

Transformation of Exlibris Art from Traditional to Digital

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Summary

The aim of this research is to analyse their transformations. For this purpose, ex-libris studies were investigated and analysed. The research was carried out with descriptive survey model. Ex-libris is mentioned in the process of transformation from traditional to digital. For this reason, sample designs are included. As a result of the research, traditional and digital exlibris designs were analysed. The research will contribute to the literature in terms of the development period of traditional and digital ex-libris in ex-libris art.

Keywords: Ex-libris, Digital Art, Composition, Graphic, Design.

Introduction

Ex-libris works have started to be designed in order to indicate who the books belong to in the old years. They are original small works of art made on the inside of the book cover. Ex-libris reflects the book owner, not the book. Ex-libris, which emerged as a necessity at first, add a sincere atmosphere to the books in terms of aesthetics (Becer, 2008, p. 25).

Ex-libris, whose history goes back many years, also provide information about the cultural characteristics of the time they were designed. In addition to the design, it also serves as an intermediary in reflecting the characteristics of the artist and that period to the present day (Çokokumuş, 2012, pp. 51-62).

The first task of the ex-libris is to depict the owner of the book and at the same time serves as a reminder to return the book to the person who bought it. Another function is that it has become a product of exchange between designers, which has played an important role in the spread and recognition of ex-libris (Honca, 2007, p. 10). These are analyses such as imprint, technique, form, subject, narrative elements, symbolic elements. In order to analyse the ex-libris, it is possible to see the relationship between the basic elements that make up the design such as values, proportion, proportion, colour, line and balance. In this research, the information provided and the works of the artists were analysed through design analysis (Yaban, 2012, p. 28).

The research was created with descriptive analysis model. In the research, books, catalogues, articles and magazines belonging to the art of ex-libris were examined. With the literature review, examples previously made in this field were reached. In design, analyses were made by considering the design elements. The works to be used in the findings section were taken from the catalogue of the 5th International Ex-libris Competition Istanbul-2022.

CONCEPTUAL FRAMEWORK

Ex-libris Design

Ex-libris are designed upon the requests of individuals and institutions in the current period by carrying their characteristics. It was seen that all the possibilities of the art of painting were utilised in the design process. Ex-libris is a graphic design product besides these features. While ex-libris are designed, they also carry future concerns. Another problem of ex-libris is that the name of the designer is added to the design. If the font



Görsel 1: 1450 yıllarında Hanns Igeler için yapılan ekslibris. (190 x 140 mm)

size and character used are not correct, it will affect the design negatively (Sağlamtimur, 2010, p. 225).

Designers make ex-libris as a gift or on behalf of someone else. In this case, drafts will be created by getting detailed information. The favourite draft is reproduced with the same technique. The name and signature of the designer, the code of the design and the number of times it has been reproduced are also added to the reproduced designs. Adding the information on how many times the print exlibris has been reproduced will make the design valuable (Okur, 1998, p. 40).

Development Process of Ex-libris Art in Europe and Turkey

One of the first ex-libris is the ex-libris made in 1450 for the German priest Johannes Knabensberg, known by the nickname 'Igeler' / hedgehog (German hedgehog) (Image 1). With the invention of the printing press, books began to be printed. This development also made a significant contribution to ex-libris works. People started to have their books drawn with figures telling that they belonged to them. The aim is to ensure that the books are not lost and brought back. It is possible to say that the emergence of ex-libris works started with this development (Kaynar, 2006, p. 7).

Turkey recognised ex-libris either through people going abroad or through books bought from the West. Books with ex-libris, which are widely used in European countries, came to our country through second-hand sales, and when the book owners died, their relatives donated these books to libraries or sold them to booksellers (Pektaş, 2017, p. 29).

It can be said that the first people who had ex-libris made in Turkey were the foreign book lovers of that period. It can be seen from the inside covers of the books donated to the libraries of these schools that foreign teachers working in schools had ex-libris made on their books. From the 1920s onwards, ex-libris were made on the yearbooks of Robert College students, including spaces where the owner of the yearbook could write his/her own name. During the Ottoman period, seals were also used as signs of ownership (Pektaş, 2017, p. 31) (Figure 1).

Why Digital Ex-libris?

When we look at the history of the first ex-libris works, it was seen that the works were made with wood printing. Looking at that period, it was seen that not only ex-libris but also books were made with wood printing. As in every subject, the development of technology has also affected the



Görsel 2: Mühürlü bir kitap



Görsel 3: Veselin Damyanov-Ves,
(Bulgaristan), ~1977 MT, 130x120 mm, 2022

printing arts. In this case, new methods have been obtained in printing. It contributed to the reproduction of ex-libris in computer environment. The works that were previously made one by one by hand allowed more and easier production of works with this technique. Today, every design to be reproduced by printing benefits from the field of graphic design. In the field of ex-libris, graphic design has started to be used not only for reproduction but also in the field of design, which has contributed to the proliferation of digital ex-libris and the development process of ex-libris art (Tanyeli, 1999, p. 26).

Computers also support the art of digital ex-libris. Nowadays, instead of pens, brushes and moulds, mouse, tablet pen and computer can be used; digital processes can be applied on hand drafts and photographs and changes, reduction, enlargement, additions and subtractions can be made. This process varies depending on the designer's experience; each designer develops his/her own style in line with his/her creativity. Designers can also use their own manual drawings and handwritings in their designs. The important thing is to create a good composition. In ex-libris, which is a new field of creation for artists and designers, it is the responsibility of those who devote themselves to this work to comprehend, use and develop digital transformation correctly (Pektaş, hasippektas.com, 2019).

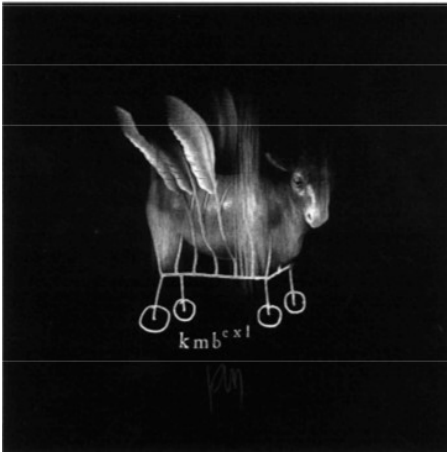
Findings

Design principles are the elements used to create a design. Design elements include most of a design or a picture. In this research, the works will be evaluated in terms of shape, colour, value, texture and design principles. The works to be used in this section of the research are taken from the catalogue of the 5th International Ex-libris Competition Istanbul-2022. This catalogue was prepared for the 5th International Ex-libris Competition-Istanbul 2022 Exhibition organised by Istinye University, Selçuk Ecza Deposu and Istanbul Ex-libris Association. 452 artists from 36 countries participated in the competition with 1179 works.

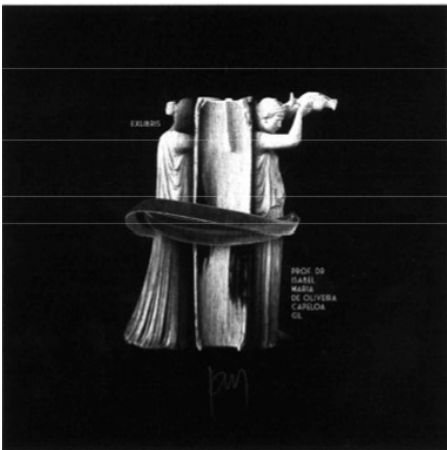
Veselin Damyanov-Ves: The composition is in a square form, from this we can say the following about the formal structure of the composition (Image 3):- The visual elements are aligned horizontally and aligned, making it easier to grasp the relationship between these elements. It is seen that the visual elements are distributed in equal intervals by considering the vertical or horizontal axes. It evokes a sense of equality and balance in the viewer. Black colour is dominant on the surface of the composition. There are eyes and human silhouette. Ex-libris typography is used in harmony with the visual. It is an open design.



Görsel 4: Veselin Damyanov-Ves,
(Bulgaristan), ~1977 MT, 90x75 mm, 2020



Görsel 5: Krzysztof Marek Bak, (Polonya),
~1977 CGD, 127x127 mm, 2022



Görsel 6: Krzysztof Marek Bak, (Polonya),
~1977 CGD, 129x129 mm, 2022



Görsel 7: Krzysztof Marek Bak, (Polonya),
~1977 CGD, 127x127 mm, 2022

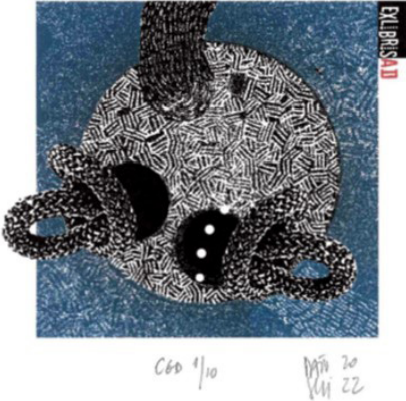
Veselin Damyanov-Ves: The composition is in a square form, based on this, the following can be said about the formal structure in the composition (Figure 4); - When the visual elements are horizontal and aligned, it is easier to grasp the relationship between these elements. It is seen that the visual elements are distributed at equal intervals, taking into account the vertical or horizontal axes. It evokes a sense of equality and balance in the viewer. Black and brown colours dominate the surface of the composition. Visual elements resembling a person falling from a height and falling apart are included. Above, a visual resembling a lamp is used. It is an open design.

Krzysztof Marek Bak: The composition has a square form, from this we can say the following about the formal structure of the composition (Figure 5); - The visual elements are aligned horizontally and horizontally, making it easier to grasp the relationship between these elements. It is seen that the visual elements are distributed in equal intervals by considering the vertical or horizontal axes. It evokes a sense of equality and balance in the viewer. Black colour is dominant on the surface of the composition. An image of a winged horse is used in white.

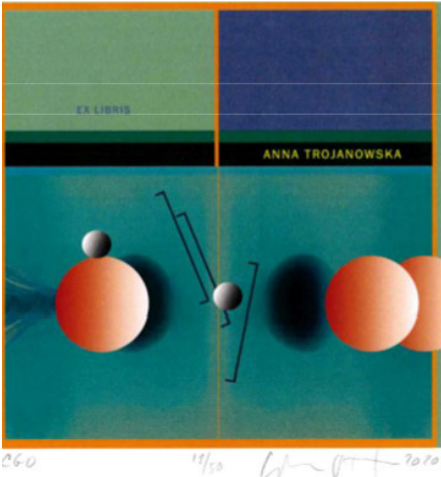
Krzysztof Marek Bak: The composition has a square form, from this we can say the following about the formal structure of the composition (Image 6); - The visual elements are aligned horizontally and aligned, making it easier to grasp the relationship between these elements. It is seen that the visual elements are distributed at equal intervals, taking into account the vertical or horizontal axes. It evokes a sense of equality and balance in the viewer. Black colour dominates the surface of the composition. People carrying objects with their hands in the air are used in white. The typography is in harmony with the design.

Krzysztof Marek Bak: The composition has a square form, from this we can say the following about the formal structure of the composition (Figure 7); - The visual elements are aligned horizontally and horizontally, making it easier to grasp the relationship between these elements. It is seen that the visual elements are distributed at equal intervals, taking into account the vertical or horizontal axes. It evokes a sense of equality and balance in the viewer. Black colour is dominant on the surface of the composition. It is a closed design. There are portraits with faces spaced apart. Two hands pointing to the portraits are at diagonal corners in the design. Typography is also used in the design in harmony with the visuals.

Danski Mariusz: The composition is in a square form, based on this we can say the following about the formal structure in the composition (Image



Görsel 8: Danski Mariusz, (Polonya), ~1973
CGD, 87x77 mm, 2022



Görsel 9: Ovidiu Petca, (Romanya), ~1958
CGD, 120x120 mm, 2020



Görsel 10: Nida Nur Alamaz, (Türkiye), ~2003
CGD, 80x120 mm, 2022

8); When the visual elements are horizontal and aligned, it is easier to grasp the relationship between these elements. It is seen that the visual elements are distributed at equal intervals, taking into account the vertical or horizontal axes. It evokes a sense of equality and balance in the viewer. Blue and black colours dominate the surface of the composition. There is a round abstract visual work with white colour.

Ovidiu Petca: The composition is in a square form, from this we can say the following about the formal structure in the composition (Image 9); When the visual elements are horizontal and aligned, it is easier to grasp the relationship between these elements. It is seen that the visual elements are distributed at equal intervals, taking into account the vertical or horizontal axes. It evokes a sense of equality and balance in the viewer. Green and blue colours dominate the surface of the composition. Rounds have created an abstract work. Typography is used in the design. It is a closed design.

Nida Nur Alamaz: The composition is in a horizontal form, based on this, we can say the following about the formal structure in the composition (Image 10); When the visual elements are aligned horizontally, it is easier to grasp the relationship between these elements. It is seen that the visual elements are distributed at equal intervals, taking into account the vertical or horizontal axes. It evokes a sense of equality and balance in the viewer. The composition is composed of photographs. It is an open design.

Conclusion

Ex-libris art, which contributes to interpersonal and even intercultural communication, is a work of art in terms of aesthetic values and exhibitability. With the invention of the printing machine, graphic design features have also emerged. When the product and message content is added to these features, it continues to develop in the field of graphic design and carries the communication feature. Recently, as it is understood from the exhibitions and competitions related to the art of ex-libris, it has been revealed that it also has more artistic features.

Ex-libris carries the characteristics of the place and time it was made. In the world where science and technology are rapidly realised, all these developments have also affected the studies in the field of art. Ex-libris art has also changed in the field of design and application from this change of art fields.

Digital designs have started to be designed with various applications.

The meeting of technology with art has brought the advantages of easier application and less error in the art of exlibris. When we consider the time factor in the world, time is an important concept for us. Together with technology, these applications will also save us time.

Technology-based applications are used quite frequently today. In an area where technology and art interact so much, it is even more possible to produce works similar to reality. If the system is planned in accordance with its purpose and created with appropriate techniques and adequate equipment, access to art in virtual environments will be easier and more users will be able to access. The majority of the participants in the competitions have now started to consist of digital exlibris. These works are accepted in competitions.

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