

# The Use of Tulle, Feather and Leaf Tissues in Turkish Engraving and Ex-libris Art

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## Abstract

In this study, the use of tulle, feather and leaf tissues in Turkish engraving and Ex-libris arts, it was aimed to contribute to the painting by embroidering the tulle, feather and leaf materials into the matrix or to integrate it into the matrix in order to support the work of engraving and Ex-libris. It is aimed to see the equivalents of these practices in Turkish engraving and Ex-libris arts.

In this study, especially in engraving and Ex-libris art used in support of the expression of the artist and known as ready-made tissue tulle, feather and leaf tissues are added to the work in the process of the formation process and the final work will be evaluated based on the effect of the visual images of the work on the image. In this context, engraving and Ex-libris samples of Turkish artists Güler Akalan, Fatma Lale Çetin, Sema Boyancı, Gülbin Koçak and Hava Küçüköner will be examined in terms of material plastic and painting image.

**Key Words:** Tulle, Feather, Leaf, Engraving, Ex-libris, Tissue.

## 1. Tissue

### 1.1. What is Tissue?

Tissue is a structure which is produced by organic and inorganic organisms in nature and which turns into a textural appearance by sequencing similar images or sequencing of similar images within each other, which also helps their identification and protection like shell. "Everything that exists on the Earth's surface is covered by a kind of texture. (Gökaydın, 1990, p. 25). Each tissue has its own order, system and knitting form. Repetitive form occurs in a system within the textural structure and this form differs from the others. (Ç "In other words, superficial effects that express the functional properties of the internal structures of all objects in nature are called 'tissue'. Some of these can also be used by artists when they are workable. The feathers of poultry and some of the leaves in nature are used especially in the art of engraving and Ex-libris. Orsa If there is a pattern based on repetitions on a surface, there may be a texture there. Bec (Becer, 1997, p.)1.2.

### 1.2. Tissue Types:

#### a) Natural Tissue:

It is called tissue that is spontaneous in nature and has a certain texture. Superficial textures, deep-track textures, fine textures, coarse textures, hard tissue types can be found in the skin and aquatic animals living in the skin, feathers of flying birds in the air, tree bark, leaves of trees and plants, etc. can be counted.

#### b) Artificial Texture:

Tissues that are created by living organisms by bringing together different materials for a purpose are called artificial tissues. Of course, the most effective of these creatures is human. The visuals that have the appearance of texture with the human hand and attain a visual form according to a certain order are called artistic texture. This type of tissue is not found in nature. Produced by human. So it is artificial so artificial.

Artificial textures consist of combining the threads in an order, shaping the rubber and plastic material in an order, and shaping the materials such as glass, metal, stone, marble. Fabric or tulle texture by processing the ropes, car tire texture, etc. by processing the tire is formed.

## 2. Transferring Tulle, Feather and Leaf Tissues to Engraving and Ex-Libris Patterns:

The artists, who knew how to make use of a large number of different objects

while creating their works, also knew how to make use of the natural tissues found in nature and the artificial tissues formed by human beings. Just like a painter who transforms a tree into an artwork with a little intervention in a spontaneous shape and uses the visual effect of the veins on it as a visual expression of its internality.

For the artist, sometimes the texture of the object becomes part of his work. Sometimes it becomes the artist's main means of expression. "Texture can be a form of expression in our art. Texture is a very important visual presentation technique in plastic arts. Ç (Çellek, 2003, p.1)

There are many textures used in art, of course. In this study, as we mentioned above, we will focus on the tissues used in the art of engraving and Ex-libris. In engraving and Ex-libris studies, tissue may be a part of the study or sometimes it may cover the whole work. "In addition, various materials can be used in direct printing to obtain various textures, surfaces and shapes. Öz (Özsezgin, Aslier, 1989, p.140.) At this stage, two tissue transfer methods should be mentioned. One of them is to configure the tissue directly to the mold and the other is to integrate the tissue into the mold during the printing step.

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### **2.1. Method of Structuring Tissue Directly to Mold:**

Artificial or artificial tissues are provided and brought to the workshop environment. Which ones will be used is determined by the artist. "Mold is coated with varnish. The mold is placed on the press. Before the varnish on the mold is completely dried, the tissue materials are placed in the desired shapes and then covered with a material that does not distribute the paint like thick acetate and transferred by pressing. Afterwards, in the molds which are thrown into the acid cuvette, the trace of the tissue is precipitated by means of acid and it is well structured into the mold. Then the mold is cleaned, the paint is given, after the paint is cleaned, the paper is put on the press and the textured image is transferred to the paper. "By applying soft lacquer on metal plaque and printing with various materials on this lacquer, desired tissue traces can be obtained. (Özsezgin, Aslier, 1989, p. 146)

Fabric and tulle textures are generally used in this method. Because these textures can be traced exactly to the mold thanks to the gaps between the fibers as a knitting system. Images 1, 2, 3, 4 and 5 are examples of engravings and Ex-libris obtained by transferring fabric and tulle tissue.

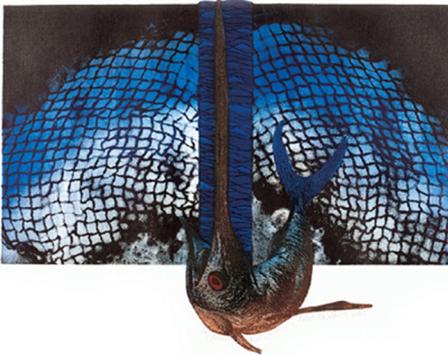
### **2.2. Method of Integrating Tissue into Mold during Printing:**

As in the previous tissue transfer method, the textures to be used by the artist are provided and brought to the area to be studied. The paper is then placed in the water bath for printing and the engraving or Ex-libris mold, which was previously configured for painting, is fed to the surface to be printed and the surface is cleaned and made ready for printing. “The mold is placed on the press. One or more of the tissue materials desired is either painted with roller or left to the desired parts on the mold without painting. The paper is covered on the mold and passed through the press. The paper is separated from the mold and tissue materials. Tissues on paper are produced. (Küçüköner, 2012, p.105)

Fabric, tulle, feathers or leaves can be used in the tissues formed by this method. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 and 11 are examples of engraving and Ex-libris obtained by transferring fabric, tulle, feather and leaf tissue. With this transfer method, the texture integrated into the picture at the time of printing will be difficult to hold the same place when it is desired to make a second time, the artist can take the precaution in this regard and obtain the prints again.

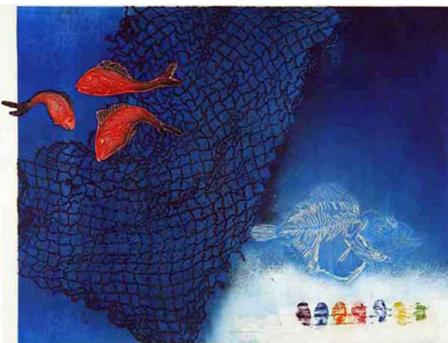
### 3. Examples And Excludes Using Tulle, Feather and Leaf Tissues:

#### 3.1. Engraving and Ex-libris Samples Using Tulle:



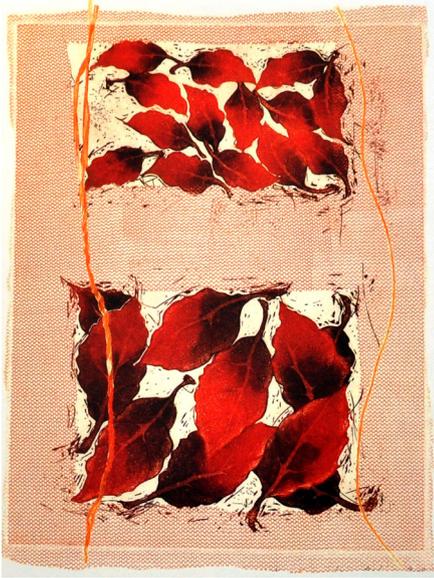
**Görsel 1:** Güler Akalan, “Sword Wound”, 2003,  
Engraving, 54 x 67 cm.

Image 1 shows an engraving of Güler Akalan. The tulle fabric texture seen on the engraving was included in the picture by the method of directly structuring the tissue mentioned above. In this study, Güler Akalan used tissue material in a very wide area. The texture seen in the picture is no longer just a part of it, it has become the main image of the painting. The curved structure of the tissue is meaningfully and formally related to the fish figure in the middle of the picture. It is located around the fish in form and represents the networks used to catch the fish in meaning.



**Image 2:** Güler Akalan, “Destruction”,  
Engraving, 51 x 66 cm.

Image 2 shows another engraving of Güler Akalan. The same tulle texture covers a large area. Like other engravings, this tissue was included in the picture by the method of structuring the tissue directly into the mold. In this picture, the tissue and the fish are directly in a formal and mana relationship. The three red fish on the upper left have become the closest element in the space thanks to the blue tulle texture behind them. The blue space behind the tissue shows the inside of the sea and the white fish skeleton is located in this blue area. Thus, the picture consists of front, middle and background. In terms of meaning, the destruction of living things in the seas is the subject.



**Image 3:** Fatma Lale Çetin, Always in Gardens, Tissue and Aquatinta, 32.5x25 cm



**Image 4:** Detail of Image



**Image 5:** Hava Küçüköner, Ex-libris Rauf Denктаş II, 2011, Tulle, leaf tissue and acid carving, 12x14 cm.

Image 3 shows an engraving by artist Fatma Lale Çetin. The tulle texture covers the entire surface of the engraving. The artist removed the tulle from being a tool and made it the painting itself. It also produced a good example of how to process tissue in engraving by making contact with the leaves in the middle. The gauze tissue in this study was transferred to the mold by the integrated method.

In Image 4, the tulle texture is shown as the detail of the 3rd visual. When we look closely, the mesh structure of the tulle is perceived. However, when looking at the picture, the mesh structure of the tulle is not in the foreground. The middle tone that the tulle adds to the painting is in the foreground. The braided red lines of the tulle and the white space between them are perceived as intermediate tones in the mind of the viewer. The artist thus creates the intermediate tone in the mind of the audience by making use of the structure of the tulle instead of blending the red and white palette into a mid tone.

In Image 5, an Ex-libris study made by Hava Küçüköner on behalf of Rauf Denктаş is seen. In this Ex-libris work, two different tissues and two types of transfer methods have been used. The first tissue was directly formed into the mold. Leaves and tulle were used in this configuration. The artist took the traces of the leaves and tulle materials placed on the varnished mold by pressing the mold, and then held the mold in acid cuvette for a certain period of time to allow the lines to collapse and the texture of the texture to be molded.

When the dye is applied to the mold and the printing stage is reached, the method of integrating the tissue into the mold is utilized in the second transfer method, the printing stage. Before the mold passed through the press, red paint was applied to the tulle material prepared by the artist with a roller and the tulle was placed on the mold. As it passes through the press, the texture of this red tulle is directly transferred to the printing paper.

### 3.2. Engraving and Ex-libris Samples with Feather:

Image 6 shows a colorful Ex-libris work by Hava Küçüköner on behalf of Craig Jonas. The two visuals that we take as an example in this regard are selected from Hava Küçüköner's works, which often use feathers in engraving and Ex-libris paintings.

In this Ex-libris, the artist first designed the mold and then molded it with acid carving method. After removing the red paint on the surface and removing the red paint on the surface, the surface was given a blue color



**Image 6:** Hava Küçüköner, Ex Libris Craig Jonas, 2010, Acid carving and feather, 12x12 cm.



**Image 7:** Hava Küçüköner, Ex Libris Hasip Pektas”, 2006, Leaves, feathers and acid carving, 10x12 cm.

with the help of a roller. After the mold was placed on the press table, a feather selected by the artist was placed on the mold in accordance with the picture and paper was placed on it. In the printing stage, the mold was extruded using the method of integrating the tissue into the mold. The blue and red areas of the mold were transferred to the paper, but where the feather was, the paint remained behind and the texture of the feather was structured on paper without color. In addition, thanks to the pressure in the press, the blue paint on the surface was associated with the blue color in some areas of the mold and intermediate color tones were formed.

Image 7 shows a colorful Ex-libris study by Hava Küçüköner on behalf of Hasip Pektas. The rope, leaf and feather tissues in this Ex-libris were transferred to the mold using the direct structuring of the tissue. The feather tissue used in the illustration is preformed in the mold and not diagonally in the composition as in the previous image. This feather tissue area extending from the lower left corner to the upper right corner is formally related to the other tissues at the top and bottom. The Ex-libris inscription, which is put on the main mold in the upper left corner and the leaf structured in the upper left, forms a second diagonal both in warm colors and because they are close to two opposite corners.

### 3.3. Engraving and Ex-libris Samples Using Leaf:

Image 8 shows the engraving of artist Sema Boyancı. In the engraving, 62 sheets of tissue placed as if flowing from top to bottom are remarkable. The artist pre-prepared the leaves he found in nature by using the method of structuring the tissue directly into the mold. Leaves lined up next to each



**Image 8:** Sema Boyancı, “September 08 1996, 1996, Acid Carving, 125 x 93 cm.



**Image 9:** Detail of Image



**Image 10:** Gülbin Koçak, "Ex Libris Nazım Hikmet", 2002, Engraving.

other after the textures passed to the zinc mold and acidified and formed in the mold, then cut by the artist and separated from the mold. On the other hand, while the master mold was ready for printing, the artist painted and cleaned the leaf textured zinc plates that he had previously cut one by one and then placed them on and around the main mold according to his composition. After passing through the press, the colors of the main mold and the colors of the sixty-two leaf molds were transferred to a paper, thus completing the study.

The artist used the method of structuring the tissue directly into the mold, as described in the first paragraph. It has also used the method of integrating the tissue into the mold during the printing step by placing each zinc plate in the main mold during printing.

In Image 10, an Ex-libris study to Nazım Hikmet is performed by Gülbin Koçak. The artist transferred tissue traces of leaves with natural texture to a pattern by using the method of structuring the tissue directly to the mold. When the tissue of the leaves is made to the mold by this method, especially the fibers are thicker, it has more contact with zinc and the acid is carved more clearly.

Due to the acidification of the mold, which is called deep carving, the area around the leaves has fallen down well in the acid since it has been kept in acid for a long time and a height difference has been created between the leaves and this area. At the stage where the paint was applied to the mold and the excess paint was cleaned, the paints held on the high side edges between the two surfaces surrounded the leaves as a contour line when printing. The leaf was not part of this picture, but the picture itself.

Image 11 shows another colorful Ex-libris work by Hava Küçüköner in the name of Rauf Denktaş. Two tissue transfer methods were also used in the Ex-libris where leaf and tulle tissues were used.



**Image 11:** Hava Küçüköner, "Ex-libris Rauf Denktaş I 2011, Leaf, tulle and acid carving, 15x12 cm.

Tissues, most of which were seen in the main body in the form of a circle, were transferred onto the mold by direct structuring method. The acid was kept waiting for a certain time and different tones were formed and made ready for printing by the artist. During the printing process, blue color paint was given to the circle mold, the excess was cleaned and placed on the press table and the process to be made by the other transfer was started. The artist added the leaf tissue to the Ex-libris work in the printing stage by using the method of integrating the tissue into the mold during the printing stage. The pre-dried and prepared leaf was put red on the roller and the circle was placed on the mold during the printing step. As the leaf was on

the main mold, it gave the paper its red color. The back of the blue paint left the color behind the leaf. Due to the artist's attention, the leaf can be used more than once to reproduce the same Ex-libris.

The leaf texture in the image is used as the focal point of the image. Its large and red color leads the viewer to look at the leaf, and the leaf becomes the main element of the picture. Similar textured areas in the back mold, in light tones, support the leaf form and connect it to the picture.

#### **4. Conclusion:**

In this study, "The Use of Tulle, Feather and Leaf Tissues in Turkish Engraving and Ex-libris Art" was discussed. Tissue types are mentioned and sample visuals of Turkish modern engraving and Ex-libris art are given. With these sample visuals, the relationship between engraving and Ex-libris arts and tissue is tried to be shown.

With this study, it has been tried to prove that Turkish engraving and Ex-libris artists have discovered new techniques, pioneered modern engraving art and can use the tissue material used for different purposes in the artistic field.

In addition to traditional methods, the use of new and ready-made objects together or separately in engraving and Ex-libris art is a modern and contemporary behavior. The natural and artificial textures that we accept as ready-made objects are art materials that contribute to the aesthetics of engraving and Ex-libris art as well as other branches of art.

In the future, artists who make engraving and Ex-libris will add more of this and similar textures to their works. Even further, new and modern materials will continue to participate.

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