN GRAPHIC DESIGN

Starting in these years, the computer becomes an indispensable tool in graphic design and application. New technology introduces concepts and devices like the fax, multi-media, inter-media, the modem and the internet to our lives. These new tools define forms of graphic production, typesetting, film, printing techniques. With the computer, the graphic designer has at her disposal a medium both for design and production, and also for communication; this situation also changes the status of the designer. The entry of this technology to this line of vocation paves the way for the graphic designer to work freelance or establish a design institution with few but qualified staff.

POSTER DESIGNER OF MUSICALS

Musicals produced by Egemen Bostancı are in the limelight in Turkey throughout the 1980s. Almost all the announcement posters of these shows are done by Sadık Karamustafa, who is one of the leading figures of design in Turkey and renowned for his original illustration language. The posters he creates with his expressionist, energetic narrative language not only stand out among other posters on the street and draw the attention of society, but also succeed in reflecting the atmosphere of the shows.



"BOSNA YAŞIYOR" ("BOSNIA IS ALIVE") POSTER, BÜLENT
ERKMEN, 1994

Source: Bülent Erkmén Archive

A NEW CONCEPT IN GRAPHIC DESIGN: CORPORATE IDENTITY DESIGN

Graphic designers of Turkey are introduced to new concepts such as corporate identity, corporate design, corporate image, corporate literature and visual identity in the early 1980s. These are terms that denote the expression of the structure and characteristics of an institution in visual language. Corporate identity designs are initially commissioned to design companies from abroad since there are no design institutions in Turkey and the graphics departments of advertising agencies do not have the necessary expertise in this field.

In the early 1990s, the company that pioneers the production of corporate identity designs in Turkey is the Eczacıbaşı Group, which has a corporate identity handbook prepared under the direction of Yurdaer Altıntaş. For many years, corporate identity handbooks are treated like holy books in the industry. The visual identity principles of institutions turn into fixed taboos that are closed to interpretation, even a comma of which cannot be touched. Yet, everything in the world is changing fast and identities of institutions and products must be able to keep up with social, economic and technological advancements. As a reaction to the sectarian approach in the field of corporate identity design, Graphic Designers Vocational Organization decides to change its logo every year and implements this decision consecutively for a few years. Today, for instance, we witness the corporate identity and activities of SALT being presented with different typographic approaches based on flexibility without adherence to principles of fixed identity.

A DIFFERENT APPROACH TO POSTMODERNISM IN DESIGN

The Postmodernism movement that sways the whole world in the 1980s also manifests itself in graphic design. Disregarding the “finding solutions to the problem of design on behalf of communication” principle of the Modernism movement preceding it, Postmodernism opens the door for freely filling the design space with visual elements, inclined to almost completely overlook the principles of Modernism in the name of emancipation. The designer to adopt a different approach to this inclination in Turkey has been Bülent Erkmén. Erkmén carries the wealth of the pluralist language postmodernism introduces to design and the freedom of the designer to make his own statement to his productions; but he also espouses the fundamental problematic of Modernism of “finding solutions to the problem of design on behalf of communication” while postmodernism neglects it. Realizing the impasses of Postmodernism, he displays his distinctive stance.

BILLBOARDS REPLACE POSTERS

After the 1980 military coup the walls of the city fall under the jurisdiction of local governments. The most significant indicator of this jurisdiction becomes the billboards. The open air advertisements that are hung on huge boards placed on the streets begin to be rented out by municipalities. Due to this lucrative system, city walls, parks, bus stops, stations, docks begin to be filled with billboards after this date.

1981 THE FIRST GRAPHIC PRODUCTS EXHIBITION IS OPENED

Grafik Ürünler Sergisi (Graphic Products Exhibition) organized by GMK is the most important graphic design exhibition in Turkey. Designers from Turkey, who work domestically or abroad, participate in this exhibition with their print works produced over the past year in these exhibitions that have been organized on an ongoing basis to date. GMK Awards are presented in various fields of graphic design in the exhibition. In addition to Emin Barın Logotype, İhap Hulusi Poster, Şule Sönmez Illustration Commemorative Awards, special prizes in some fields of graphics presented by various institutions are also presented in scope of the exhibition.

1982 BÜLENT ERKMEN DESIGNS THE VISUAL IDENTITY OF CUMHURİYET DAILY

Newspapers begin to employ graphic designers only after the transition to offset technique in the 1980s. Previously design in such publications was done by staff called “page secretary” or “technical secretary” who had not studied graphics. Starting offset printing in 1982, *Cumhuriyet* daily is the first newspaper to hand over the visual identity design of a newspaper to a graphic designer, Bülent Erkmén. Even though some minor changes have been made over time, Erkmén's design retains its core identity for many years, only to be modified more extensively much later.²⁰

1985 FIRST GRAPHIC DESIGN JOURNAL: GRAFİK SANATI (GRAPHIC ART)

Ali Akdamar publishes the first quality, comprehensive graphic design journal on a par with international standards titled *Grafik Sanatı*. The magazine, with its first issue published in January 1985, mostly features original articles and works of Turkish graphic designers, but also presents foreign designers. This periodical, which bears the quality of being a permanent document in terms of graphic design production in Turkey, suspends its publication in 1989 after its 12th issue due to financial and editorial problems. It closes down after it publishes its final issue in 1992.



1987 THE PUBLICATION TITLED YAZILAR (ARTICLES) IS DISSEMINATED TO MEMBERS BY GMK

Edited by Bülent Erkmén and in print for 72 issues between 1987 and 1995, *Grafik Sanatlar Üzerine YAZILAR* (ARTICLES on Graphic Arts) is a publication that features the latest developments in graphic design in Turkey and around the world, discusses productions, and aims to inform designers with mostly translated articles. It has resumed publication in 2014, edited by Osman Tülü.

1989 A NEW VISUAL LANGUAGE THROUGH TRADITIONAL CALLIGRAPHY

The logo of the Turkish and Islamic Arts Museum designed by Bülent Erkmén in 1989 is the first example of the semiotic language he creates drawing from the Kufic script in Turkish calligraphy art. Erkmén has both formed a connection with traditional arts with this approach, and discovered the possibilities of Kufic script in translating concepts to visual language. As an incident of *zeitgeist*, the same year, Mengü Ertel will also use the visual language of Kufic script as a visual communication tool in design in the logo he designs for the Ministry of Culture.

1989 ARREDAMENTO DEKORASYON (ARREDAMENTO DECORATION) MAGAZINE BEGINS TO BE PUBLISHED

The name of the magazine, which is one of the leading design and architecture magazines published since 1989 to date, is later changed to *Arredamento Mimarlık* (*Arredamento Architecture*). All covers of the magazine, which has published 300 consecutive issues to date, have been designed by Bülent Erkmén. In each of these original covers that stand out with their semiotic language, Erkmén carries to the cover the profile or dossier topic of the particular issue. In doing so, he both introduces the subject matter and makes his own statement about the issue. While each of the covers are distinguished in themselves, when put side by side they point at a shared visual language.

1989 A TURKISH DESIGNER AT THE FIRST INTERNATIONAL KIOSK ART BIENNIAL

The only designer invited from Turkey to the First Kiosk Art Biennial organized in Munich with the participation of world famous designers like Günther Wecker, Ivan Chermayeff, Shigeo Fukuda, Alain Le Quarnec and Neville Brody is Bülent Erkmén.

LATE 1980s AGE OF COMPUTERS IN GRAPHIC DESIGN EDUCATION AND CONTEMPORARY APPROACHES

With the changes in the administration of the Department of Graphic Design at Mimar Sinan University at the end of the 1980s, professional designers begin to teach in the department. At Bilkent University in Ankara steps are taken toward contemporary design education. The same period corresponds to the entry of computer technology, which is a new language of expression, to vocational training. New generations realize their work with this new language. Designers who are presently influential in contemporary graphic design like Esen Karol, Yeşim Demir, Mehmet Ali Türkmen, Timuçin Unan, Solaris design group, Ulaş Eryavuz, and Eray Makal are designers who have studied in this period.

1990 THE FIRST CORPORATE IDENTITY IN PUBLIC ADMINISTRATION

The first corporate identity design in the sphere of local administration is commissioned to Sadık Karamustafa by Ankara Metropolitan Municipality. The designer realizes the corporate identity program of the capital through a rendition of the Hittite sun, which is the logo of the municipality, and symbols of the Ankara goat that represent the city. Circling the image with names of the city throughout history, he completes the logo. This project tackled in the framework of city identity is largely reflected in city and municipality services. However, the administration that comes to power in 1994 declares the identity anti-Turkish and anti-Muslim, and embarks on preparing a new identity in a controversial manner.

1990 PRESS AND PUBLISHERS MOVE FROM CAĞALOĞLU TO İKİTELLİ

In 1987, Dinç Bilgin, the owner of *Sabah* daily, buys a lot for the newspaper in İkitelli and launches the construction of the building. The newspaper moves to its new building called Medya Plaza in 1990. The three story glass concrete building resembles a spaceship from an advanced civilization amidst the shantytown houses, makeshift factories, muddy roads, and streams with acid flowing through them. The printing machines on the ground floor of this 20,000 square meter building, where everything from the feeding of the paper to the printing of the newspaper is computerized, have the capacity to print 190,000 newspapers and 60,000 magazines per hour. All pre-print stages are done on the computer. Following *Sabah's* pioneering move in this field, in the early

Uluslararası Grafik Tasarım Seminerleri

Mimar Sinan Uluslararası Bektayazma Fodest

7 Nisan
Pazartesi

10.00-11.00 Prof. Fikret Bayazit-Turkey
11.00-12.00 Saygı R. Kuyumcuoglu-Turkey
12.00-13.00 Michael Meeker-Australia
13.00-14.00 Yusef Karim-Turkey
14.00-15.00 Aydin Koc-Turkey
15.00-16.00 Bektayazma-Turkey
16.00-17.00 David Thompson-Turkey
17.00-18.00 Yusef Karim-Turkey
18.00-19.00 Bektayazma-Turkey
19.00-20.00 Yusef Karim-Turkey
20.00-21.00 Bektayazma-Turkey
21.00-22.00 Yusef Karim-Turkey
22.00-23.00 Bektayazma-Turkey
23.00-24.00 Yusef Karim-Turkey
24.00-25.00 Bektayazma-Turkey
25.00-26.00 Yusef Karim-Turkey
26.00-27.00 Bektayazma-Turkey
27.00-28.00 Yusef Karim-Turkey
28.00-29.00 Bektayazma-Turkey
29.00-30.00 Yusef Karim-Turkey
30.00-31.00 Bektayazma-Turkey
31.00-32.00 Yusef Karim-Turkey
32.00-33.00 Bektayazma-Turkey
33.00-34.00 Yusef Karim-Turkey
34.00-35.00 Bektayazma-Turkey
35.00-36.00 Yusef Karim-Turkey
36.00-37.00 Bektayazma-Turkey
37.00-38.00 Yusef Karim-Turkey
38.00-39.00 Bektayazma-Turkey
39.00-40.00 Yusef Karim-Turkey
40.00-41.00 Bektayazma-Turkey
41.00-42.00 Yusef Karim-Turkey
42.00-43.00 Bektayazma-Turkey
43.00-44.00 Yusef Karim-Turkey
44.00-45.00 Bektayazma-Turkey
45.00-46.00 Yusef Karim-Turkey
46.00-47.00 Bektayazma-Turkey
47.00-48.00 Yusef Karim-Turkey
48.00-49.00 Bektayazma-Turkey
49.00-50.00 Yusef Karim-Turkey
50.00-51.00 Bektayazma-Turkey
51.00-52.00 Yusef Karim-Turkey
52.00-53.00 Bektayazma-Turkey
53.00-54.00 Yusef Karim-Turkey
54.00-55.00 Bektayazma-Turkey
55.00-56.00 Yusef Karim-Turkey
56.00-57.00 Bektayazma-Turkey
57.00-58.00 Yusef Karim-Turkey
58.00-59.00 Bektayazma-Turkey
59.00-60.00 Yusef Karim-Turkey
60.00-61.00 Bektayazma-Turkey
61.00-62.00 Yusef Karim-Turkey
62.00-63.00 Bektayazma-Turkey
63.00-64.00 Yusef Karim-Turkey
64.00-65.00 Bektayazma-Turkey
65.00-66.00 Yusef Karim-Turkey
66.00-67.00 Bektayazma-Turkey
67.00-68.00 Yusef Karim-Turkey
68.00-69.00 Bektayazma-Turkey
69.00-70.00 Yusef Karim-Turkey
70.00-71.00 Bektayazma-Turkey
71.00-72.00 Yusef Karim-Turkey
72.00-73.00 Bektayazma-Turkey
73.00-74.00 Yusef Karim-Turkey
74.00-75.00 Bektayazma-Turkey
75.00-76.00 Yusef Karim-Turkey
76.00-77.00 Bektayazma-Turkey
77.00-78.00 Yusef Karim-Turkey
78.00-79.00 Bektayazma-Turkey
79.00-80.00 Yusef Karim-Turkey
80.00-81.00 Bektayazma-Turkey
81.00-82.00 Yusef Karim-Turkey
82.00-83.00 Bektayazma-Turkey
83.00-84.00 Yusef Karim-Turkey
84.00-85.00 Bektayazma-Turkey
85.00-86.00 Yusef Karim-Turkey
86.00-87.00 Bektayazma-Turkey
87.00-88.00 Yusef Karim-Turkey
88.00-89.00 Bektayazma-Turkey
89.00-90.00 Yusef Karim-Turkey
90.00-91.00 Bektayazma-Turkey
91.00-92.00 Yusef Karim-Turkey
92.00-93.00 Bektayazma-Turkey
93.00-94.00 Yusef Karim-Turkey
94.00-95.00 Bektayazma-Turkey
95.00-96.00 Yusef Karim-Turkey
96.00-97.00 Bektayazma-Turkey
97.00-98.00 Yusef Karim-Turkey
98.00-99.00 Bektayazma-Turkey
99.00-100.00 Yusef Karim-Turkey

8 Nisan
Salı

Marina University

10.00-11.00 Prof. Fikret Bayazit-Turkey
11.00-12.00 Saygı R. Kuyumcuoglu-Turkey
12.00-13.00 Michael Meeker-Australia
13.00-14.00 Yusef Karim-Turkey
14.00-15.00 Aydin Koc-Turkey
15.00-16.00 Bektayazma-Turkey
16.00-17.00 David Thompson-Turkey
17.00-18.00 Yusef Karim-Turkey
18.00-19.00 Bektayazma-Turkey
19.00-20.00 Yusef Karim-Turkey
20.00-21.00 Bektayazma-Turkey
21.00-22.00 Yusef Karim-Turkey
22.00-23.00 Bektayazma-Turkey
23.00-24.00 Yusef Karim-Turkey
24.00-25.00 Bektayazma-Turkey
25.00-26.00 Yusef Karim-Turkey
26.00-27.00 Bektayazma-Turkey
27.00-28.00 Yusef Karim-Turkey
28.00-29.00 Bektayazma-Turkey
29.00-30.00 Yusef Karim-Turkey
30.00-31.00 Bektayazma-Turkey
31.00-32.00 Yusef Karim-Turkey
32.00-33.00 Bektayazma-Turkey
33.00-34.00 Yusef Karim-Turkey
34.00-35.00 Bektayazma-Turkey
35.00-36.00 Yusef Karim-Turkey
36.00-37.00 Bektayazma-Turkey
37.00-38.00 Yusef Karim-Turkey
38.00-39.00 Bektayazma-Turkey
39.00-40.00 Yusef Karim-Turkey
40.00-41.00 Bektayazma-Turkey
41.00-42.00 Yusef Karim-Turkey
42.00-43.00 Bektayazma-Turkey
43.00-44.00 Yusef Karim-Turkey
44.00-45.00 Bektayazma-Turkey
45.00-46.00 Yusef Karim-Turkey
46.00-47.00 Bektayazma-Turkey
47.00-48.00 Yusef Karim-Turkey
48.00-49.00 Bektayazma-Turkey
49.00-50.00 Yusef Karim-Turkey
50.00-51.00 Bektayazma-Turkey
51.00-52.00 Yusef Karim-Turkey
52.00-53.00 Bektayazma-Turkey
53.00-54.00 Yusef Karim-Turkey
54.00-55.00 Bektayazma-Turkey
55.00-56.00 Yusef Karim-Turkey
56.00-57.00 Bektayazma-Turkey
57.00-58.00 Yusef Karim-Turkey
58.00-59.00 Bektayazma-Turkey
59.00-60.00 Yusef Karim-Turkey
60.00-61.00 Bektayazma-Turkey
61.00-62.00 Yusef Karim-Turkey
62.00-63.00 Bektayazma-Turkey
63.00-64.00 Yusef Karim-Turkey
64.00-65.00 Bektayazma-Turkey
65.00-66.00 Yusef Karim-Turkey
66.00-67.00 Bektayazma-Turkey
67.00-68.00 Yusef Karim-Turkey
68.00-69.00 Bektayazma-Turkey
69.00-70.00 Yusef Karim-Turkey
70.00-71.00 Bektayazma-Turkey
71.00-72.00 Yusef Karim-Turkey
72.00-73.00 Bektayazma-Turkey
73.00-74.00 Yusef Karim-Turkey
74.00-75.00 Bektayazma-Turkey
75.00-76.00 Yusef Karim-Turkey
76.00-77.00 Bektayazma-Turkey
77.00-78.00 Yusef Karim-Turkey
78.00-79.00 Bektayazma-Turkey
79.00-80.00 Yusef Karim-Turkey
80.00-81.00 Bektayazma-Turkey
81.00-82.00 Yusef Karim-Turkey
82.00-83.00 Bektayazma-Turkey
83.00-84.00 Yusef Karim-Turkey
84.00-85.00 Bektayazma-Turkey
85.00-86.00 Yusef Karim-Turkey
86.00-87.00 Bektayazma-Turkey
87.00-88.00 Yusef Karim-Turkey
88.00-89.00 Bektayazma-Turkey
89.00-90.00 Yusef Karim-Turkey
90.00-91.00 Bektayazma-Turkey
91.00-92.00 Yusef Karim-Turkey
92.00-93.00 Bektayazma-Turkey
93.00-94.00 Yusef Karim-Turkey
94.00-95.00 Bektayazma-Turkey
95.00-96.00 Yusef Karim-Turkey
96.00-97.00 Bektayazma-Turkey
97.00-98.00 Yusef Karim-Turkey
98.00-99.00 Bektayazma-Turkey
99.00-100.00 Yusef Karim-Turkey

grafist
'97

1990s, *Hürriyet*, *Milliyet* and *Dünya* newspapers also move to their modern buildings in İkitelli respectively. Thus, the large circulation newspapers in Turkey begin to make their typesetting and page layouts on the computer with the editorial system.

1992 “POSTERS FROM TURKEY” EXHIBITION OPENS IN TORONTO

The exhibition organized by Sadık Karamustafa on behalf of GMK titled “Posters from Turkey” opens in Toronto, Canada. This exhibit is the most comprehensive exhibition presenting Turkish design abroad with 79 posters by Yurdaer Altıntaş, Zeynep Karafakioğlu Ardağ, Uğurcan Ataoğlu, Serdar Benli, Savaş Çekiç, Şahin Aymergen, Gülizar Çepoğlu, Joelle Danon, Yeşim Demir, Sertaç Ergin, Bülent Erkmén, Mengü Ertel, Sadık Karamustafa, Mesut Kayalar, Hakkı Mısırlıoğlu, Cemalettin Mutver, Emre Senan, Mahmut Soyer, Haluk Tuncay, Mehmet Ali Türkmen, Leyla Uçansu, and Emrah Yücel. The exhibition is later opened in Duisburg in 1993 and in New York in 1994.

1995 A FIRST IN THE WORLD: THE POSTER EXHIBITION TITLED “YURDAER’S GUESTS”

On a February evening in 1995, designer Yurdaer Altıntaş decides to organize a poster exhibition with an international call on the occasion of his 60th birthday, which is in the April of the same year. Taking care to invite designers from different generations and different styles, he sends individual letters to each and every one. He aims to both have a rehearsal for a more extensive international event with this exhibition, and create an international archive for Mimar Sinan University Department of Graphic Design where he teaches. Almost all designers he invites respond with great enthusiasm, sending posters and letters. Also including those letters from all around the world attesting to the respect designers feel for their profession, Altıntaş creates a most impressionable exhibition organization. The Graphic Design Department of Mimar Sinan owes its rich present day archive to this idea of Yurdaer Altıntaş.

1997 THE FIRST INTERNATIONAL GRAPHIC DESIGN EVENT IN TURKEY: GRAFİST

Upon the approval of its membership to the International Council of Design (ICOGRADA) in 1993, GMK acts as a bridge to build international relations among designers from Turkey and the world. Sadık Karamustafa, who is elected vice-president on the Council in 1995, initiates Grafist: Istanbul Graphic Design Week in 1997 as a pilot project of ICOGRADA's

“regional design projects” program at the Graphic Design Department of Mimar Sinan Fine Arts University. Continuing to date, Grafist is growing each year, creating a space for information exchange, communication, and production where designers from surrounding countries and the world come together with design students.

1997 THE FIRST GRAPHIC DESIGNER FROM TURKEY TO BE ELECTED AS AN AGI MEMBER

Designer Sadık Karamustafa is the first designer from Turkey to be elected as a member to AGI (Alliance Graphique Internationale).

1998 JURY MEMBERSHIP AT THE COMPASSO D'ORO DESIGN AWARD

Sadık Karamustafa serves as a member of the jury at the Compasso d'Oro Design Award organized in Italy, thus becoming the first designer from Turkey to serve on such a committee abroad.

2000 FIRST TURKISH DESIGNER TO WORK IN INTERNATIONAL EDUCATION

Upon studying at the institution formerly called London College of Printing, Gülizar Çepoğlu completes her graduate studies at the same school, which meanwhile assumes its current name, London College of Communication, University of Arts London, and returns to Istanbul in 1983, working as a designer, art director and consultant for major institutions. Recipient of numerous national and international awards, Çepoğlu teaches graphic design and typography at Marmara University in the 1990s. In 2000, she is invited to her alma mater London College of Communication to become a lecturer. Maintaining her post since, Gülizar Çepoğlu is the first designer from Turkey to work in the education sector abroad.

2002-2003 A DESIGNER FROM TURKEY FOR THE FIRST TIME AT DDD (OSAKA) AND GGG (TOKYO) GALLERIES

Works by Sadık Karamustafa are exhibited at the world renowned prominent graphic design galleries DDD (Osaka) and GGG (Tokyo). With these exhibitions, these galleries host a graphic designer from Turkey for the first time.

2009 AGI ORGANIZES ITS FIRST CONGRESS IN TURKEY

The 2009 Congress of AGI (Alliance Graphique Internationale), which is one of the leading graphic design organizations in the world, is held in Turkey.

2010 MUIPBiennial INTERNATIONAL INVITATIONAL POSTER BIENNIAL

Posters focusing on social and cultural issues come to the fore at the International Invitational Poster Biennial organized by Marmara University Faculty of Fine Arts Department of Graphic Design. The biennial provides the opportunity primarily for designers working in the field of poster design, as well as all arts and design students, to view and explore designs produced in different countries around the world.

NOTES

1 Şevket Pamuk, *A Monetary History of the Ottoman Empire* (Cambridge: Cambridge University Press, 2004).

2 Alpay Kabacalı, *Başlangıcından Günümüze Türkiye’de Matbaa Basın ve Yayın* [Printing and Publishing in Turkey from the Past to the Present] (Istanbul: Literatür Yayınları, 2000), 45.

3 Şükran Düzenli and Tamer Kavuran, “Görsel İletişim Aracı Olan Pulun Tarihi Gelişimi ve Grafik Ürün Olarak Önemi” [The Historical Evolution of Stamps as a Visual Communication Tool and Their Significance as a Graphic Product], *C.Ü. Sosyal Bilimler Dergisi* 28, no. 2 (December 2004).

4 Fahriye (Mercangül) Gündoğdu, “Ebuzziya Tevfik’in Türk Basımcılığına Getirdiği Yenilikler” [Innovations Introduced by Ebuzziya Tevfik to Printing in Turkey], *Türk Kütüphaneciliği Dergisi* no. 1(1983). Also see: Alim Gür, *Ebuzziya Tevfik: Hayatı; Dil, Edebiyat, Basın, Yayın ve Matbaacılığa Katkıları* [Ebuzziya Tevfik: His Life and Contributions to Language, Literature, the Press, Publishing and Printing] (Ankara: Ministry of Culture Publications, 1998); Turgut Kut, “Matbaa-i Ebuzziya” [Ebuzziya Printing House] and “Matbaa Hurufatı” [Printing House Typecast] entries in *Türkiye Diyanet Vakfı İslam Ansiklopedisi* [Turkey Diyanet Foundation Encyclopedia of Islam] Vol. 28 (Istanbul: Turkey Diyanet Foundation, 2003).

5 Nedret İşli, “Bab-ı Ali’de Yayınevleri” [Publishing Houses in Bab-ı Ali], 42. *Kütüphane Haftası Etkinlikleri - Osmanlı Bankası Arşiv ve Araştırma Merkezi* [42nd Library Week Events - The Ottoman Bank Archives and Research Centre], 2006, http://www.obarsiv.com/nedret_isli.html.

6 Orhan Koloğlu, *Reklamcılığımızın İlk Yüzyılı 1840-1940* [The First Century of Our Advertising: 1840-1940] (Istanbul: Reklamcılar Derneği, August 1999), 207.

7 Sait Maden, “Grafik Sanatının Dünü, Bugünü” [Past and Present of Graphic Art], in *Cumhuriyet’in Renkleri, Biçimleri* [Colors, Forms of the Republic] (Istanbul: Tarih Vakfı Yayınları, Bilanço’98 Publication Series, 1998).

8 Scholar Ömer Durmaz notes that a copy of the given ad signed İhap Hulusi was published for instance in *Akbaba* dated March 22, 1926. The same ad was published various times in 1926. It seems like İhap Hulusi has mixed up the dates as he was taking notes while making the design. Therefore, it is necessary to specify that 1927 is not the correct date and the work in question dates to 1926 if not earlier.

9 Ömer Durmaz, “1930’ların Grafik Tasarımcısı: Muvaffak İhsan Garan” [The Graphic Designer of the 1930s: Muvaffak İhsan Garan], *manifold*, July 20, 2016, <http://manifold.press/1930-larin-grafik-tasarimcisi-muvaffak-ihsan-garan>.

10 Maden.

11 From the interview Gökhan Akçura conducted with Ergun Baskan on April 9, 2009.

12 Mehmet Asım Us, “Sanayi Mıntıklarında Bir Seyahatin İntibaları” [Impressions of a Journey at the Industrial Zones], *Vakit* daily newspaper, August 20, 1934.

13 *Cumhuriyet* daily newspaper, April 19, 1936.

14 Emin Nedret İşli and Ömer Durmaz, “‘Ben Türkiye’nin İlk Kadın İllüstratörüyüm’” [I was the First Woman Illustrator of Turkey], *SALT Online*, February 2, 2016, <http://blog.saltonline.org/post/138545501329/ben-turkiyenin-ilk-kadin-illustratoruydum>.

15 From the interview Gökhan Akçura conducted with Ergun Baskan on April 9, 2009.

16 Selahattin Özpabıyıklar, ed., *Bir Yazı Sevdalısı: EMİN BARIN* [A Lover of Calligraphy: EMİN BARIN], Exhibition Catalogue (Istanbul: Yapı Kredi Kültür Yayıncılık, February 2002), 16.

17 As cited in Ceyhun Demirtaş, *Babıali’nin Şu Son Kırk Yılı* [These Last Forty Years of Babıali] (Istanbul: Milliyet Yayınları, Teknografik Matbaa, 1984).

18 *Grafik Tasarımcılar Meslek Kuruluşu* [Graphic Designers Vocational Organization], <http://www.gmk.org.tr>.

19 Kabacalı, 251.

20 Sadık Karamustafa, “Türkiye’de Grafik Tasarımın Son Çeyrek Yüzyılı” [The Last Quarter Century of Graphic Design in Turkey] in *Cumhuriyet’in Renkleri, Biçimleri* [Colors, Forms of the Republic].

ADDITIONAL SOURCES

Bir Usta, Bir Dünya: Sait Maden, Tasarımcı, Sanatçı, Şair [A Master, A World: Sait Maden, Designer, Artist, Poet]. Exhibition catalogue. Istanbul: Yapı Kredi Kültür Sanat Yayıncılık, 2009.

Burcu Dünder, Text Scenario and Exhibition/Catalogue coordination, Mine Haydaroglu, ed. *“İnadına Yurdaer” Grafik Tasarımcının tiyatro/sinema afişleri ve resimlemeleri üstünden bir portresi / “Yurdaer, Relentlessly” Portrait of a graphic designer through his theater/ cinema posters and illustrations.* Exhibition catalogue. Istanbul: Yapı Kredi Kültür Sanat Yayıncılık, 2006.

Ceren Erdem, “Grafik Sanatının Renkli Yüzü” [The Colorful Face of Graphic Art]. *AD art+dekor* no: 118 (January 2003), 36-41.

Dilek Bektaş, *Bir Meşk Gibi / Yaşamı ve Yapıtıyla MENGÜ ERTEL* [Like a Zeal / MENGÜ ERTEL with his Life and Work]. Istanbul: Yapı Kredi Kültür Sanat Yayıncılık, March 2011.

Ender Merter, *Müsellesten Üçgene* [From *Müselles* [“Triangle”, Ottoman Turkish] to *Üçgen* [“Triangle”, Turkish]. Istanbul: Tür Tanıtım Reklam Hizmetleri, 1998.

Grafik Sanatı [Graphic Art] no:1-13. Istanbul, 1985-1993.

Mustafa Cezar, *Güzel Sanatlar Eğitiminde 100 Yıl* [A Hundred Years in Fine Arts Education]. Istanbul: Mimar Sinan Üniversitesi Basımevi, March 1983.

Ömer Durmaz, *İstanbul'un 100 Grafik Tasarımcısı ve İllüstratörü* [100 Graphic Designers and Illustrators of Istanbul]. İstanbul'un Yüzleri Serisi-29 [Istanbul's Faces Series-29]. Istanbul: İstanbul Büyükşehir Belediyesi Kültür A.Ş. Yayınları, 2010.

Önder Küçükerman, “Afiş, pano ve sergileriyle bir grafik ustasının 44 yılına toplu bakış: MESUT MANİOĞLU” [44 Years of a Graphics Master with His Posters, Billboards, and Exhibitions: MESUT MANİOĞLU]. *AD art+dekor* no: 40-41 (July-August 1996), 110-120.

BİYOĞRAFİLER

DİLEK BEKTAŞ

Graphic designer and academic Dilek Bektaş graduated from Istanbul State Academy of Fine Arts (now Mimar Sinan Fine Arts University) Graphic Design Department (1976), where she began her academic career. She started “History of Graphic Design” lectures (1990); initiated “The History of Turkish Graphic Design” as a new course for the first time in a university curriculum in Turkey (2003). She also wrote two books, one on the evolution of modern graphic design (1992), and a monographic book on the life and work of Mengü Ertel (2011).

