

The Use of Wood Printing (X1) and Linoleum Printing (X3) from Progressive Color Relief Printing Techniques in Turkish Ex-Libris Art.

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Abstract

With the invention of the printing press in the 15th century, the reproduction of text-based books also increased. The work of illustrating the books began to accelerate accordingly. In order to reach this speed, painters made their designs on flat surfaced woods and created images with carving tools, and produced many prints from the same image with the molds obtained. On the one hand, while the pictures in the books were reproduced by the painters, on the other hand, ex-libris pictures showing the ownership of these books started to be made. Ex-libris making, which is used as a property indicator in private collections and libraries, has become an important branch of art over time and has been used in areas such as gift giving, exhibitions and competitions. It has also created an international and intercultural connection with activities such as ex-libris competitions, biennials, galleries, exhibitions, museums, which have increased in the last half century.

Along with the art of engraving, there have been technical developments in the art of ex-libris. Especially in the 20th century, with the use of soft and easily carved materials such as linoleum, multi-colored ex-libris paintings began to be produced. The progressive color high printing technique, which is performed on wood or linoleum material in the form of the lightest tone of the first layer, the middle tone of the second layer and the darker tones of the last layer, has attracted a great deal of attention in the country as well as abroad. Turkish artists produced many colored ex-libris with wood and linoleum materials, received awards in international competitions with these works, entered museums and private collections, and became popular in the field of books as well as in the art community.

In this study, there are examples of the works of Turkish artists who made ex-libris using the Wood Printing (X1) and Linoleum Printing (X3) techniques, which are progressive color high printing techniques. These artists were determined as Hasip Pektaş, Reyhan Elbirliler, Nilgün (İleri) Köseoğlu, Ali Doğan, Melihat Tüzün, Tezcan Bahar and Mehmet Susuz. One of the artists' works will be given visually and evaluated pictorially and technically. It is expected that this article will contribute to the field of ex-libris made with the progressive color high printing technique in Turkish Ex-libris art.

Keywords: Ex-libris, Progressive Color Relief Printing, X1, X3, Engraving, Print Painting

1. About Ex-libris and the Historical Process of High Pressure.

“Ex-libris are small-sized original works on which their names and pictures on various subjects are pasted by book lovers on the inside cover of their books. It is the business card or deed of the book. It introduces the owner of the book, glorifies him and warns the borrower to return the book” (Pektaş, 2017, p. 11). As a word, it means “from the library of ...” or “the library of belongs” (Pektaş, 2017, p.11).

In ancient times, images and writings were printed on relief clay, carved wooden materials and soft mud. These relief materials, which date back to Egypt, Assyria, Sumer, Babylon and China, are considered as the first ex-libris, as they constitute a property mark according to their period. However, the first ex-libris made as an artistic image on the inner cover of the books were found in Europe in the 15th century AD. “The printing house reproduction system invented by Gutenberg accelerated the printing of books especially in Germany and increased the number of them. With the increase in books, the art of ex-libris has started to develop as a property title” (Küçüköner, 2021, 222).

German artist Albert Dürer was the most well-known woodcarving engraver of the period. Dürer has made hundreds of wood carving paintings that are both suitable for the subjects in the books and can be considered original. In addition to these, it can be said that the artist, who also made ex-libris, was the first artist to paint ex-libris with Relief printing technique. “It is known that Albrecht Dürer (1471-1528) made a twenty-one page ex-libris for the famous statesman and scientist of the time Willibald Pirckheimer (Image 1) and Hektor Pömer until 1525” (Pektaş, 2017, 16).



Image 1: Albrecht Dürer, “Exlibris for Willibald Pirckheimer”, 1502, Wood Engraving, 14.9x11.9 cm.

During the Dürer period and the following period, wood-printed ex-libris production increased with the support of book owners. In addition to wood engraving, copper engraving and acid engravings also increased over time. Carving and identification, which is prominent in weapons, armor and military fields, also showed themselves in the art of ex-libris, and ex-libris in the form of coat of arms became quite common.

“Exlibris, from its emergence to the first half of the XVII century, contained more emblems. From the Middle Ages, weapons, armor and shields had distinctive markings that allowed the cavalry in which it was hidden to be recognized even from afar. These weapons and materials were accepted among the cultured people of the library as a sign of ownership or a pennant that more quickly introduced the owner of the book. There was no need for an inscription to indicate the person’s name. This could be

attributed to the reason for the preference for rigging-themed exlibris at that time” (Pektaş, 2017, p.17,18).

In the 17th century, baroque style and decoration came to the fore in the art of ex-libris, religious and erotic ex-libris were made, and architectural and angel figure decorations took place. In the 18th century, nature landscapes and fantastic subjects, and subjects related to the interior, which is one of the library views, started to be included, and at the end of the century, it was used more in libraries. The development of private libraries in the 19th century and the increase in book printing with technology increased the demand for ex-libris in books, and sometimes simple and fast-reaching designs were used. At the end of this century, ex-libris collection started, especially in Germany.

“Ex-libris, which is no longer spread only with the idea of sticking it on books, but also started to be used as objects of accumulation and exchange, has become independent as an original graphic work, rather than a book-specific sign. Theoretical research on this subject began, books and magazines were published, and associations where collectors gathered were established.” (Pektaş, 2017,19)

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At the beginning of the 20th century, ex-libris associations started to increase, different styles were sought in the art of ex-libris together with the Modern Art movements, and famous artists of the period started to work on ex-libris.

Ex-libris congresses started in the 1950s and competitions started towards the end of the century. In the first quarter of the 21st century, the art of ex-libris has begun to spread all over the world and attract the attention of artists and people of all ages, with factors such as international competitions and exhibitions of these competitions, collection exhibitions, work exchanges, private and institutional demands, and developing printing techniques.



Image 2: Edvard Munch, “Two Women”, 1896, Woodcut, 46.5 x 37.5 cm

At the beginning of the 20th century, as a result of the search for a new style by artists and thinkers returning to Renaissance Germany within the modern art process in Germany, the tendency for Dürer’s woodcuts increased. However, with the use of new carving tools instead of the burine tool as in the past, and the use of veined and hard wood molds instead of sensitive wood molds such as boxwood, harder, more rough and quickly finalized lines began to form on the wood instead of extremely detailed lines. In accordance with the artistic thought of the period, this action was called expressionism. Norwegian artist Edvard Munch (1863 - 1944)

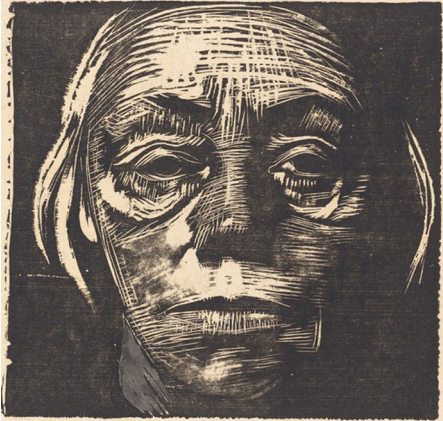


Image 3: Kathe Kollwitz, "Self-Portrait", 1923, Woodcut, 15x15.6 cm.

produced works that stood out in expressive expression, among which he also made wood carvings (Image 2).

German artist Kathe Kollwitz (1867-1945) had a much more expressive style in carving on wooden surfaces, giving importance to expression rather than detail in her works. She used the carving tool not according to the details, but according to the direction of the form, and made portraits that are separated from the black by the shape of the carving lines (Image 3).

With the expressionist artists reinventing the wood surface as a powerful means of expression, the interest in the Relief printing technique has increased among the artists. With the introduction of softer materials such as linoleum, which were discovered in the middle of the century, the result was easier in Relief print engraving. In addition, the production of images for expression has increased. In addition, the gradual color Relief printing technique has also been used.

Famous Spanish artist Pablo Picasso (1881-1973) came to the fore with his interdisciplinary artist identity, he used Relief printing technique as well as art forms such as canvas painting, sculpture and ceramics. In his gradual colored linoleum printing works, Picasso first gave the first color paint to a flat-surfaced mold and printed it on the papers, then carved the light colored parts printed on the linoleum mold and gave the next color to the surface and printed on the same papers. He was able to print four different colors in four stages from a linoleum (Image 4). Picasso realized that instead of making a separate mold for each color in the linoleum prints he was going to make, he could place different colors on a mold by stepping (reduction).

"When Picasso returned to linocut printing a few years later, he had found an extraordinary solution to this technical problem: instead of using individual blocks for each color, he had printed the entire painting from a single plate, using the so-called 'subtraction' (stage) method. The linoleum mold was first printed in the lightest color, then engraved a little further for the next color. Colors from light to dark, respectively, were printed in this way. Thus, while the printing job became easier, it also required a tremendous imagination to predict the outcome after each stage. This was exactly the kind of artistic experiment Picasso enjoyed." (Virtual 1)



Image 4: Pablo Picasso, "Still Life with Glass Under a Lamp", 1962, Colored Linoleum Print, 53x62 cm.

Picasso had a great contribution in the art of color Relief printing, as in many other fields. The art of gradual color Relief printing, which spread in a short time, also found a place in the art of ex-libris. Engravings and ex-libris made with progressive color Relief printing technique can attract a lot of

attention compared to other printing types, thanks to the textural pleasure and color richness created by the overlapping of colors, as well as the relationship between the color below and the color above. These kinds of paintings, which have an important place in world art today, are an original means of expression for the artist. At the same time, it is an important technique in terms of learning the correct use of color tones from light to dark in places where art education is given, and the application of the relationship between light-toned wide stained color areas and dark-toned narrow and linear color areas. When the Progressive and Color Relief Printing Technique started to be made by Picasso, it also attracted the attention of artists who made ex-libris and started to be used.

2. Gradual and Color Relief Wood Print Technique (X1) and Linoleum Print Technique (X3)



Image 5: The white areas in the design were carved on the mold in the first stage, and the yellow paint as the first color was loaded onto the surface of the mold by means of a roller, and then the state of this stage was shown by printing on blank paper.

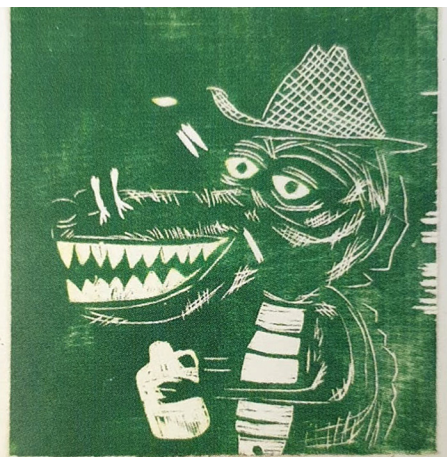


Image 6: The yellow areas in the design were engraved on the mold in the second stage, and the second color green paint was loaded onto the surface of the mold by means of a roller, and then the state of this stage was shown by printing on blank paper.

If wood material is used in Relief printing, the definition of 'Wood Print' is used in technical details, and 'Linolium Print' is used if linoleum material is used. In the countries of the world, the definition of 'Woodcut' is generally used in the works made using wooden materials, and the definition of 'Linocut' is used in the works made using linoleum material. If the color work is done and the colors are obtained gradually, the technical definitions of 'Gradual Color Wood Printing' or 'Gradual Color Linoleum Printing' are used.

In the art of ex-libris, the code "X" is generally written on the Relief print. The letter X comes from Xylographie, meaning Relief engraving. The coding of 'X1' for Wood Print, 'X2' for Wood Engraving, and 'X3' for Linoleum Printing, which is within the scope of Relief printing, is used. In addition, 'X4' is used when metal carving is made and paint is taken from the Relief area, and 'X5' is used when metal carving is made and paint is taken from both the pit and the mound. It is given the coding of 'X6' when the plastic alloy material is engraved and pressed from its Relief areas, and 'X8' when the stone is engraved and pressed from Relief.

Wood and linoleum materials are widely used for progressive Relief pressure ex-libris around the world. As mentioned above, the fact that wood carving comes from a very old tradition, and both wood and linoleum materials are more accessible and easier to carve than others, making them more preferred. Gradual and colored ex-libris are also made with wood carving and linoleum carving techniques, which come from the classical carving technique, and they attract attention with their multicoloredness. For this reason, within the scope of this study, the 'X1' Wood Print and 'X3' Linoleum Printing techniques under the code 'X' were discussed, examples



Image 7: The green areas in the design were engraved on the mold in the third stage and the third color blue paint was loaded onto the surface of the mold by means of a roller. Then, the status of this stage is shown by printing on blank paper.



Image 8: The blue areas in the design were engraved on the mold in the fourth stage, and the fourth color was loaded onto the surface of the mold by means of a red paint roller, and then the state of this stage was shown by printing on blank paper.



Image 9: The red areas in the design were engraved on the mold in the fifth stage, and the fifth color black paint was loaded onto the surface of the mold by means of a roller, and then the state of this stage was shown by printing on blank paper.

of the multi-colored works of artists who made exlibris with this technique were given, and it was thought that this study would be a source that the reader could reach.

For progressive Relief printing to be made with X1 and X3 techniques, first a colored design is created and then a wooden or linoleum mold is prepared in suitable sizes. In addition, the number of prints is determined and that number of print papers is prepared. During printing, errors such as slippage are taken into account and the number of papers is increased a little more. The design is transferred to the mold and in the first stage, the parts that will be white in the picture are carved with carving tools and removed from the mold. As seen in the example in Image 5, the white areas of the design were engraved on the mold and the first color yellow paint was loaded onto the surface of the mold by means of a roller and then printed on the paper by means of a press. At the end of the first stage, only white areas are clearly perceived on the paper.

In the second stage, the places that will remain yellow in the design are also carved out of the mold with carving tools. After the carving work is finished, the green color is loaded onto the surface of the mold with a roller. At this stage, when the green pattern is printed on a blank paper, it will appear as in Image 6. The green color on the mold is printed on the yellow color printed before. Thus, the yellow color on the first white is also covered with green, and the yellow and white underneath are visible from the carved places (Image 10).

In the third stage, the places that will remain green are removed from the mold with engraving tools and blue is loaded onto the surface of the mold with a roller. At this stage, when the blue pattern is printed on a blank paper, it will appear as in Image 7. The blue color is loaded into the mold again and this time it is printed on the papers that were printed in green color in the previous stage. Thus, the blue color comes over the green color and the green, yellow and white colors below the carved places can be seen easily (Image 10).

In the fourth stage, the places that will remain blue are carved and red is loaded onto the mold with a roller. At this stage, when the red pattern is printed on a blank paper, it will appear as in Image 8. The red color is reloaded on the mold, the paper on which the blue color is printed is laid on the red painted mold and passed through the press. Thus, the red color comes over the blue color. In this step, blue, green, yellow and white colors are visible below the carved places (Image 10).



Image 10: At the bottom, the white of the paper, the yellow printed in the first stage, the green printed in the second stage, the blue printed in the third stage, the red printed in the fourth stage on it, and the black printed in the fifth stage, which is the last stage, are seen on a paper.

In the fifth and last stage, the places that will remain red this time are carved from the surface of the mold and black color is loaded onto the surface of the mold with a roller. At this stage, when the black-colored pattern is printed on a blank paper, it will appear as in Image 9. The mold loaded with black paint is placed on the table of the press machine, and the paper on which the red color is printed is put through the press. Thus, black color comes over the red color. In this step, red, blue, green, yellow and white colors appear below the carved places (Image 10). With this final step, the painting is completed.

In progressive color Relief prints, it generally starts with light-toned colors and continues with mid-tone colors, and finally the work is completed with dark-toned colors. The dark-toned color in the final stage is mostly chosen as black. The color used in the first stage is spread over the entire surface. In the next stage, this spread decreases. In the third and fourth stages, the colors become less than the previous ones. In the final stage, the majority of the surface is now carved out of the mold and less and linear areas are left for the black. This sequence has been determined by the experiences made by the artists and has become traditional. Although rare, studies in different sequences are also carried out.

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3. The Use of Gradual and Colored Relief Wood Print Technique (X1) and Linoleum Print Technique (X3) in Turkish Ex-libris Art

The art of ex-libris began to develop in Turkey at the end of the 20th century. Ankara Ex-libris Association was founded in 1997 by artist and academic Hasip Pektaş. In 2008, the association was renamed the Istanbul Ex-libris Association. The association, which has organized many exhibitions and competitions so far, has made the art of ex-libris popular among artists and academics, and paved the way for artists to participate in important ex-libris organizations in the country and abroad. It has been delivered to students, especially with the initiatives of Hasip Pektaş such as workshops, exhibitions and competitions. Today, ex-libris is studied in universities, high schools, colleges, primary and secondary schools, museums, workshops and in many places. Turkish artists participate in international exhibitions abroad with their ex-libris and receive awards in competitions.

Within the scope of the subject of the article, in this section, we will include examples of Turkish artists who made exlibris with Wood Print (X1) and Linoleum Print (X3), which are gradual Relief printing techniques. We will try to evaluate the ex-libris works in the sample images in terms of artistically gradual color Relief printing technique. Artists are listed by year of birth.



Image 11: Hasip Pektaş, "Exlibris Emin Karaca", 2001, X3 (Relief-Linoleum Print), 11x8.2 cm, Istanbul Ex-libris Museum.

Hasip Pektaş was born in 1953 in Karaman. He graduated from Akşehir Teacher's School in 1971 and from Gazi Education Institute Painting Department in 1974. After working for a while at Samsun Ondokuz Mayıs University, Faculty of Education, Department of Painting, Department of Graphics, he worked as a faculty member at Hacettepe University, Faculty of Fine Arts, Graphics Department in 1987. He became Associate Professor in 1995, Professor in 2001, and served as the Dean of the same faculty for one term. The artist, who transferred to Istanbul Işık University in 2008, is currently working at Istinye University. The artist plays a leading role in the recognition and dissemination of ex-libris art in Turkey. The artist, who founded the Ankara and then the Istanbul Ex-libris Association, wrote books on ex-libris, organized international ex-libris competitions, opened many personal exhibitions, and participated in many exhibitions at home and abroad.

"He opened thirty-three personal exhibitions and participated in various competitive and mixed exhibitions at home and abroad. He gave many seminars and workshops on ex-libris. Within the framework of the ERASMUS program, she gave lectures at the Belgian Ghent Academy of Fine Arts. Organized 5 International Ex-libris Competitions, International Printmaking Biennial, 33rd FISAE International Ex-libris Congress, National Student Ex-libris Competition, 2 National Ex-libris Congresses" (Virtual 2)

In Image 11, an ex-libris work made in 2003 on behalf of Emin Karaca, belonging to the artist Hasip Pektaş, is seen. The study was carried out using the X3 (Linoleum Printing) technique. It was exhibited in the International Ex-libris Competition with the theme of "Nâzım Hikmet 1902-2002" held in Istanbul in 2002 and was published in the exhibition catalogue. The artist has placed the portrait of the figure to cover all sides of the painting. In the background is an open space, while in front of him stands the portrait with black hair and clothes. The face of the portrait consists of light, medium and dark tones.

In the picture, the ex-libris text is written in black on the left side of the picture and in capital letters from bottom to top. While creating the writing, the artist emptied the inscription by carving from the mold, and when the paint was applied with a roller, the unengraved written areas retained the paint. According to the subject, the text 'Nâzım Hikmet 1902-2002' was written in capital letters on the black dress of the figure. Unlike the text on the left, the artist has carved the inside of the text here. Since he did this process in the first stage, both when the yellow color was applied and the black color was applied, the engraved writing areas did not hold paint, so that place remained empty and carried the white color of the

paper itself. Thus, the artist preferred light-tone text in the dark area and dark-toned text in the open area, allowing the text to come to the fore.

In the study, the gradual Relief printing technique (X₃) was used on the linoleum mold. In the design, the areas that should be white in the background, the portrait of the figure and the writing on the right were carved out of the mold with carving tools in the first stage. Yellow paint was loaded on the mold with a roller and printed on a certain number of papers. While the paint on the papers was in the drying process, the artist carved out the yellow parts of the design on the mold in the second stage, this time. Since a certain amount of areas are carved and separated from the mold in each carving process, both volumetric and mass reduction occurs in the mold. Because of this reduction, this technique is also called the 'Reduction Method'. Since the yellow color was printed on the paper in the first stage, the mold was carved as much as desired so that the yellow areas were visible before the orange color came on in the second stage. When the carving process was completed, orange color was given on the mold with a roller and it was printed one by one on the papers on which the yellow color was printed.

In the third stage, the areas that should be orange in the picture were carved out of the mold. After the carving process was completed, the surface was painted black and printed on the same papers. In the picture, which consists of three overlapping colors from light to dark, fewer bumps remained at each stage and this color pyramid emerged as seen in Table 1.

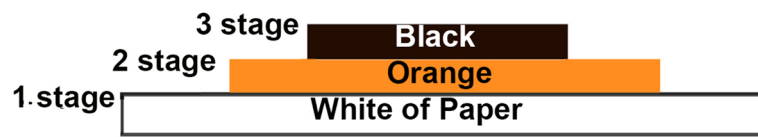


Table 1. The Color Pyramid of the 3-Color Ex-libris Work, which is found in Figure 11 and worked in 2 stages.

When the stages were completed, the white color of the paper formed the white areas of the picture at the bottom, the yellow areas of the yellow picture above, the orange areas of the orange picture above it, and the darker areas of the picture at the top black color and the picture was completed. Artists know that they have to be very careful with the Relief printing technique, as there is no possibility of correcting an incorrect carving or reassembling the engraved place, which will be caused by the carving tips or other reasons, in the engraving process made with the gradual reduction method. In fact, they print on more paper than they need in case of misprints, so that the wrong prints can be eliminated and as many clean prints as they want remain.



Image 12: Reyhan Elbirliler, “Exlibris Reyhan Elbirliler”, 2003, X3 (Relief-Linoleum Print), 10x7 cm.

Reyhan Elbirliler was born in Manisa in 1954. He graduated from Izmir Dokuz Eylul University, Faculty of Fine Arts, Painting Department. The artist has won awards in many important painting and print painting competitions, and his works have been taken to many museums. In addition to solo exhibitions, he has also participated in exhibitions with his works of artists in the country and abroad. Especially internationally, in China and Taiwan, Bulgaria Varna, Japan’s Kochi, Italy’s Varese, USA’s Indiana Gloom Matrix, England’s Harlech, Romania’s Carunari, Romania’s Cluj, Korea’s Seoul and participated in the printmaking biennials held in Ostrow, Poland, with his works. The artist still continues to work in his own workshop.

In Image 12, an ex-libris work made in 2003 for the artist Reyhan Elbirliler on his behalf is seen. The study was carried out using the X3 (Linoleum Printing) technique. The picture has a large and light background. There is a bird figure with its back to the viewer on the lower edge and a second bird figure facing the viewer in the upper middle. The image of the rope passing under the upper bird and extending from the left to the right edge of the picture divides the picture into two horizontally in that area. On the left side, there is a strip-like area starting from the bottom and continuing to the top edge, and there is writing inside the area.

In the first stage, the necessary parts of the linoleum mold were carved for the background in the picture, and thin pieces of linear value were left on the surface without carving. The vertical stripe area on the left side of the image is also not engraved. At this stage, the white parts were completely carved out of the mold. Light brown paint was applied on the linoleum with a roller and the number of papers determined by the artist was printed. In the second stage, the places that should be light brown are carved over the linoleum mold. The vertical stripe area on the left side of the image is not engraved. At this stage, red paint was applied on the linoleum with a roller and the print was taken on the previously printed paper.

In the third stage, during the drying process of the prints, the vertical linear areas in the design, the colored areas on the birds and the places of the tree branch that looks like a rope dividing the painting in two were carved by the artist on the mold. After the carving process was completed, the same mold was given a blue color this time and the same papers were printed. At this stage, the exposed white areas of the paper and the red areas loaded on it in the first stage are covered with blue narrow and vertical colors. The relationship of the color blue with white creates a light blue effect on the viewer. When both this light blue and the light red effect of the previous stage are mixed together in the mind, a light purple color effect emerges. At this stage, the vertical area on the left margin is also printed in blue.

In the fourth stage, letters were drawn by the artist on the vertical area printed in blue on the left margin, and the surrounding areas were carved and removed from the mold. Thus, at the end of the third stage, the black color loaded on the mold remained only in the fonts in this area, allowing the writing to emerge. At the same stage, small amounts of contour lines and narrow spots were left in the birds on the picture, and the remaining parts were carved out of the mold. Black ink was given to the mold and black prints were made on the papers on which red and blue dyes were previously printed.

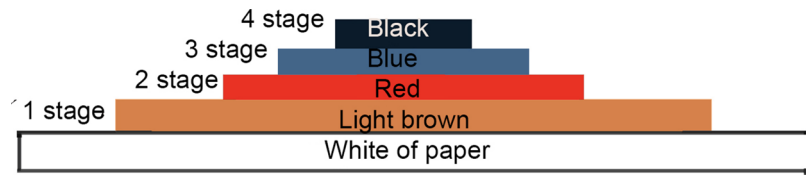


Table 2. The Color Pyramid of the 6-Color Ex-libris Work, which is found in Figure 12 and worked in 5 stages.

Thus, light brown, red, blue and black colors were printed on the picture in four stages, and since the white color of the paper itself was included in the picture, a 5-colored engraved ex-libris work (X3) was reached. In the picture, which consists of five overlapping colors from light to dark, fewer bumps remained at each stage and this color pyramid emerged as seen in Table 2.

Nilgün (İleri) Köseoğlu was born in 1959 in Konya Akşehir. 1979 Graduated from Ankara Gazi Education Institute Painting Department. She retired from teaching art in 2003. The artist is a member of U.P.S.D, Euro Asian Worldwide, İzmir Watercolor and Painters Association and Sesan Association. While she continues her watercolor works in her own workshop, she continues her printing works in her ateliers called “İzmir Print Painting Artists”. She exhibits a colorist, stainer, fluent, expressive, figurative personality.



Image 13: Nilgün Köseoğlu, “Exlibris Ata Arıkan”, 2022, X1 (Relief-Wood Print), 9x12 cm.

“The artist deals with local issues from Konya, Akşehir, Denizli and the Aegean Region as a subject in his works, tries to keep the building and cultural values that have begun to disappear, and to promote the local people and culture. She uses a colorful and fluent style in her works.”
(Virtual 3)

The artist has works in collections in Turkey, Spain, Varna (Bulgaria), Kiwa, Kochi (Japan), Guangzhou, Guanlan, Beijing (China), Serbia, Vienna (Austria), Tehran (Iran), France, Prague (Czechoslovakia), Taiwan, in Prahova (Romania). In 2021, one of his works was accepted into the Painting and Sculpture Museum of the Gazi Education Institute. Having

opened 19 solo exhibitions, the artist participated in 151 mixed and 51 competitive exhibitions, participated in the 1st İzmir Art Biennial between 2011-2022 and the 1st, 4th, 5th and 6th Egeart Art Days, and in 2020 Art Ankara 6st Contemporary Participated in the Art Fair.

She received the First Honorable Mention Award at the 1st National Watercolor Competition with his original works, the Conservation Society Special Award at the Çanakkale Wars Competition in 2009, the Cavit Atmaca Special Award at the Balkan Women Painting Competition in 2010, and the Yıldız-Halim Şima Special Award at the 29th Turgut Pura Foundation Painting and Sculpture Competition. He received six awards, including the Second Prize in the PonART Graphic Arts Competition in 2021, and the Third Prize in the International Ex-libris Competition of the Uşak Municipality “Historical and Cultural Traces of Uşak in 100th Years” in 2022.

In Image 13, an ex-libris work by artist Nilgün Köseoğlu made in 2022 on behalf of her grandson Ata Arıkan is seen. The work, made using the X1 (Wood Print) technique, was deemed worthy of the 3rd prize and exhibited in the International Ex-libris Competition “Historical and Cultural Traces of Uşak in 100th Years” organized by Uşak Municipality in 2022.

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In the picture, there is a horizontal background consisting of brown color tones and covering the majority. The female figure on the brown area divides the picture vertically into two. The female figure is in cold color tones, creating a pale and open form. In one of his articles, the artist talks about this work as follows: *“To Anatolia and Ata. I combined my Anatolian woman paintings with my grandson Ata Arıkan’s paintings based on his colorful imagination. I would like to share the colors, symbols and shapes that he finds meaning in his imagination, his youthful energy and creativity as a work of art. This colorful world will turn into a bright future that symbolizes the common destiny of humanity.”* (Mail 1)

In his work with the childlike naturalness of his grandson Ata, the artist transformed the linear structure resembling waterways into an image by combining it with his own design in photoshop. He transferred the resulting image onto the wooden mold by means of transfer. In order to prevent the pattern from being erased or lost in the future, shellac was applied by the artist. Then the artist moved on to carving the wooden mold.

In the first stage, the artist carved the parts that should be white in the picture with carving tips from the wood mold. These white areas are the inscriptions ‘Ata’ and ‘Arıkan’ on the left and right above the picture, and the inscriptions ‘EXL’ in the middle of the figure in the middle. Leaving

only the texts white makes it easier for the viewer to perceive the text as the lightest tone. At this stage, after the white areas were removed from the mold, the first color was black with a roller on the mold. The artist generally uses black in the first color applications and contributes to the subsequent colors. In addition, the fact that black is the first color enables the design to be perceived and facilitates color and form management at other stages. The artist printed the black stage on as many papers as he determined. When looking at the printed papers at the end of this stage, the entire surface is seen in black, except for the white text.

In the second stage, the parts that were desired to remain black in the picture were carved out of the mold with carving tools. After carving, midnight blue paint was applied to the surface with a roller. The same papers on which blacks were printed were printed in midnight blue, this time. When the midnight blue comes over the black color, it turns into a pale and gray atmosphere. We see midnight blue in the horizontal and long area above the picture where the text is structured, and in the areas on the right side of the figure relative to the viewer. The artist especially benefited from this light-toned midnight blue color in separating the female figure from the overall painting.

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In the third stage, the places desired to be midnight blue in the picture were carved out of the mold. At this stage, the other dark-toned color, reddish brown, was loaded on the Relief places with a roller. The printing process was completed on the previous papers. White, black, midnight blue and reddish brown colors can now be seen on paper.

In the fourth stage, the places that should be reddish brown in the picture were carved with carving tools and removed from the mold. The areas where the reddish brown color will appear in the picture will be located on the right and left sides of the picture and will cover both sides of the picture. After the carving process was completed, the remaining parts of the mold were loaded with a light brown tan color with a roller. The last red brown printed papers were brought back and all of them were printed in the new color order in the mold. At the end of this stage, white, black, midnight blue, red brown and tan colors can be seen on the paper.

In the fifth stage, the places that should be tan in the picture were also removed from the mold with carving tools. This color is located on the left side and lower part of the female figure in the picture. In addition, there was some left between the figure and the background in the left part of the picture and contributed to the transition between the background and the figure. Only the surfaces of the white areas remained in the mold. With the

help of a roller, the artist loaded the white color on the surface of the mold and printed it on the same papers. The white paint faded slightly thanks to the transition with the other colors below and took on the timbre of other colors.

This study, which was carried out with the progressive color wood printing (X1) technique, was carried out in five stages, and a 6-color result was achieved with the white of the paper remaining on the writings on the carved place in the first stage. These colors are paper white, black, midnight blue, red brown, tan and white, in order from bottom to top. The color sequence in the study is shown in Table 3.

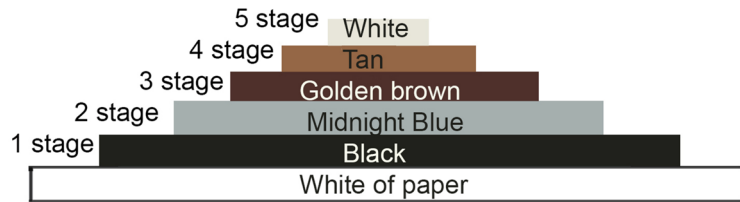


Table 3. The Color Pyramid of the 7 Colored Ex-libris Work, which is found in Image 13 and Worked in 6 Stages.

Ali Doğan was born in 1969. In 1993, he graduated from Malatya İnönü University, Faculty of Education, Department of Painting Education. In 1994, he became a lecturer at Hatay Mustafa Kemal University, Department of Painting Education. He completed his master's degree at the same school in 1997. The artist started to work as a lecturer at Çukurova University, Faculty of Education, Department of Fine Arts Education in 2000 and still continues to work at the same school. The artist has participated in national and international competitions and exhibitions in the fields of painting, printmaking, ex-libris and mini print. The artist, who works on printmaking, has ex-libris works in important museums abroad and in Turkey. The artist has awards in many competitions.



Image 14: Ali Doğan, “Exlibris Bektaş Doğan”, 2010, X1 (Relief-Wood Print), S1 (Silkscreen Print), 10x10.5 cm.

In Figure 14 shows an ex-libris work done by Ali Doğan in 2010. The color stages and the whole picture were made using the X1 (Wood Printing) technique, and the text in the study was printed with the S1 (Screenography) technique. First of all, the figures and eyes used by the artist draw attention in the painting. An agricultural land is seen throughout the picture, and mountain tops are reached as you go back. At the top of the picture is the sky. The standing figure in the right part of the picture becomes the active element of the picture both with its dark-toned color weave and with its hand stretching from the top to the left. Eyes spilling from the figure's hand to the ground like seeds also support the figure and draw attention especially with the contrast color selection in the eye structure. The tree on the left, which has the same darkness as in the figure, has been kept small

in size and left in the background, but despite the color and mass of the figure on the right side of the painting, it provides balance in the painting.

In the first stage, the artist carved out the parts that should remain white on the tree mold. The white areas were thought as thin linear lines on the figure, and narrow and long linear lines in the angle directions that widened from the hand down in the field area and formed the lightest tone of the work. At this stage, after the parts that should remain white in the picture are carved on the mold, light blue color is given on it and the number of papers determined by the artist himself is printed. At the end of the first stage, thin white lines and a light blue color covering the entire surface are seen on the paper.

In the second stage, the places that should remain light blue in the picture were carved from the mold with carving tips. The remaining Relief areas are given a medium blue color with a roller and printed on papers in which the light blue color is printed. At the end of the second phase, thin white lines remained on the paper, a small amount of light blue in some parts of the picture, mostly in the sky, and a mid-tone blue color that covered the rest of the surface.

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In the third stage, firstly, the places to stay in the middle tone of blue in the picture were carved out. Then, the remaining surface was given yellow color and printed on the previous papers. After the light blue, the middle blue also took place in the sky, these two tones formed the background and cloud structures in the sky. In addition, omas were made in linear lines in other parts of the painting, and light and medium-toned blues showed themselves. In particular, on the figure on the right, the outer contours of the anatomy oriented slender and long, medium-toned blue color was used, while the legs of the figure were left in blue in the horizontal structure. Thus, in the final stage, the general color of the figure was determined as blue, together with the dark blue that will come on the figure. At the end of this stage, white, light blue, medium blue and yellow colors are visible on the paper.

In the fourth stage, the places that need yellow wedges in the picture are carved on the mold and removed. More than half of the mold was carved so that the field is generally yellow on the ground plane. After the carving process was completed, the remaining surfaces were printed on previous papers by giving a pale and medium green color to create a mountain form with a roller. At the end of this stage, this mid-tone pale color was added to the colors seen in the previous one.

In the fifth stage, the places that should remain pale green in mountain form were carved out of the mold. In a few places, carving was carried out for the same color for color transition in small amounts. The remaining areas were colored green and printed on the same papers. At the end of this stage, green was added on top of other colors and the sky, field, mountain and trees emerged.

In the sixth stage, the artist also carved out the parts that should remain green in the painting and took them out of the mold. When we look at the mold in this state, it is seen that the majority of it has been carved, and a small amount of Relief areas remain. These remaining places are the human figure and the tree. Dark blue paint, the darkest color of the painting, was loaded onto the surface with a roller and printed on the previous papers. When the printing is completed, all the details in the picture have been completed, and the colors from light to dark have taken their places on top of each other.

In the seventh stage, no action was taken on the main mold. The artist printed the text ‘Eks B Doğan’, which should be included in the painting, on the same papers with the serigraphy technique and completed the work. Color layers are shown in Table 4 for this study, which was carried out with the progressive color wood printing technique (X1) and the Silk Screen Printing (S1) technique. The table shows the colors white, light blue, medium blue, yellow, pale green, normal green, dark blue and red in order from light to dark.

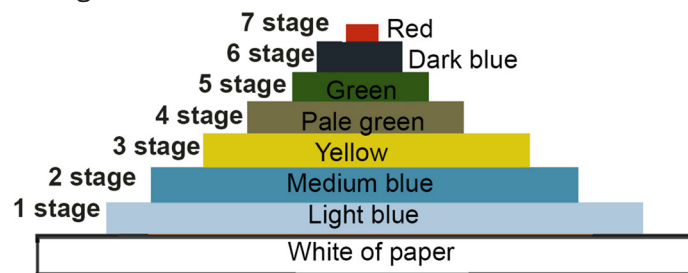


Table 4. The Color Pyramid of the 8 Colored Ex-libris Work, which is found in Image 14 and Worked in 7 Stages.

Melihat Tüzün was born in Tekirdag in 1970. He graduated from Mimar Sinan Fine Arts University Painting Department in 1997. He completed his Master’s Degree in 2000 at the same school and his Proficiency in Art in 2004. In 2000, he became a Research Assistant at Kocaeli University, Faculty of Fine Arts, Painting Department. Between 2001 and 2005, he became a Research Assistant at Mimar Sinan Fine Arts University, Department of Basic Education. He became Assistant Professor in Kocaeli University Painting Department in 2006 and Associate Professor in 2009. In 2014, he became a professor at Tekirdağ Namık Kemal University, Faculty of



Image 15: Melihat Tüzün, “Exlibris M. Tüzün”, 2011, X3 (Gradual Colored Linoleum Carving), 8x14 cm.

Fine Arts, Design and Architecture, Department of Painting. He continues his duty as Dean of the same faculty.

The artist, who is a member of the International Plastic Arts Association and the Istanbul Ex-libris Association, has been the President of the Turkish Original Printmaking Artists Association since 2017. The artist has opened a total of 15 personal exhibitions with his original works, 12 of which are in the country and 3 are abroad. The artist, who has participated in many domestic and international exhibitions, biennials, workshops and competitions with his works, has works in the collections of national and international museums, public institutions and organizations. In 1995, Ayşe and Ercüment Kalmık Foundation won the First Prize in the Original Print category.

The artist, who has articles, researches and book chapters on Plastic Arts and Engraving Art, examines the interaction of man with nature in his works. She makes printmaking works, starting from nature, especially with the viscosity technique, which is one of the engraving methods and multi-colored painting is obtained from a single mold.

In Image 15 shows the ex-libris work of artist Melihat Tüzün made in 2011 using the X3 (Linoleum Printing) technique. The work was made for the ‘Bodio Lomnaga Ex-libris Competition’ held in Milan in 2011, the subject of which is cinema, and took place in the exhibition of the competition. Due to the subject, the artist painted a movie watching scene on television in a home environment. Light comes into the living room from the large window on the right and illuminates the interior. The dark-colored wide-surfaced wall, which starts from the left edge of the painting and continues to the middle of the left, has remained dark because its back is turned to the light. On the other hand, the television on the big screen is clear and watchable. There is also an armchair in the lower right corner of the picture. All objects in the picture have the same colors. The colors in the picture are the white of the paper, the light yellow color above it, the orange color above it, and the black color at the top. A classical color arrangement was made from light to dark, and this order also revealed the light-shadow structure.

In the first stage, the artist carved out the areas that should remain white on the linoleum mold. The whites are located vertically on the left side window in the picture. The light that enters through the window also takes place around the television and the sofa in some amount. After the carving process was completed, the artist prepared light yellow as the first color. He loaded the yellow color on the surface of the mold with a roller and

made prints on the 20 pieces of paper he had prepared for printing. After the printing process, the paint on the papers was left to dry.

In the second stage, the places that should remain light yellow in the picture were carved and removed from the mold. Light yellow areas are seen on the right window, on the TV screen, on the floor and around the text. Due to the nature of the color, it contributes to the illumination of the space. After the light yellow areas were carved from the surface of the mold, the artist loaded the previously prepared orange color onto the surface with the help of a roller. This time, the printing process was completed by printing orange color on all papers that were printed in light yellow. On the paper, white colored areas, light yellow colored areas and orange colored areas were visible on top of each other.

In the third stage, the artist carved out the parts that should remain orange from the surface of the mold. In the picture, the orange color is concentrated on the floor and on and around the television. In fact, the most memorable color of the picture is orange. At this stage, after the carving process was completed, black color was applied to the remaining surfaces on the mold with a roller. Black color was also printed on the same papers and the printing process was completed. On the paper, the white, light yellow, orange and black colors of the paper were loaded on top of each other and the coloring work was completed.

Black is the last color used at the top of the picture. It covers the most space after orange. Contrary to the light coming from the window on the right, it transforms the interior into a dark atmosphere, creating the act of watching a cinema. In addition, the 'Exlibris' lettering and the 'M. Tüzün' lettering are also in black, so they are easily perceived in the space. The color layers of this ex-libris work made with the Gradual Colored Linoleum Printing (X3) technique are seen in the pyramid structure in Table 5.



Table 5. The Color Pyramid of the 4-Color Ex-libris Work, which is found in Figure 15 and worked in 3 stages.

Tezcan Bahar was born in 1976 in Bulgaria. He graduated from Eskişehir Anadolu University Faculty of Education Fine Arts Education Department in 2002 (Türkiye). He completed his master's degree at Samsun Ondokuz Mayıs University in 2006. For a long time, he worked as an Instructor in the Department of Fine Arts Education, Faculty of Education, Ondokuz



Image 16: Tezcan Bahar, "Exlibris N. E. C. (Necla Erkaya Coşkun)" 2013, X3 (Relief-Linoleum Print), 8 Colors, 9,5x13 cm

Mayıs University. Then, in 2019, he started to work at Eskişehir Osman Gazi University, Faculty of Art and Design. The artist continues his work from there. The artist continues to work with the techniques he has developed especially in color variety and color print painting.

In addition to the artist's personal exhibitions, he has participated in many original print exhibitions and biennials in the country and abroad with his original works, and took part in more than fifty internationally competitive exhibitions. Achievement Award in the 66th State Painting and Sculpture Competition (Türkiye) with his engraving, ex-libris and mini print works, First Prize in the 4th International Ex-libris and Mini Print Competition (Poland), Second Prize in the 1st International Ex-libris Competition (Cyprus), 33. FISAE It won 17 awards, including the International Ex-libris Competition Special Award (Türkiye) and the 'BUMP' Balıkesir University International Mail Print Competition First Prize (Türkiye).

In Image 16 shows an ex-libris work made in 2013 by artist Tezcan Bahar, consisting of 8 colors. The color stages and the whole picture were made using the X3 (Linoleum Printing) technique. In the painting, the color elements that the artist frequently uses in his other paintings can be seen. In the picture, the eye in the upper left part and the eye with the white ring below are the most striking places. On the right, the concentric circles draw attention, though not as much as the eye. The light-toned area in the middle of these two sections has an illuminated structure that allows the objects on both the right and the left to appear. The work consists of eight colors and the colors are chosen from clean and vibrant tones. Dark colors in areas such as the bridge crossing horizontally from the lower, middle and upper sides of the light-toned area in the middle area are also contrasted with the light colors, making this area stand out thanks to this light-dark contrast.

In the first stage, the artist carved out the areas that should remain white on the linoleum mold. In the picture, some white is left in the lower left eye, the circular area on the right and the middle area. After the carving work, he loaded the light-toned cream color as the first color on the linoleum with a roller. Not only the carved parts of the mold were discolored, but the rest of the mold in the upper part turned into a cream color. The artist has printed from this pattern on as many papers as he has determined. After each printing, the same color paint was applied on the plate again and the same color was printed on all the papers set aside for printing, respectively.

In the second stage, the areas that should remain in cream color were

carved by the artist with carving tools. Since these areas were adjusted to form the light-toned areas in the middle of the picture, this region of the mold was carved out of the mold while it was still in the second stage. In addition to this, carving has been done in many places in the picture that should have the same clarity in different places, and the distribution of the cream color and its relationship with the other colors in the picture have been provided. At this stage, after the carving was completed, he loaded yellow color on the surface of the mold with a roller and took the prints on the papers with cream on them. At this stage, when the prints are completed, white, cream and yellow colors can be seen on the paper. In the third stage, the artist carved out the parts that should remain in yellow in the picture and took them out of the mold. These areas are widely located around the big eye figure in the upper left. In the lower left region, in the middle lower region and around the rings in the upper right, they are clearly wide yellow areas. At this stage, after the carving process was completed, the red color was loaded on the remaining Relief areas of the mold with the roller, the papers that were previously printed in yellow color were sequentially printed and the printing phase was completed. After printing, white color, cream color, yellow color and red color can be seen on the paper.

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In the fourth stage, the places that should be red in the picture were carved and removed from the mold. The red color is seen in the upper part of the big eye figure on the left, in the words 'Exl' and 'Nec' in the lower region, in the written area on the lower right and in certain places in a small amount but distinctly. At this stage, after the carving process was completed, pink color was loaded on the rest of the mold with the roller. When the printing is completed, white, cream, yellow, red and pink colors are seen loaded on top of each other.

In the fifth stage, the places that should be pink in the picture were also carved from the mold and discarded. Pink color is seen in very small amounts in different places in the picture. It is associated with light blue, especially in the middle upper area. After carving, the artist applied a light blue color to the remaining places with a roller. The fifth stage was completed by printing the pattern, which was given a light blue color, on the previous papers. White, cream, yellow, red, pink and light blue colors are seen superimposed on the paper.

In the sixth stage, the parts that should be light blue in the picture were carved out of the mold and the mold was reduced a little more. Light blue areas are present throughout the image. Especially in the connection areas in the middle of the picture, light blue areas were left to create contrast

by coming on black later. A bit of light blue is also left in the middle above in relation to the previous light colors. Light blue is used in the upper left corner and in many parts of the surface. After the carving process, purple color was applied to the remaining places with a roller. The sixth stage was completed by printing the pattern that was given a purple color on the previous papers. With this stage, the printing of white, cream, yellow, red, pink, light blue and purple colors was completed.

In the seventh stage, the artist carved out the parts that should be purple in the picture. Purple has been left a lot, especially around the light blue color that was printed in the previous stage. In the picture, the purple color is seen adjacent to the light blue color in most places. In addition, it is seen as large areas within the rings on the right and in the lower left region. The last color, black, was loaded on Relief areas on the mold, and the seventh stage was completed by printing on the same papers. At the end of this stage, the printing of white, cream, yellow, red, pink, light blue, purple and black colors on the papers is completed. With the last color black, both the color stage and the formal structure of the painting have been completed. In the study, which was completed in seven stages, a total of eight colors were obtained, including the white of the paper.

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The black color, which is in the eighth place, is seen everywhere in the picture. The artist generally left the black color side by side in long linear structures in the painting and the black color entered into a light-dark contrast relationship with the other colors it overlaps. It is also structured linearly around the big eye figure on the left and draws attention by contrasting with light-toned colors. Like the bridge in the middle, the light blue color met linearly in the area and created a light-dark contrast. The black color, which covers a large area in the lower right, thus balances the generally widespread fidgeting dynamism. The color layers of this ex-libris work made with the Gradual Colored Linoleum Printing (X3) technique are listed as white, cream, yellow, red, pink, light blue, purple and black. Table 6 shows the color pyramid of colors from the first color white to the last color black.

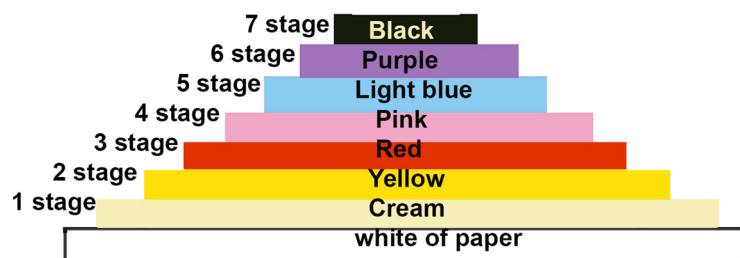


Table 6. The Color Pyramid of the 8 Colored Ex-libris Work, which is found in Image 16 and worked in 7 stages.



Image 17: Mehmet Susuz, “Dervish”, Ex-libris
Mehmet Susuz 2022, X3 (Relief-Linoleum Print),
13x9,5 cm.

Mehmet Susuz was born in 1981 in Trabzon. In 2007, he completed his undergraduate education in Ondokuz Mayıs University, Faculty of Education, Art Teaching Program. He completed his master’s degree in Ondokuz Mayıs University, Institute of Educational Sciences, Department of Fine Arts Education in 2012. He completed his PhD in the same department in 2017. In 2015, he became a research assistant at the Painting Department of the Faculty of Fine Arts at Necmettin Erbakan University, and still works as a Dr. Lecturer in the same department.

The artist opened 2 personal exhibitions. He has participated in many national and international exhibitions, biennials and competitions abroad and abroad, especially with his large-size engravings and ex-libris made with Relief printing technique. The artist, whose works are in museums at home and abroad, won the 3rd prize in the “Derviş-Yunus Emre International Ex-libris Split”. He continues to work in the artist’s workshop, which teaches the gradual and colored Relief printing technique to his students in the Relief Printing classes.

In Image 17, an ex-libris work consisting of 8 colors made by artist Mehmet Susuz in 2022 is seen. The study was carried out using the X3 (Linoleum Printing) technique. In the painting, the unique color relationship that the artist uses in other Relief-pressure works can be seen. In the picture, we see the figure starting from the bottom and narrowing towards the upper edge and covering the whole of the picture. The figure, which evokes the subject title ‘Derviş’, is viewed from below in the painting, and therefore, it looks more majestic than it is. The arch-like structure in the upper part of the painting is located in a similar symmetry on the right and left sides. This arched structure, which stands out with its symmetry stance and the red color attracting attention, balances the green appearance of the figure. In general, eight colors with high contrast of warm and cold were used in the study. The dress on the body of the figure is depicted in green, the space around it is depicted in blue, a thin and long piece on it and the belt above are given in red.

In this work, the artist loaded paint on the entire surface at some stages, and colored certain parts of the surface by using small rollers at some stages. In two different stages, he used two different colors at the same time.

In the first stage, the artist loaded a light cream color on the entire surface with a roller and printed as many papers as he wanted. No engraving was done on the mold at this stage. After each printing, the same color paint was applied on the plate again and the same color was printed on all the papers set aside for printing, respectively. Cream color, the lightest color in the picture, separated the whole picture from the white of the paper.

In the second stage, the artist made the first carving in the mold. The

word 'Exlibris' seen on the figure in the picture, the light-colored folds on the body of the turban on the head of the figure, the open areas in the extension of the turban on the body of the figure, and the calligraphic linear structure in the arch above were carved out of the mold at this stage. After the carving process was completed, the artist loaded two different colors into the mold at the same time. One of them is the dark cream color around the light shade on the turban. With the help of a small roller, the dark cream color was applied to the relevant part of the mold so that it came around the turban in the picture. With another small roller, the red color was taken and applied both to the area with the arch above and to that area to form the vertical area on the figure. After the paint loading processes, the artist took the prints from the mold on the light cream colored papers and this stage was completed. Three colors were obtained on the paper: light cream, dark cream and red.

In the third stage, the artist carved the areas that should remain dark gray and red from the mold with carving tools. These areas are the areas with Ex-libris and M. S. inscriptions, the light tone written areas on the belt above, and the dark cream colored areas on the turban, as explained in the second step. At this stage, the artist loaded green paint on the mold with a roller on an area that would form the green areas seen in the picture. The green color did not cover the whole area. The printing process of this stage was completed by printing the green color on the papers on which the previous colors were printed. Three stages of printing were made on the paper, and 4 colored appearances were obtained as light cream, dark cream, red and green.

In the fourth stage, the places that should remain green were carved out of the mold. Since the engraved areas will not get the next color, they will be seen as the green color that was printed before. These places are the places that make up the general figure in the picture and are the color of the dress. After the carving process is completed, a light cream color is given on the mold with a roller. The pattern loaded in light cream color was printed on the previously printed papers and the printing phase of this stage was completed. When the printing phase was completed, the printing of light cream, dark cream, red, green and light cream colors on the papers was completed, and 5 colors were obtained in four stages.

In the fifth stage, the light cream colored areas printed in the previous stage in the picture were carved and removed from the mold. The carved areas will not be able to get the next color and will remain as light cream. After the carving process was completed, blue color was applied to the rest of the surface with a roller. The blue color was printed one by one on the same papers that were previously printed with light cream after covering the Relief surfaces. The printing phase has been completed, and the 6th color, blue, has taken its place on the paper.

In the sixth stage, as the first operation, the areas that should remain blue

in the picture were carved out of the mold. Looking at the picture, it is seen that the blue colored areas occupy a very important place in the picture. The areas to the right and left of the figure are blue up to the edges of the picture. Above, the blue color is seen on the two corners above the arch structure. The color blue brings a spatial dimension to the work thanks to the images it evokes like the sky. After the carving process was completed, the artist loaded two different colors into the mold at the same time. These colors are dark red and dark green. They form the dark values and contours of the picture. The artist prepared the paints in two different places and loaded the colors into the mold with the help of two different small rollers. He applied the dark red color to the high lines around the arch, and loaded the dark green color to the contour-like areas around the figure, which are high and structured around the body. After the dyeing process was completed, the printing phase was started. The printing phase was completed by printing the colors of this phase on the same papers.

Six stages were worked on the pattern, and as one color was used in the first, third, fourth and fifth stages and two colors were used in the second and sixth stages, a total of 8 colors were obtained. The color layers of this work, which was made with the Progressive Colored Linoleum Printing Technique (X3), are given in Table 7. Cream in the first layer, dark cream and red in the second layer, green in the third layer, light cream in the fourth layer, blue in the fifth layer, and dark red and dark green in the sixth layer are seen one above the other.



Table 7. The Color Pyramid of the 8 Colored Ex-libris Work, which is found in Image 17 and worked in 6 stages.

Result

In this article, which we have discussed under the title of “The Use Of Wood Printing (X1) and Linoleum Printing (X3) From Gradual Color Relief Printing Techniques in Turkish Ex-Libris Art”, the art of exlibris was first described. Then, information was given about the historical process of ex-libris and Relief printing, and X1 (Wood Printing) and X3 (Linoleum Printing) techniques, which are gradual and color printing techniques, are explained with examples. Then, one exlibris work by Turkish ex-libris artists Hasip Pektaş, Reyhan Elbirliler, Nilgün Köseoğlu, Ali Doğan, Melihat Tüzün, Tezcan Bahar and Mehmet Susuz, who used X1, X3, one of the gradual and colored Relief printing techniques in their works, is shown as an example. The works of the artists were briefly evaluated in terms of the subject, and the preparation of the mold, its carving in stages with carving tools, the loading of the paint on the surface of the mold with the roller, the printing by putting paper on it, and the structuring of the

colors in the results were explained. While preparing this study, communication was established with our artists whose ex-libris works were exemplary, and their opinions were received both about the color sequence, their backgrounds and related issues.

As a result, it has been seen that a large number of color layers can be obtained with progressive color Relief printing made by using wood and linoleum molds in the art of exlibris. It has been observed that Turkish ex-libris artists, whose works are included in the subject, also make step-by-step engravings from 1 to 7 consecutively using wooden or linoleum molds, and they can print colors up to 7 times on top of each other. Artists can obtain as many different colors as they want in one mold and print. Thus, the preparation of a mold for each color has been replaced by a single mold in which all colors are obtained in stages.

Gradual color Relief printing technique is a more difficult and labor-intensive technique than many techniques. In addition, the gradual method is less preferred, since it is not possible to predict what will come out of the work by most artists or students who receive art education while they are still in the early stages. Despite all this, our Turkish artists continue to create new works for the art of ex-libris with the technique of overlapping color Relief printing. We have a large number of artists who are not included in this article, but who continue to actively produce works with this technique, and students who receive art education.

In this article, information about the gradual color Relief printing technique is given and the technique is introduced. Samples from Turkish artists were examined and it became a source for artist candidates who want to make both engraving and ex-libris works with the progressive color Relief printing technique.

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Image 11. Ex Libris Nazım Hikmet 1902-2002, International Ex Libris Competition Exhibition Catalogue, 2002, Istanbul, S: 68, (Published with the Approval of the Artist)

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Image 13. Nilgün Köseoğlu Collection, (Published with the Approval of the Artist)

Image 14. Ali Doğan Collection, (Published with the Approval of the Artist)

Image 15. Melihat Tüzün Collection, (Published with the Approval of the Artist)

Image 16. Tezcan Bahar Collection, (Published with the Approval of the Artist)

Image 17. Mehmet Susuz Collection, (Published with the Approval of the Artist)