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# EXPERIMENTAL EX-LIBRIS

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# EXPERIMENTAL EX-LIBRIS

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ABSTRACT

In this study titled "Experimental Ex-libris", the design of the ex-libris was discussed in terms of experimentation, the concept of experimentation was associated with other disciplines, a literature review was made and the ex-libris designs applied in the world were examined. The phenomenon of experimentation is encountered in many areas from plastic arts to performing arts, to developments in science and technology. Experiment; It can be defined as anything that is new, unconventional, not easily classified, or that surprises expectations. It is understood from this definition that the first of all human attempts to reach the new can be considered as experimentalism in a sense. Although experimental ex-libris is a fairly new concept, new and different design methods continue to be added to traditional ex-libris designs, especially thanks to the different approaches of young designers, under the influence of technological developments. In this study, titled "Experimental Ex-libris", the phenomenon of experimentation was handled specifically, and new forms of expression were investigated by trying new methods with different materials and techniques. These techniques are; Augmented Reality, Video Brochure, Flipbook, Quilling, Illuminated Pop-Up, Usb Card and Digital Led ex-libris. It is thought that this study will allow testing of new methods and approaches in exlibris design and will be a resource for exlibris designers and beginners.

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## 1. INTRODUCTION

> *" Some artists, then, see the machine as a threat, some as a way of life, some as salvation. All of them have to find a way to live with it, and, unable personally to cope with this change in the environment, the modern artists has created a series of psychological escape mechanisms for himself. Seemingly, one simple way to get rid of a threat is to poke fun at it. "*
> *Victor Papanek*

Throughout the historical process, people have benefited from technological tools and opportunities, and as their learning time gets shorter, they have assimilated new tools, which has led people to new tendencies. New technologies, which bring uncertainty with them, have become a new field of experience to reveal their perception-intuition skills, imagination, and fiction, which mean new breakthroughs for artists (Eimert, 2016, p. 23).

Thus, today's art has turned to a different dimension without borders. While the old techniques, methods and forms have lost their influence, new images have created a language with new ways and methods. Today, the question of how and in what form, for what purpose and by what means stands before us (Wood and Harrison, 2002, p. 89). So much so that nowadays, technology in the production process of a work of art has given the event an image of an experiment by moving away from reflecting the nature in art and has made itself feel undeniably. Technological changes experienced today have also changed the design practices and the changing demands of society. This differentiation also affects the aesthetic and formal approaches in ex-libris designs. Human creative intelligence and technology have fed each other in every period. It is seen that today's technological applications and usage methods also affect aesthetic and formal approaches. Techniques such as the transformation, design and reproduction of ex-libris in the process have led to a change.

The primary purpose of this research is to try what has not been done before. For this reason, traditional techniques that have not been tried before on ex-libris design and new technologies were used. Ex-libris designs while being transmitted to the target audience and eliminating design problems. Thanks to the rapidly changing and developing technologies, it is crucial to address this issue in today's Ex-libris design. One of the critical pillars of this study is to present a resource in determining the problems and proposing solutions by researching the subject. Applying an experimental Ex-libris design in line with the design elements and principles by utilizing the advancing technological possibilities is another critical step that reinforces the research. Consequently, it is necessary to compile various disciplines regarding Ex-libris design and transform it into a meaningful summary. The relationships among performance, conditions

and parameters can be tracked and to evolve the outline to a plan. Due to this reason, the thesis is structured upon an extensive literature review. The method used in the thesis can be defined as Document Analysis as a Qualitative Research Method and experimentation through practice.

The era we are in has been an age of complete change and development in art production methods. This situation has revealed its direct connection with the technological developments brought about by the age and its characteristic of a historical dimension. Thus, the definitions and concepts of art have expanded, and the standard of application and appreciation has changed with the methods brought by technology to art.

The rapidly changing perception of life, developing technology has brought forth new techniques, new methods, new materials and different application forms in art concepts. Thus, technology has allowed the artist to try different methods and use different expressions multiple times while performing and presenting a work of art. It is now a known fact that the thoughts that lead to art acquisition differ in this development and change process. The past aesthetic concerns and perceptions have left their place to the different intellectual, aesthetic pursuits and goals, keeping individuality at the forefront (Manguel, 2001, p. 200). Now, the art world of the 21st century has increased the number of artists, art educators, and art students who are close to the opportunities created by the rapidly developing technology (Hasting & Schwabsky,2011). Incredibly humans and artists living in both the natural world and the virtual world continue their existence in both worlds, while this century has an entirely different meaning and content for the people of this period in the name of technology and art (Wood and Harrison, 2002, p. 13). We can say that the first of these is the transformation of complex artworks and their variations into ready-made form in a short time, which is impossible to do with the traditional way or methods (Tanyıldızı, 2008, p. 8). Thus, the artist moved away from reflecting the nature in his works and was in search of new with the presence of technology in the process of producing work, and in today's art, radical changes and developments have emerged by keeping time, speed and perception forms at the forefront (Hasting & Schwabsky,2011, p.51). This situation made the place of traditional methods questionable.

Today's technology has affected all branches of art. Undoubtedly, avoiding technology is challenging, but it cannot be denied that traditional methods give an aesthetic personality to the individual by using their laws, techniques, and methods. In art production, the acquisition of a common artistic language in various ways and methods in line with the aesthetic principles with the behaviors of perception, perception, information, thinking, designing, interpreting, expressing and criticizing the individual is provided (Perkins, 1996). With these acquisitions, known methods of art production, which have existed and can be applied until today, have come

to life and developed by gathering around several opinions in the historical process. The unique nature of art has led many artists and researchers in a constant search for methods. While the methods' theoretical searches created different variations in practice, the situation showed itself as a slightly more complex structure for the artist. As a result of this, art production has scientifically survived on slippery ground, exhibiting an unsettled situation. In the recent artistic creation process, artists have found the opportunity to easily apply their views in terms of the method with technological possibilities (Danto & Goehr, 1997).

Computer-aided in the context of the effects of digital transformation when the designs are examined; Frederikshavn Digital Art Museum while there were fourteen Ex-libris works in computer design technique (CGD) between 1990 and 2000, hundreds of CGD Ex-libris works started to occur in the post-2000 period. Positive feedback has been obtained from the reflection of the development of technology. Today, it has been observed that European artists highly prefer traditional original printing techniques. However, in many countries, especially Poland, Belgium, Ukraine, and Turkey, new technologies are being researched and produced in computer design (CGD).

Apart from traditional methods, we will see the positive or negative effects of technology-supported Ex-libris design methods on individuals' art life in future studies. Undoubtedly, most of the hard-to-solve problems in design can be solved more easily with the possibilities brought by technology, and sometimes they produce incomprehensible problems in the name of design. The research subject is to open discussion on technology-supported Ex-libris design from the expert point of view. With today's technology, different and exciting techniques have been developed in experimental Ex-libris design methods, and this situation aims to keep the Ex-libris art alive for future generations. In this sense, the young generation can easily use technology's opportunities in today's art production and attract their attention. With this research, future studies will determine whether using technology-assisted design methods will be beneficial or harmful for Ex-libris in addition to designing with the knowledge of traditional ways and methods.

The scientific contributions of the research are the application of untested traditional techniques and new technologies to ex-libris design. In addition, these new approaches can be considered as contributions that will guide ex-libris designers and that different materials and technologies will be tested in future studies.The developments in this research are the handling of traditional techniques and new technologies that have never been tried before, within the scope of experimental ex-libris, and at the same time, the textual handling of application studies.

In addition; semiotics, literature and information-communication disciplines that will contribute to the development of ex-libris are also included in the research. Semiotics is a beneficial method when analyzing a product, especially in the connotation layer. I think that the ex-libris designs we have made will also contribute to the analysis of their connotations. In particular, fields such as advertising, art and design have different meanings than their existing definitions. Exlibris design also includes different meanings beyond the visible. In order to analyze the message to be given, the data of semiotics were used.

Exlibris had to reflect the characteristics of its owner in previous years; information and communication aspects were much more important in those years than today. Today, however, ex-libris is functional and exhibited and collected in museums and galleries as an art object. Data from information and communication sciences accurately reflect the owner's characteristics and do this using an aesthetic language.

When the relevant literature is examined, effective experiments of traditional Ex-libris design methods can be seen. This artistic production is of course significant in terms of Ex-libris. This study aims to carry out new projects by taking the opinions of experts and young generations for future studies by experimenting with technology-supported Ex-libris design methods.

If we talk about some of the difficulties encountered during the research, developing an aesthetic language in Ex-libris design, combining aesthetics with functionality, and creating original designs are some of the challenges faced. There were also difficulties arising from the thesis title. The experimental nature of the subject necessitates the use of new technology and traditional techniques by the researcher for the first time. The thesis work started in 2017, and since then, the possibility of trying new and experimental approaches that the researcher has considered by other designers is another challenge.

The main idea of the thesis is to try untested traditional techniques and new technologies in ex-libris design from an aesthetic and functional point of view. We are identifying the difficulties encountered while testing the latest and addressing this issue in the thesis process.

### 1.1. Problem Status / Description of the Subject

Ex-libris is an essential medium of information but also a cultural ambassador that combines art and literature. It places art right in between the hands of the person holding the book that bears the Ex-libris in its inner cover, thus bringing it closer to the touch and makes its magical warmth experienced. (Pektaş, 2014, p.9). It enhances the relationship between writers and artists and reinforces the collector-artist solidarity. The greatest desire of humanity is based on the willingness to leave a mark in the world. Therefore, the interest in Ex-libris is increasing

day by day and therefore should not be considered a needed work in art. All Ex-libris are original works with artistic concerns and aesthetic values. It is true that Ex-libris barry the historical and cultural characteristics of the period they were created. This branch of art, which has a very long history, ensures international relations and friendships. Many people take an interest in Ex-libris in European countries and America, Russia, Japan and many more. That is why associations, competitions and exhibitions in the name of Ex-libris are being established. The number of museums entirely dedicated to Ex-libris is increasing day by day (Table 2.3.)

Hasip Pektaş defines Ex-libris as follows in his book:

> Ex-libris are small original works sticked to the inner cover of a book, featuring the name of the book-owner and illustrations on various subjects. It is the business card or title deed of the book. It introduces the book owner, glorifies them and warns the borrower to bring it back. Ex-libris is a representation of the book owner, not the book in which it is found, a link between the book and its owner. It literally means "from the library of ..." or "from the library of ...". For example, on "Ex-libris W.K. de Bruijin", "W.K. de Bruijin 's library" and is on the inside cover of the books they own (See Figure 1) (Pektaş, 2014, p.11).




Figure 1.1.Ex-libris Example, Martin R. Baeyens, Belgium, S/6, (85x135),1992, (aed.org.tr)

James P. Keenan makes a description of the Ex-libris as follows; It is known that Ex-libris have existed since the publication of the books. It is an ancient tradition from the birth of moving-type print, dating back to the Renaissance period. Ex-libris is a small graphic artwork created to decorate precious prints. It is a label that offers a personalized way of identifying the owner of the book who is proud of owning a library. The Ex-libris or bookplate is a label usually affixed to the inside front cover of a book. Ex-libris means "from books" or "library" from Latin (Keenan, 2013: 32).




Figure 1.2. Example showing Ex-libris sticked on the inner cover of the book

In addition to the possession feature of Ex-libris, it also ensures the book is protected against theft. However, Ex-libris is a symbol of respect for tradition, interest and love for written texts. When the Ex-libris belonging to different cultures from different countries are brought together, the traditional structure differences seen in the designs reveal the polyphony and cultural richness in the world. It should be emphasized that this branch of art, which is also a collection object, is essential for intercultural dialogue and its primary function.

As Pektaş mentioned, Ex-libris use isn't limited to the protection of books and property, but are also considered to be unique graphic works. Special collections are created with Ex-libris that define the owner of the book and bary aesthetic values, and international competitions are organized around these creations.

In parallel with the ever-evolving technologies, various techniques have been used in the creation of Ex-libris. Wood Printing, Gravure, Linol Printing, Computer, Mixed Techniques are some of the examples of Ex-libris creation techniques that we can cite. The codes of the techniques used in the Ex-libris are available on the website of the FISEA (International Ex-libris Association). There are currently no codes for experimental Ex-libris techniques and a proposal for FISEA for the establishment of these codes is being planned.

Art and technology have been closely linked in all stages of history and are both fueled by creativity. Based on this context, we can say that ex-libris and technology are interrelated. Because significant artists and scientists who have left their mark in history have always been involved with both art and science. For example, Leonardo Da Vinci, Einstein, Picasso, Andy

Warhol. On the other hand, fine arts started to change people's field science and lifestyle in the early period of the 20th century. Reform movement started with Impressionism gained speed with Post-Impressionism then continued with Cubism getting an identity. Several Avan-Garde artists such as Gauguin Klee and Picasso abandoned their conventional artistic expression and tended to direct and spontaneously approach their artistic production process. According to some researchers, many Avan-Garde artists looked for simplicity and directness to react toward a more complicated, mechanized, and fast lifestyle that arose from technological developments in the 20th century. In these years, as we approach the end of the 21st century, ex-libris artists are mainly designing CGD (Computer generated design) ex-libris, which we can call contemporary ex-libris (Appendix B).

Modernist artists, who opened the doors of art with the concept of freedom, started to reflect their feelings and thoughts by going beyond the usual rules and distorting the form of reality. When they failed to express themselves with traditional materials and methods, they did experimental art studies by researching different techniques. All techniques that are considered classical are experimental when used for the first time. Although artists adhering to traditional methods are not involved in the production of experimental Ex-libris, experimentalism will always exist in Ex-libris. Adnan Turani in his book entitled "Dictionary of Art Terms" defines experimentalism as follows: "In 20th century art literature, experimentalism has the same meaning as new, daring, strange, provocative, avant-garde." (Turani, 2014). The age we live in can be considered as a period in which the new world order is shaped. In this period, we can see that technological developments have reached a great speed and many art disciplines are mutually affected. During these days in which a lot of new literature is being published aiming to understand and explain contemporary art, the most important aspect is the correct understanding and interpretation of technology-centered interdisciplinary art works known as new media arts that are far away from traditional approaches (Şengül, 2015, p.41).

Richard Gagnier, Head of the Montreal Museum of Fine Arts Restoration Department, expressed the definition of new media art as follows. "Media art" refers to works of art whose operation involves a technological component. The term "media" applies to all communication equipment used to transmit and store information. By incorporating emerging technologies into their works, artists using new media constantly redefine traditional categories of art. He also stated that over the years, many art disciplines had been classified under the general "media art", in particular:

- Biotechnology art
- Kinetic art

- Electronic art
- Network Art
- Computer art
- Interactive art
- Multimedia art
- Digital art
- Robotic art
- Sound art
- Space art
- Technological art
- Video art
- Cyberart

Creativity has absolutely no end and the techniques used are multiplying day by day. In experimental Ex-libris, it is crucial to choose contradictory ideas and topics, to use all possible materials and methods, and to persist without getting tired. Martin R. Baeyans, Anna Tikhonova and Rastko Ciric are some of the famous artists working on experimental Ex-libris. There are only a handful of artists working on experimental Ex-libris in Turkey. Cem Gül, Ekin Kılıç and Osman Dinç are some of the Turkish artists working on this subject. Ciric's opinion on the experimental Ex-libris is as follows;

> "In all areas, there are attempts to develop new ways of thinking, to bend known rules, to create new technologies, or to use the old methods with new approaches in order to avoid the ordinary. It is possible to experiment with content and forms, then combine diverse media forms (techniques) or apply other techniques and technologies. Everything changes over time: each and every technique that is considered to be classical is experimental when used for the first time" (Ciric, 2014: s. 1).

James P. Keenan, in his book entitled "The Art of the Bookplate", argues that in the near future, the young generation will use less to read and write, and they will rather leave home without their shoes than without their mobile phones. He also mentions his fear that these young people, who're able to use their phones, ipads and computers to take care of any business, are soon going to be the founders of a new social class made of people who can only communicate through "mobile speaking" (Keenan, 2013, p: 9). Most of us see this young generation that Keenan talks about and witness their behaviors in our close environment. Which is why the impact of this technology driven young generation on the set rules of Ex-libris should be a matter of discussion.

As a result of the literature research, this study did not investigate how Ex-libris can managed to survive through time and new technologies. In the world the art of Ex-libris became

widespread through the establishment of associations, competitions and congresses. Ex-libris works are accepted by most artists and produced using traditional methods. The main problem of this study is to develop new ways of thinking in this field, finding an adequate definition for Experimental Ex-libris, to bend the known rules, to attract the attention of the young generation by creating new technologies in the Ex-libris and to direct future studies.

### 1.2. Research Questions

The main question that this work is trying to answer is how we can reconsider Exlibris in an experimental and contemporary way (creative decisions, considerations, challenges, conceptual framework) with other disciplines– in this case, the technological domain of human enhancement. However, the question and its answers apply to other emerging technologies and can serve as insights and guidelines that can help artists and researchers of the young generation. This study aims to address the experimental Ex-libris in all aspects to attract the attention of academics, the young generation and designers, and contribute to the literature. Within the scope of this research, answers to the following questions will be sought;

- Is the actual definition of experimental Ex-libris is enough?
- Is it exist an experimental Ex-libris? If there is, what are the techniques used in experimental Ex-libris?
- Who are the artists engaged in experimental Ex-libris around the world? And with which disciplines can ex-libris work together?
- What are the possible new forms of ex-libris?
- Is experimental Ex-libris can be interesting for the young generation?

### 1.3. Importance

This study is critical because it is the first study on experimental Ex-libris. At the same time, this research will lead to new findings and orientations in the future and young aspiring artists passionate about Ex-libris. They can benefit from this work in terms of how artistic thoughts can benefit from technological developments in guiding the accumulation of emotions in developing their abilities according to the purpose. Another importance of this study is that new fields of study on Ex-libris can be created within disciplines such as semiotic, sciences of information and communication, sciences cognitive, aesthetic, literature and philosophy.

### 1.4. Hypothesis

As seen in the above assumptions and research questions, the hypothesis of this research, in which the design concept of cultural transformations through individual and societal existence, and as a more specific area, Ex-libris designs is evaluated, is defined as follows:

The concept of design, which has always been present in every place and region where humans lived as well as all historical processes, provides powerful discourse areas that characterize the modern societies and shape their cultural structures through various applications. Like in many design products, Ex-libris designs provide a powerful communication activity, which transforms society's consciousness and has generation reflections in the design area.

Design processes that are developed and renewed through technology have the opportunity to change information besides processing it. It is seen that the integration of art, technology and science is significant in design science. Since the Bauhaus school in 1919, design processes have been recreated with different combinations of art, technology and science with mottos of the new world, new people and new culture. While varieties are shaped according to functional needs, the result is automatically revealed within the scope of the requirements of the period (Findeli, 2001).

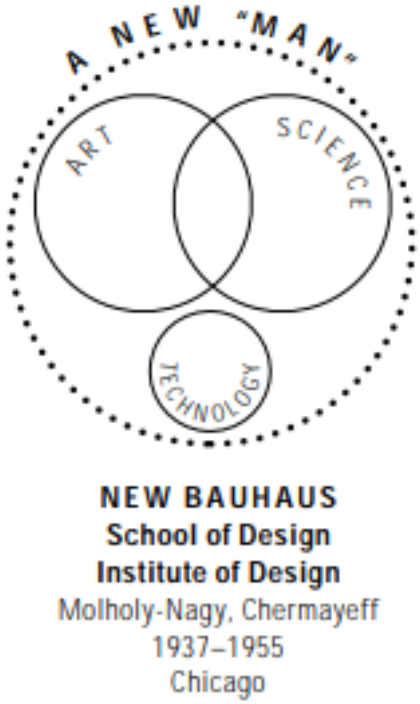


Figure 1.3. Historical Embodiment of the Archetype
(http://projekt.unimes.fr/files/2014/04/Findeli.2001.Rethinking-Design-Education.pdf)

Other questions about the research hypothesis are Ex-libris as the artwork is composed of which compulsory information and visual components? and, besides these obligatory elements what other extra features can it encompass? This emphasis directs the research to the following; Ex-libris as a work of art is made up of its owner's name, its specific creation technique and the name of its creator. Aside from these compulsory elements, the fact that they can also contain the voice and visuals of their owners have been observed throughout this study.

Could it be suggested that FISEA (International Federation of Societies of Ex-libris Collectors) should also establish a code for experimental Ex-libris? FISEA was founded in Hamburg in 1966 to foster interest, dedication and artistic qualities in Ex-libris. FISEA sets all the rules regarding Ex-libris. Within the scope of the research, a new code proposal can be made for the experimental ex-libris.

An experimental Ex-libris design approach may be a solution to the process's challenging structure, which introduces different perspectives to the problem by integrating different disciplines into the process. These disciplines could be Cognitive Engineering and Hybrid Design. Otherwise, to approach from a single discipline may be misleading for Ex-libris design.

Previously handwritten books are valuable because Ex-libris existed and developed in order to protect and preserve them. With the cultural-social development of the society and opening it in personal libraries, the need for Ex-libris has increased. For this reason, artists should make their works designed with their own unique works that have developed in graphic arts with the developing technology and social-cultural structure. It is possible to provide holistic support in the early stages of the Ex-libris design process by organizing the information/ knowledge in the literature from various research conducted by different disciplines with different points of view and establishing the relationships between them as a meaningful whole.

### 1.5. Limitations

In this study, the experimental Ex-libris designs are examples and subject limitation tools that have been chosen together with the thesis monitoring commission. Ex-libris is a prestigious art field that is followed in the world in terms of the usage of graphic elements. These designs, which have been produced almost every period within the historical process of Ex-libris, can be interpreted as enabling chronologically to see, analyze and interpret the process.

Technically equipped studios and teams are needed for the images, sounds, photographs and animations to be used in the study. For this reason, a special study will be made on the necessary equipment and equipment from the Ondokuz Mayıs University, Universite Bordeaux Montaigne-MICA and EBABX (L'École des Beaux-Arts de Bordeaux) laboratories will be used. Opinions and support of various experts will be sought if needed.

### 1.6. Outline of the Thesis

This thesis is organized as follows. In the first part of this study, the research's problem status, the definition, purpose, importance, and limitations of the subject are presented.

In the second part of the study, the historical and cultural dimension of the Ex-libris is discussed. In the study, from the first years of the Ex-libris to the present day, all processes have been handled

and, aside from the functional dimension that has been especially well examined, the collector-artist relationship has also been investigated. Starting from its status as a communications medium against theft when books were not familiar with their current uses, the entire evolution of the Ex-libris has been examined in this work. Ex-libris' artistic value and its use as an important communications tool have also been mentioned. In this section, two different functions of Ex-libris are presented in parallel with social and technological development. Its primary function to introduce the book owner, glorify them, and warn the borrowed book to be returned and its secondary function to be a part of a valuable collection as a communication object of artistic value have both been studied. Also, the link of Ex-libris with literature is mentioned and Ex-libris examples are given.

This chapter provides a review of the theoretical and experimental literature on the presupposition that is relevant for contextualizing the original empirical investigations I carried out in the presented studies. Given this thesis's experimental orientation, the review of the theoretical, on the one hand, and experimental literature on presupposition, on the other, are meant to serve very different purposes. The theoretical review aims at introducing the core theoretical notions that have prominently figured in the experimental and design literature on presupposition. These key notions include presupposition triggers, presupposition accommodation, common ground, and facticity. Furthermore, it introduces presupposition's main design properties, notably their projection behavior, discourse attachment properties, and discourse commitments. While the aim is not to provide the reader with an exhaustive review of the theoretical literature that touches upon these issues, this part will introduce the essential building blocks to understand the experimental investigation carried out in this thesis.

In contrast with this, the review of the experimental literature aims to offer a comprehensive perspective on the growing body of experimental studies on presupposition and review them so that the reader will profit from a systematic presentation organized around some topical research questions. This will set the background to present our original experimental studies in Chapter 5. Finally, a conclusion will bring together these studies and their implications will be discussed and combined in a unified Figure (Chapter 6).

In the fourth part of the study, the notion of experimental Ex-libris has been defined, the problem of functionality in the experimental Ex-libris was emphasized, and solutions were sought for the problems encountered. In addition, experimental Ex-libris samples created by experimental artists from Turkey and worldwide were examined.

In the fifth section, the researcher has designed experimental Ex-libris within the thesis's scope and purpose. These designs are handled and analyzed in terms of the technical and new formal approaches used. In this study, experimental Ex-libris have been designed with a new understanding

and different techniques and sharing that have not been tried, such as AR (Augmented Reality), Video Brochure, Digital LED, Illuminated Pop-up, Quilling, Flipbook and USB Card.

# 2. EX-LIBRIS AND ITS DEVELOPMENT IN THE HISTORICAL PROCESS

Ex-libris was born to answer a need, but thanks to the aesthetic concerns it contains, it is unique and brings people together with art at its merging point (Pektaş, 2017, p. 11).

While the ownership of the manuscript books was previously in the hands of the clergy and princes, the increase of printing with the invention of the printing house made books easily accessible by the educated bourgeois, traders and other wealthy people. During the exchange of books between readers, borrowed books were sometimes deliberately not returned. In addition to book shopping, emerging book theft has reached uncomfortable levels. Book theft has increased so much that it has become an important problem of the medieval and renaissance period. For this reason, in 1752 Pope Benedictus 14 had to publish a bulletin explaining that book thieves would be excommunicated.

In a valuable renaissance book: "You see that the name of the owner is above ... Therefore, do not steal me ..." started and continued. In Barcelona, at the San Pedro monastery, the words "Who plays this book from the owner ..." and curses are written (Manguel, 2001, p. 284).

The purpose of these notes written in the books is to somehow prevent theft of the book. In order to remedy book theft and loss of book exchange, books were tried to be protected by Ex-libris. As can be seen, Ex-libris was born out of the necessity to meet an important need in history. The Ex-libris, which arises from the need to protect the book against such losses, is also the way that the book owners establish a link between their own assets and the book's existence.

Since the invention of writing in history and the transfer of thoughts to the stones, special notes such as “footnotes” have been featured under the texts written on papyrus and leather, this tradition has continued with the invention of paper and the beginning of markings on the bottom of the papers. Therefore, the instinct of human beings to possess has always existed. "Researchers place the first Ex-libris sample in 1400BC. seen on the light blue tiles in the library of the 3rd Amenhotep in Egypt” (Pektaş, 2017, p. 13)



Figure 2.1. Pharaoh III. Blue tile Ex-libris from Amenhotep (or Amenhophis III)

In the 19th-century Egyptian dynasty around 1300B.C., a writer wrote the following ode, which can be counted among the first Ex-libris about his profession: “Become a printer! Scratch your heart so your name lives like theirs! Bundles are better than forgotten stone. The man is dead, his body is earth. People have migrated from this land. It is the book that will remind him. It is in the mouth of the reader who reads him.” (Manguel, 2001, p. 218)

B.C. In the late 8th century, along with the trade that developed especially in the seashore port countries, many occupational groups were engaged in trade, and these traders chose the symbols we call "emblem" today to distinguish themselves from other traders. Ceramists, to the ceramics they made; bricklayers, to the walls they build. Paper producers also processed their own seals on the paper they produced. These introductory signs belonging to the owner have similar features with the Ex-libris, as they are like a sort of title deed of the merchant who owns the property. The first animal-shaped seals in excavations in Anatolia date from 7400 B.C. In the layers reached by excavations in various mounds, respectively, seals were found from the Ottoman, Seljuk, Byzantine, Roman, Hellenistic, Phrygian, Hittite, Old Bronze Age and Chalcolithic cultures. (Güney, 2014) Works consisting of religious schematic figures belonging to the Chalcolithic Age estimated to date between 5000-3000 B.C. were excavated from the mounds of cities such as Mersin, Konya, Malatya, Gaziantep, Denizli, Çorum and Elazığ. In this period, we understand that the commercial activities were intense from the recovered seals and clay.

Seals consisting of religious sympathetic figures are made from stones such as soap stone, diorite and serpentine as raw materials. Numerous seals made of terracotta and stone were identified in the settlements of the Euphrates region. (Akurgal, 2005) “In 15 A.C. in Germany in the third quarter of the century; with a simple coat of arms painted on the tree; The Ex-libris, which consists of a word written by the owner's hand, is the first example of a real Ex-libris (Okur, 2013, p. 41). On the top of the Ex-libris, it says 'Let Hans Igle kiss you' (Figure 2.2).



Figure 2.2. Ex-libris made for Pastor Johannes Knabebnberg, nicknamed "The Hedgehog" in 1450

In France in the 18th century, books were an expression of the family's social position. Private libraries, considered to be a part of the family wealth, were transferred from one generation to the other, increasing from generation to generation among the nobility. One of the most respected book lovers of the period, Count of Hoym, while taking the Cicero Discourses from the crowded shelves of his library, saw it not as one of thousands of copies, but as a unique individual object bound in to his own wishes, with a family letter embroidered with golden letters (Manguel, 2001, p. 279)

The noble and rich bourgeoisie demanded that the books in their libraries, which they created in accordance with their status in their castles, reflect their status and personality, have some features of their own, and be original objects, and in this direction, they demanded Ex-libris from the artists and paid the price. Thus, by applying various drawing techniques, the first Ex-libris took its place on the first pages of the books.

Famous painters such as Dürer, Picasso, Klee and Dali have also worked on Ex-libris (Appendix A). When evaluated as a work of art, it should not be forgotten that the Ex-libris should have

two functions, as in every work of art. These are to create aesthetic anxiety and to give a message.

In Figure 2.3, the Ex-libris designed by Pablo Picasso for Max Pellequer shows a figure of a man and a woman standing on both sides of a horse. Figure 2.4 includes the wood print Ex-libris design made by Paul Klee for L. Michaud, and Figure 2.5 includes the Ex-libris designed by Salvador Dali for Andre Breton.




Figure 2.3. Ex-libris designed by Pablo Picasso for Max Pellequer




Figure 2.4. Ex-libris designed by Paul Klee for L. Michaud

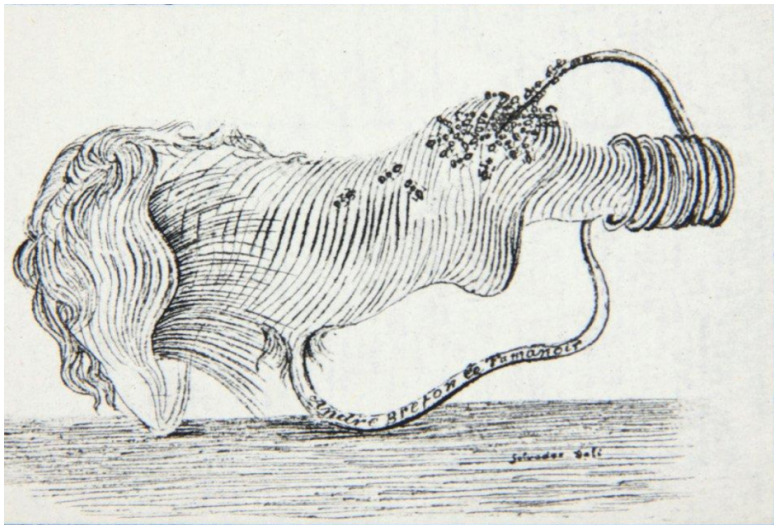

Figure 2.5. Ex-libris designed by Salvador Dali for Andre Breton

Although the marks placed on the corners of the seals, miniatures and engravings on the first page of the manuscript and printed books from the Ottoman period are not called Ex-libris, they can also be accepted as property marks. These Ex-libris are called Super Ex-libris. Hatice Öz Pektaş described the super Ex-libris as follows:"Super Ex-libris is the stamping of the book's name, coat of arms, first letters of the surname or monogram to the book volume of "supralibros". It can also be used as a personal binding." (Öz Pektaş, 2017).

In Figure 2.6, we can see the book with super Ex-libris, the coat of arms of Count Hieronymus Von Colloredo, the archbishop of Salzburg in 1772, and the books with super Ex-libris from Napoleon Bonaparte's library in Figure 2.7.



Figure 2.6. The book cover with the super Ex-libris, the coat of arms of Count Hieronymus von Colloredo, archbishop of Salzburg in 1772.



Figure 2.7. Books with super Ex-libris from the library of Napoleon Bonaparte

The use of seals in the Ottoman Empire was very common among the people, artisans, gentlemen, ulama and statesmen. The taste of art in the writing of the text on the seal by calligraphers has highly developed. In relation to the economic status of the seal orderer, the seals were made by carving into gold, silver, brass, copper or precious stones such as agate emerald, ruby, turquoise, jade, pearl. While writing manuscripts, on the inner cover of the book the name of the book as well as the name of the book orderer were written. This page is also known as “zahriye”. It is the property record about who owns the book called the "foundation record" in Ottoman manuscripts. It is on the 1 / a side of the first page of the book. “Even though the seals are not included in the Ex-libris type, they have performed this function as the emblem of the people they belong to with their original calligraphic structures” (Pektaş, 2017, p. 29).

When we examine manuscripts from the Ottoman period, we see seals as property marks. Each time the book changes hands, the seal of the new owner or organization is stamped on the same page. In some of the manuscripts about Turkey purchased from auctions held in the west we can stumble upon Ex-libris examples. It is possible to see Ex-libris in books dealing with Ottoman History printed in 1777, that were purchased from Germany in 1954 from the National Library. Ex-libris is also present in the books about the Ottoman Empire that once belonged to Henry M. Blackmer, that were purchased at the Sotheby's auction in London by the Ministry of Culture in 1989. In Turkey, in 1997, the Ex-libris Association was founded by Prof. Hasip Pektaş. With this association, Ex-libris in Turkey is getting more and more attention from turkish artists and designers. The association, that has been continuing its activities under the name of Istanbul Ex-libris Association since 2008, has organized many competitions,

exhibitions and workshops in this field and introduced conferences in domestic and abroad conferences (Pektaş, 2017, p. 29-31).

### 2.1. Function of Ex-libris

With the Ex-libris, the book turned into a new object. Ex-libris is the carrier of the relationship between the book and its owner (Köksal, 2009). Ex-libris exists today both as an art object and as a graphic design product, which shows that it maintains its double function. The fact that a book with Ex-libris is a valuable collection object ensures its artistic existence other than its functional use.

How can Ex-libris be defined in the context of "art and graphic design" qualifications? The answers to these questions show that the Ex-libris has two different artistic and design qualities. These two fields, which will not be detached from each other, have undertaken communication functions from different angles. Different forms of communication can be observed in the Ex-libris that can be transformed in line with its function. The functional use of the Ex-libris inside the book and the use of it as a collection object, other than the book, as a collection object, broken from the context of the book, makes it difficult to make a clear explanation for the definition of the Ex-libris.

The fact that Ex-libris exists as both an art object and a graphic design product shows that it continues its function in two areas. One of these functions or identities is not superior to the other. Rather, this functional trait cycle is a trace version that allows us to understand and grasp Ex-libris.

Tibor Kalman offers a very broad definition of graphic design. According to him, graphic design is a tool. This tool is a communication tool created by the use of words and images on everything and everywhere, which can be applauded without being restricted to subculture or upper culture (Malcolm, 2005).

Although Kalman did not add artistic production to his definition, he argued that a single image produced with oil painting on canvas technique, which is formed by selecting the signs to convey an idea, can also be defined as a graphic design product. According to him, images such as Mona Lisa, Guernica or Sunflowers are seamlessly connected with graphic design. Monet's oil painting or Matisse's collages were created by selecting the marks on the surface to convey an idea (Malcolm, 2010, p: 11).

Mona Lisa, Guernica and Sunflowers were produced for the purpose of making art, but graphic design art, other than being inspired from other disciplines of art, is a different communication tool.

Richard Hollis stated in his book entitled "Graphic Design: A Concise History" that graphic design is a form of visual communication, images and signs are formed with a composition created in a certain logic order (Hollis, 1994, p: 7). Like Kalman, Hollis presents graphic design as a form of visual communication. Paul Jobling and David Crowley both agree and add that graphic design is a form of culture. They say that communication has an idea and they use the metaphor of moving something from one place to another (Jobling & Crowley, 1994, p: 3).

An object determines its functionality according to its use in life, and people approach the object according to its functionality. Looking at a Figure, aesthetic values are sought on it. However, the functionality of a design product is in the forefront, followed by its aesthetic status (Tunalı, 2004, p: 73).

Considered in this context, the element that will stand out primarily in the design of the Ex-libris is how it represents the owner, then it can be evaluated aesthetically. The functionality of the Ex-libris will be ignored as soon as it is detached from the book context and transformed into a collection object using its main function. The aesthetic values of the Ex-libris will be the most important element to be considered and its artistic aspect will come to the fore. While the Ex-libris used in the book conveys the word of its owner to the borrower, the Ex-libris that exists outside the book also fulfills the communication function in terms of the reputation of the owner in congresses, by exchanging collections between collectors and documenting its name in history (Tekcan, who transferred from Scheffer, 2011).

In this case, the two different communication functions of the Ex-libris can be summarized as follows: Its primary function is to introduce the owner in the book, to glorify them and to urge the borrozer to bring back the book as it is why it has been used since its creation. Its secondary function is to carry an artistic dimension as an art object and to be a part of a collection. Ex-libris, through the tradition of exchange amongst collectors, ensures the communication between individuals, nations and cultures. It should not be ignored that Ex-libris is a historical item documenting individuals, institutions, periods and even art movements in both functions.

> The primary function of the Ex-libris is that it is a property sign, it describes its owner, it glorifies them. This is the main purpose of its creation. Since it is duplicated, some of it is used as an exchange object. Exchange is not limited to congresses. Every encounter or every correspondence is an opportunity for a mutual Ex-libris exchange. Ex-libris is donated to museums and collected by collectors; It is submitted to the general impression of the society and fulfills the function of historical document. Because it reflects the artistic and cultural structure of each period. One of the areas of use of Ex-libris is at

> exhibitions, as it is purchased and sold like a true art piece. Of course, this process occurs and develops depending on the artistic abilities of the artist and the aesthetic value of their Ex-libris (Hasip Pektaş, personal meeting, 21 May 2019).

Hasip Pektaş stated that Ex-libris maintains its functions from two different branches in terms of art and design, and cannot be distinguished only as a design product or only an art product:

> Ex-libris is both an art object and a product of design. It is an art piece because it is made with artistic concerns. It is made by using the possibilities of art and considering aesthetic value. If so, it remains in the future, otherwise it cannot go beyond an amateur effort as in any art. It is a product of design because it is made by order and upon request. The expectations of the orderer are taken into account, and even the request for change is fulfilled. Just like a book cover design, it is created by going through the same design concerns and experience processes. If it is liked by the orderer, its artist will be paid the price and the creation will be featured in the book (Hasip Pektaş, personal meeting, 21 May 2019).

When created upon request, the Ex-libris customer is the owner of the book. The owner of the book creates their own representation by ordering the Ex-libris and therefore determines the agenda. The designer is the one who finds the answer to the question of the customer and depicts them on the Ex-libris. The designer takes the order, designs the Ex-libris, multiplies and delivers it to the owner. The book owner uses some in his books and exchanges some of them to expand his collection. Its use is determined by the person who placed the order and both uses are feasible. Even though its function depends on how it is used, in either scenario, the Ex-libris is about the representation of the owner of the book, of the person.

Ex-libris lives within the pages of the book and it performs its communication function throughout its existence as long as the owner is still alive. The reason for the book owners to order Ex-libris is to tag their books, to affirm their existence through the use of Ex-libris within the book, and to use the books of their library to make their identity exist as a whole.

Nowadays, there are book owners who use very simple Ex-libris designs, consisting in a single calligraphy or illustration, and they use these plain Ex-libris in all their books. In his book, Van Der Briele stated that book lovers with such a simple Ex-libris design are rare. In addition, collectors of Ex-libris generally have the idea of having different designs and interesting Ex-libris creations. Ex-libris preferred by these collectors differ according to the subjects of the books, and are in line with the collector's personality and interests. Like the books in a library, Ex-libris designs can vary in a big selection of themes, from poetry books to history, from astronomy to world literature. This diversity is among the subjects that the book owner enjoys and is among the subjects that the artist is inspired by (Van Den Briele, 1995).

Ex-libris can be made for individuals or institutions, taking into account their functional aspects. An important detail here is that the Ex-libris must be made for a living person. In other words,

an Ex-libris cannot be made to a person who has lived in the past. However, it is possible to make Ex-libris for a living person or institution in order to pay tribute to that person. To exemplify; In the memory of Mihri Müşvik, one of the first female Turkish painters, Ex-libris can be designed for the Istanbul University Library. This rule explains us the time-based communication function of the Ex-libris in the best way.

## 2.2. Language Of Expression In Ex-libris Art

### 2.2.1 Style

Style is defined as a way of transferring an artist's uniquely artistic approach to their work. It also includes a common language in shaping, design principles and understanding in all artworks of society and age (Sözen-Tanyeli, 1994: 247). The artistic tendencies and technical possibilities of the period in which it was produced play an essential role in creating the expression style of Ex-libris artists. The evolution of technique, from terracotta to digital printing, also provided the background to the language of expression of Ex-libris. It was included in the inventory of the British Museum in England in 1891 and BC. A small clay tablet dating to the 1500s is considered the oldest known Ex-libris. The 6 × 4 × 0,5 cm sized tablet was dated to the 18th Dynasty of Ancient Egypt, and It belongs to the III. Amenhotep period (Figure 2.1.). Its base and two sides are flat, and there are two small holes near the top, which are round. The hieroglyphic text on the glazed and light blue tablet is painted dark blue. The translation of the hieroglyph in the museum records is as follows: " Beloved of Ptah, the king of the Two Lands, the good god Amenhotep III, may he be given life; the wife of the king, Tiye, may she live."

There is no consensus among experts on the subject of the book to which the tablet is attached. Some experts think the title may have pointed to a foreign story's subject, others to a local story. Some experts argue that the book may be a scientific book on the moringa tree and its products, while others claim that not one but two trees are mentioned in the title: plane tree and olive tree.




Figure 2.8. Oldest known Ex-libris

A similar tablet is in the Yale University Gallery in America, and another is in the Louvre Museum in Paris. Both III. It is dated to the Amenhotep period. Experts believe that the piece of tablet from the Yale University Gallery with the inscription "The Book of the Pomegranate Tree" may have been broken from a similar tablet to the British Museum (Yale University art Gallery eCatalogue, 2013). Other pieces from the same period are also in the Berlin Museum in Germany. However, it is accepted that the first Ex-libris was a tablet in the British Museum.

#### 2.2.1.1. Style in Ex-libris Art in the 15th Century

A charterhouse monastery (1402-1802) in the town of Buxheim in southern Germany is of great importance to the history of Ex-libris. The first Ex-libris of the western world appeared in the library of this monastery. The Ex-libris printed on colorful manuscripts decorated with illustrations and decorative elements were produced with rough and thick lines using wood printing technique and hand-colored. The oldest of these is the one produced in the 1450s for Preacher Johannes Knabensberg. The Ex-libris of the preacher nicknamed "Hedgehog" contains the phrase "Hans Igler, hedgehog kiss you". In the design, the person who will probably steal the book or not return it is intended to be warned with humorous language. Copies of this Ex-libris, produced in the size of 14 × 19 cm, are now scarce.

Another Ex-libris revealed in the library in manuscripts donated to the library by the brother of the sect Hildebrand Brandenburg from the town of Biberach near the monastery. The work in Figure 2.10 was produced by a wood printing technique such as Knabensberg Ex-libris and

hand-painted. The design shows an angel standing with its wings open, a shield held by the angel between his hands, and an ox with a ringed nose depicted on this shield.



Figure 2.9. A charterhouse monastery in Germany (1402-1802)



Figure 2.10. The heraldry in manuscripts donated by Hildebrand Brandenburg of Biberach to the monastery in Buxheim, X1, c. 1480

In the popular medieval book 'Books of Hours', it was common to depict portraits representing their owners, some figures indicating identity, or heraldry, and this practice inspired Buxheim Ex-libris. This book is a kind of illustrated manuscript prayer and hymnbook that was very popular in the Middle Ages. In the Orthodox belief, certain times of the day are associated with specific events in Christian mythology (Pichler, 2010).



Figure 2.11. A Books Of Hours from the 1480s. The heraldry (left) of the book owner and a page with the theme "Annunciation to Mary".

With Johannes Gutenberg's invention of the printing press in 1440, it became possible to copy texts quickly, but these first books were still of great value. For example, Gutenberg's Bible, published in 1455, was only one hundered eighty printed (Hopkinson, 2012: 5). After Gutenberg died in 1468, the books' owners started to make the artists make wood prints with designs that declared their ownership by maintaining the habit of manuscripts. Sometimes these early Ex-librises could also be made by freehand painting, imitating colored pages in manuscript books. The Figures were almost always the coat of arms of the book owner and were overly ornamented. In cases where family ancestry was significant, using the heraldry stated that the book would remain in the same family after its owner died. Floral curvaceous motifs in heraldry and manuscripts are the hallmarks of the 15th and 16th-century Ex-libris.

Ex-librises were rarely portraits at that time.



Figure 2.12. Abbey Ex-libris from Ottobeuren, Wood printing and hand painting. c. 1500




Figure 2.13. Willibald Pirckheimer Ex-libris. Albrecht Dürer, X1, 17.2x12 cm.

### 2.2.1.2. Style in Ex-libris Art from the 16th to the 19th Century

In the late 15th and early 16th centuries, Germany's most crucial printmaker was Albrecht Dürer, who is considered one of the cornerstones of art history. Famous for his monogram consisting of his name's initials, the artist is also one of the Northern Renaissance artists. Born

in Nuremberg, Germany as the son of a jeweler, Dürer made Ex-librises for Willibald Pirckheimer and Hektor Pömer, the famous states and scientists of the time.




Figure 2.14. Willibald Pirckheimer Ex-libris. Albrecht Dürer, X1, 17.2x12 cm.

Among Dürer's contemporaries and students were Lucas Cranach (1472-1553), Hans Burgkmair (1473-1531), Hans Baldung Grien (1484-1545), Hans Holbein (1497-1543), Barthel Beham (1502-1540) and artists such as Jost Amman (1539-1591) also produced Ex-libris for book lovers.




Figure 2.15. Hektor Pömer Ex-libris. Albrecht Dürer, X1, 33x22 cm.

Until the 17th century, before Ex-librises became widespread outside Germany, they were mostly family coats of arms. From the Middle Ages on, weapons, armor and shields had distinctive markings that allowed the cavalry in them to be recognized even from afar. These marks on weapons and supplies were regarded as an ownership mark for the book owner or as a banner that would more quickly identify the book's owner. There was no need to specify the name of the person separately. The reason why the coat of arms theme was widely used in Ex-libris at that time can be attributed to this (Pektaş, 2003:17).



Figure 2.16. Wolf Traut (1486-1520). II. Christoph Scheurl Ex-libris, X1, 35,4×25,2 cm, 1512

This Ex-libris, made by Wolf Traut to the lawyer and diplomat II. Christoph Scheurl from Nuremberg, is an example of detailed and fine craftsmanship. The work includes biblical and classical texts and the coats of arms of the Scheurl and Tucher families (in reference to Scheurl's mother, Helena Tucher). Rising from the shields, the goat and man supported Fortuna's figure, the goddess of luck in Roman mythology.



Figure 2.17. Albrecht Dürer (1471-1528). Willibald Pirckheimer Ex-libris, X4, 16,4×10,2 cm, 1524

Pirckheimer (1470-1530), one of Nuremberg's leading humanists, was a close friend of Albrecht Dürer. Pirckheimer used this portrait as an Ex-libris in most volumes in his extensive

library. The Latin phrase below the portrait " Is a copy of 53-year-old Willibald Pirckheimer. The thought remains; everything else is mortal." It means.




Figure 2.18. Francis Winington Ex-libris (1732)

In the 18th century, leading German and French ornamentalism carried the Rococo style designs, which they started to use in silver works and frames, to Ex-libris. During this period, some of the Ex-libris included images of books or libraries, while some of them consisted of landscape paintings. There was also a tendency to place tombstones in these landscapes. 'Grata sume manu' seen on Ex-libris is one of the slogans commonly used in coats of arms and means "Take it with your grateful hand".

Tombstones usually contain the Latin expression 'Et in Arcadia ego', which means "I will exist even in Arcadia", referring to the inevitability of death in all circumstances and the pleasure of life - at least until death. According to the narrative in such Ex-libris, reading is an enjoyable leisure activity and an old learning tradition. These also show the human being's gratitude which came from classical humanism for his natural world. The hidden subject in the expression "Et in Arcadia ego" is "death". Arcadia is a utopian place where life in harmony with nature prevails

in a rural environment. Death states that man cannot escape from himself under any circumstances and that the only thing that will exist forever in all circumstances will be himself.




Figure 2.19. Luisa Gräfin Erdödy Ex-libris, X2, 11×11 cm, 1885

#### 2.2.1.3. Style in Ex-libris Art in the 19th Century

Although the production of crested Ex-libris continues increasingly (to include the middle classes), the various themed Ex-libris market expanded further in the 19th century. Well-known bookworms from academics, museums, priests, lawyers, and other professions were attracted to the idea of getting Ex-libris done. These individuals were eager to glorify their own lives and personal achievements rather than their lineage. Artists, designers and architects have begun to do Ex-libris for themselves as well as receive orders from others.

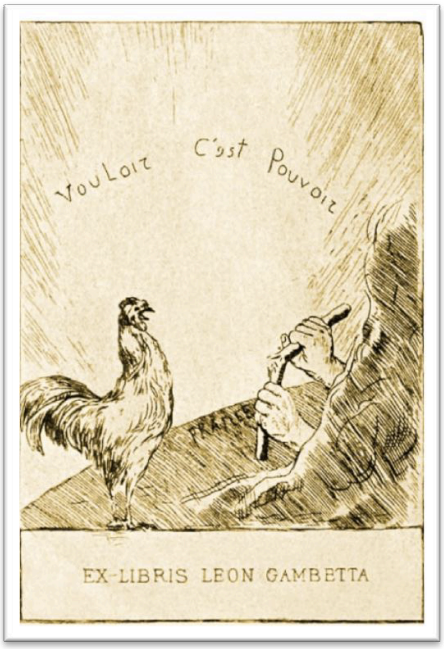


Figure 2.20. Alphonso Legros (1837-1911). Léon Hambetta Ex-libris, C3, 12,4×8,5 cm, 1875

This image is an Ex-libris work designed for French Republican statesman Léon Gambetta (1838-1882). The breaking of a stick, representing Gambetta's ambition to break the status quo in French politics, is illustrated with France's national symbol, the rooster. In the arch-shaped inscription in the middle, the expression "Vouloir c'est pouvoir" means " To want is to can ".




Figure 2.21. Robert Anning Bell (1863-1933). Mander Brothers Workers' Library Ex-libris, P3, 13.6 × 10.9 cm, 1894

This work, produced for the varnish and chemical factory library belonging to Mander Brothers, was printed with ink produced by the same factory. A woman is reading a book and the factory in the background. The title "This book is owned by the Mander Brothers and is part of the

Workers Library." statement is included. The library's lending policy is explained in the subsection: "Workers working in our factories are free to borrow books from our library. Only one book can be taken at a time and returned within a reasonable period. However, in some cases, it must be returned immediately upon the request of the librarian."

In the middle of the 19th century, Ex-libris became more enriched in terms of plastic language and the visual approach began to stand out. The Figures were primarily chosen to reflect the owner's life and interests and highlight the books' special bonds. Some graphic Ex-libris were inspired by the emblems of the 16th-century Italian lawyer Andrea Alciato. Others have images from classical philosophy and contemporary and old poems. (For example, the works of French parnassians and symbolists have influenced Ex-libris designers and owners.) Another approach uses various design elements to form the owner's name as if to play with words.

In this period, with the number of people interested in Ex-libris, the variety of themes used started to increase. The visits of the American Admiral Perry to Japan in 1853-54 opened the way for this country to open to foreign trade but also paved the way for Western artists to discover Japanese art. Artists started to use the Far Eastern elements they had just met in Ex-libris. Especially in India, South Asia, and the islands that makeup Indonesia, the arts have attracted their attention. By the end of the 19th century, Ex-libris were particularly popular with those associated with theosophy, masonry, and decadence. After the 1880s, "nudity" became a prominent feature in German and Austrian Ex-librises. This period marks the beginning of the era when the "erotic Ex-libris" genre, which is still up to date, developed.

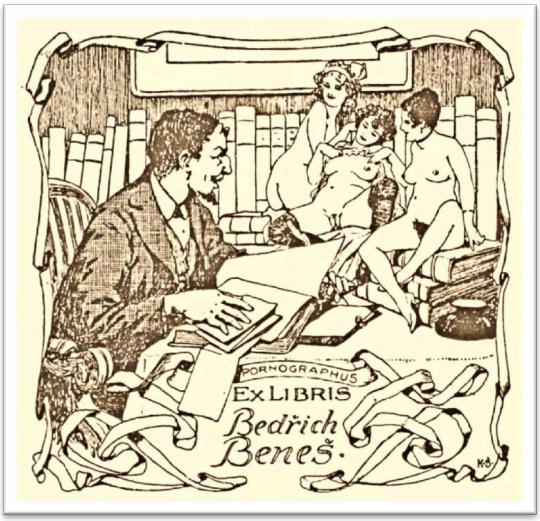


Figure 2.22. Karel Simunek. Bedrich Benes Ex-libris, 7×7,5 cm, 1917

### 2.2.1.4. Style in Ex-libris Art in the 20th Century

Towards the end of the 19th century, interest in the history of Ex-libris and collecting increased. Exchanges have begun among collectors to facilitate access to items that are particularly desired to own. The Tabley Baron John Byrne Leicester Warren's "Guide to Ex-libris Studies", published in Britain and America in 1880, aimed at improving the historical knowledge of Ex-libris enthusiasts, is the first of the books to be published in this field.



Figure 2.23. Eduard Georgiev Penkov, C3+C5, 11×11,5cm, 2005

While Ex-libris societies were beginning to form in Europe and America, various journals containing information on ancient and contemporary Ex-libris have also been published. Established in 1891 in Britain, Ex-libris Association organized Ex-libris exhibitions every year. Remarkably, interest in personal collection exhibitions has increased.

During this period, some British artists published their Ex-libris collections in small volumes. Among them; Major Ernest Bengough Ricketts; Edinburgh painter, cartoonist and printmaker Joseph Simpson; stage designer Edward Gordon Craig; James Guthrie, one of the prominent names in the field of wood printing and illustration works; Frank Brangwyn, whose paintings, prints and decorative works are famous throughout Europe.

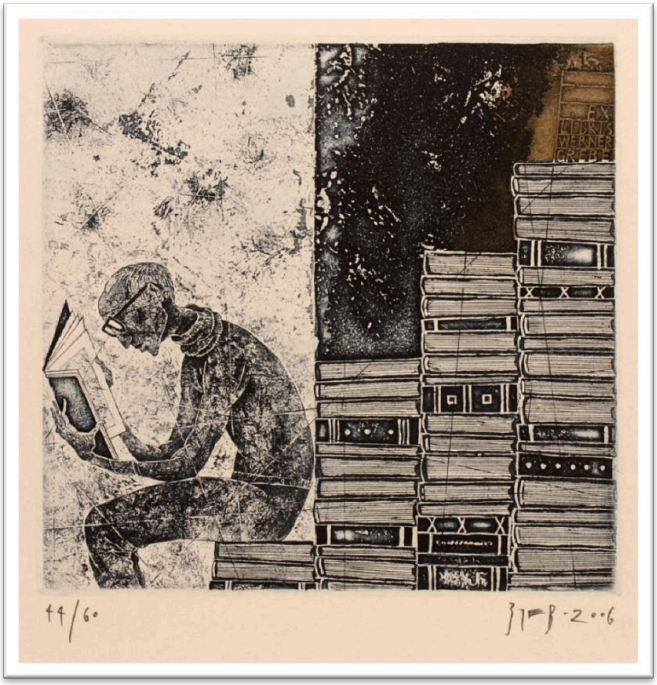

Figure 2.24. Vladimir Zuev, Dr. Phil Werner Grebe Ex-libris, C3, 10×9,5cm, 2006

While Ex-libris collecting was in its golden age from 1890 to the mid-1920s, this period lost its influence due to the worldwide economic crisis in 1929. Therefore, due to the changing understanding of trade at the lower levels of the market, it has become possible to buy Ex-libris at much lower prices than shops. These are mass production Ex-libris with no artistic value and have turned into an art object on which buyers write their name and use them. Nevertheless, quality Ex-libris works with artist designs continued during this period. Thus, such productions have been taken under protection in the book lovers' more closed and private worlds.

Besides, another point that stands out is that Ex-libris designs have always taken an artistically conservative approach. For example, in the years following First World War, it is almost impossible to see Cubism or Abstract Art traces in Ex-libris designs. In the 1970s, a revival started in high quality artist design Ex-libris. This revival enabled the publication of two journals, Ex-libris Magazine (1983) and International Ex-libris (1994), and the Ex-libris Association's establishment in 1972.




Figure 2.25. Philip Webb (1831-1915). Herbert George Fordham Ex-libris, P3+X4, 10,2×8,9 cm, 1901

Sir Herbert George Fordham, an Ex-libris artist who also worked in cartography, donated his map and atlas collection to the British Museum, the Royal Geographical Society and the University of Cambridge. The Latin motto "Christus turris, fides telum", which means "Christ is the tower, and faith is a weapon" in his work in Figure 2.25, shows Fordham's devotion to the Christian faith. The peacock associated with the resurrection of Christ symbolizes immortality according to Christian mythology.




Figure 2.26. Alejandro de Riquer (1856-1921). Eduard de Toda y Guell Ex-libris, C3, 19,8×16,2 cm, 1913

Eduard de Toda y Guell (1855-1941), known as a diplomat, archaeologist and Egyptologist, donated his extensive library to various Catalonia institutions. The book inside the sphere is the expression "De Libro Lvx" (Books illuminate), which defines Toda's belief in books.

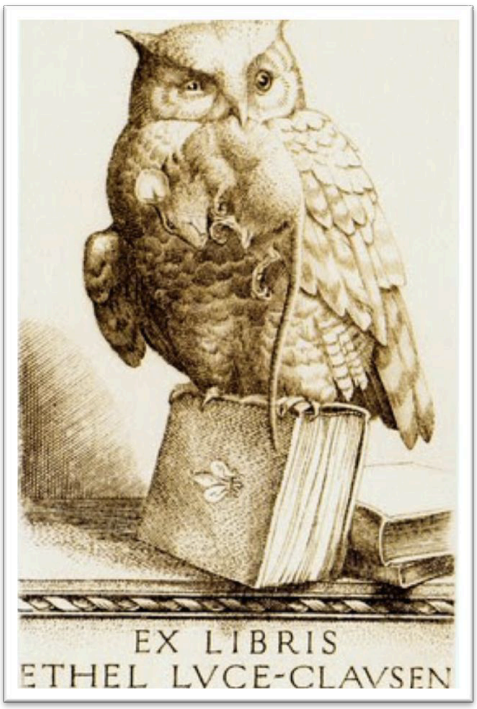


Figure 2.27. Stephen Gooden (1892-1955). Ethel Luce-Clausen Ex-libris, C4, 9,5×7,5 cm, 1940

Dr. Ethel M. Luce-Clausen asked not to use a mouse in the composition to be made on his behalf, but the artist said, "The mouse went in without me noticing." He imposed a defense in the form of Ex-libris.

### 2.2.2. Use of the Text

In line with its function, an essential element of Ex-libris is writing, as the owner of the book must clearly express its identity. When the writing is removed from Ex-libris, what remains is the Figure or decoration that is not clear for what purpose it was produced. Since Ex-libris is associated with books, the text's use is vital to the Ex-libris as it undertakes to show the ownership link of a written work.

Ex-libris usually includes the name of the book owner and the expression Ex-libris following the original Latin spelling. The designer's preferences entirely determine the typographic relationship between the name and the Ex-libris expression. If we take the two parts as Ex-libris (or another phrase indicating ownership) and the owner's name, a correlation is not required in the variables such as font, size, texture and color of these two parts. The succession condition in the arrangement of these two elements is also optional. However, if the Ex-libris expression

is preferred, when used consecutively, the name follows the Ex-libris expression by the Latin spelling rule.

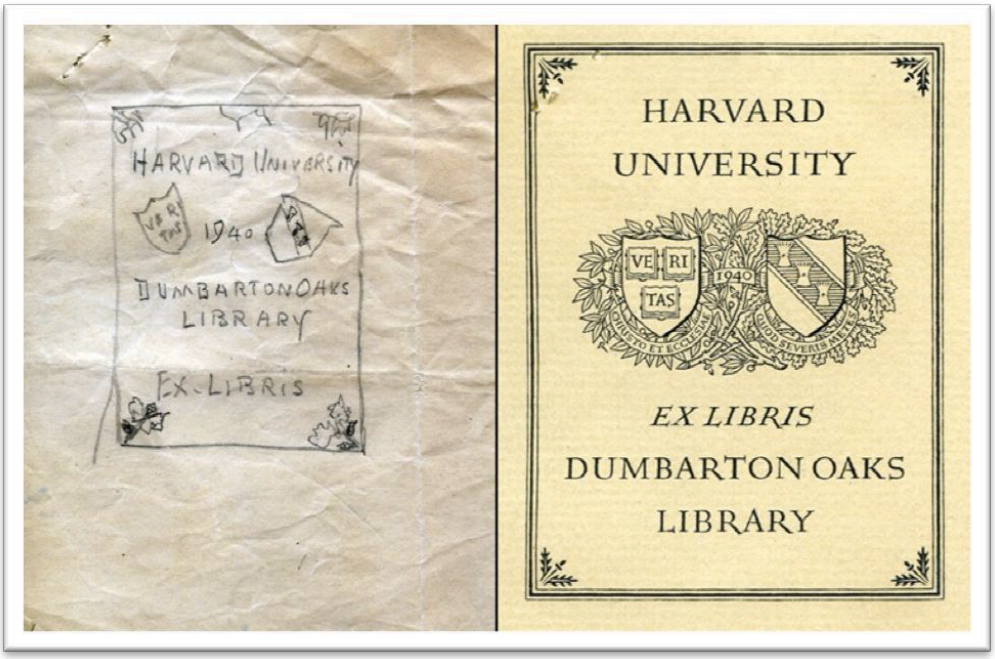


Figure 2.28. Harvard University Dumbarton Oaks Library Ex-libris, 1941.

The application of writing in Ex-libris design varies depending on the production technique. Although computer-aided design (CGD) offers a wide variety of usage possibilities, writing in techniques other than this is applied with the suitable technique's possibilities. For example, in relief and intaglio printing techniques, the writing is applied to the artist's surface with the same tip. Therefore, the artist can apply his own freehand style to his design, regardless of specific fonts. In cases required by the editing, it may be possible to choose a specific font. For example, the book owner may lead the designer to prefer an old font that is not used anymore, for a literary enthusiast, quotes, and a technical professional. This typeface is easy to understand and without sans.

Ex-librises were also made, which consisted of only one text arrangement visually and no other painting or ornamental elements (Figure 2.29 ). These types of Ex-libris produced by the stamp printing technique (X5) can be prepared in circular or rectangular form, usually as a stamp. Since it consists only of writing, the design's balance and integrity were produced by using the possibilities of typography.

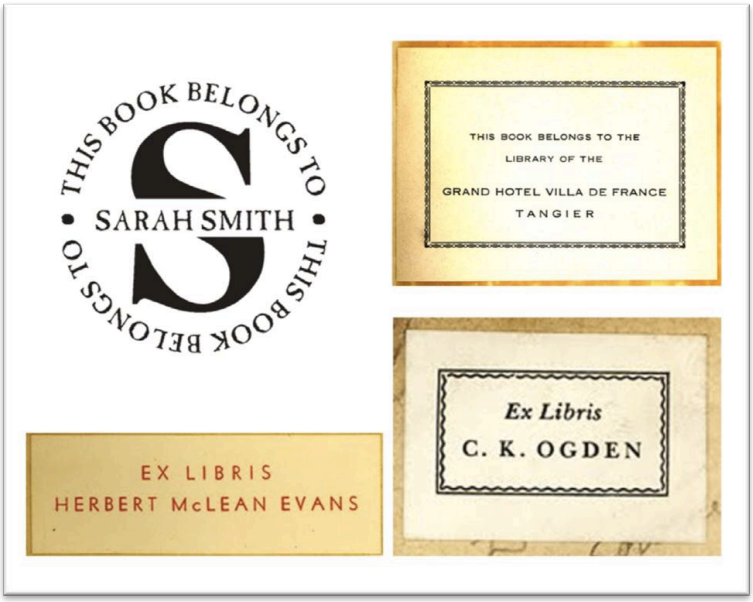


Figure 2.29. Text-only Ex-libris examples

### 2.2.3 Technique

All possibilities of printing techniques and reproduction technologies are used in the production of Ex-libris. In addition to traditional printing techniques such as intaglio printing and relief printing, all kinds of new printing media and techniques made possible by technological developments determine the artists' preferences. Computer-aided design software has improved significantly in recent years and provides the artist with an easy preview during the Ex-libris design phase. The work that comes out at the end of the computer-aided design process is taken directly into the digital printing process as a digital file. A draft is obtained for use in traditional printing methods by using the result on the screen. The artists also prefer to produce Ex-libris, depending on the nature of the order and the subject, completely adhering to traditional methods from design to printing.

While the Ex-libris is being exhibited, the artist's name, the name of the work, a symbol indicating the printing technique and the total number of prints in that series, and the number of an edition of the work in the series are indicated below. Certain symbols accepted by FISAE (International Federation of Ex-libris Societies) indicate Ex-libris printing techniques. The symbol list was accepted at the Barcelona International Ex-libris Congress of FISAE in 1958, and changes were made in Denmark on August 2002.

### 2.2.4. Ex-libris Printing Techniques and Symbols

The first list of symbols of techniques used in creating and printing Ex-libris was adopted in 1958 at the Barcelona Congress of FISAE (International Federation of Ex-libris Societies).

However, a major revision was needed. A revised list, given below, was adopted at the XXIX Congress, Frederikshavn DK, in August 2002. This information has been obtained from the website of Istanbul Ex-libris Association and FISEA.

The list was prepared on the basis of the following principles:

- Unnecessary changes were avoided as they would render earlier references invalid and thus create confusion. No major corrections of inscriptions in existing collections should be necessary.
- The list is limited to symbols for techniques used in printed Ex-libris – i.e. abbreviations for non-printmaking techniques (drawing, pastel, etc.), or for styles (‘heraldic’, ‘calligraphic’, etc.) were excluded.
- The list does not include obscure and rarely used techniques, but remains generic, with the flexibility to be adapted perhaps again at a future date.
- The list differentiates between original and reproductive processes, as this is an important factor for collectors.

A basic subdivision enables even relatively uninformed collectors to observe an Ex-libris and determine in which of the three categories it belongs:

**Intaglio:** The ink is deposited from the grooves of the plate
**Relief:** The ink is deposited from the reliefs of the plate
**Flatbed/stencil/electronic:** The ink is deposited from the flat surface of the plate, through a stencil or screen, or electronically.

- **Intaglio, original**

C – Intaglio printing (blank); embossing. The word ‘embossing’ was added in the English version, as it is a commonly used term.
C1 – Steel engraving Remains as it was in the 1958 list. It is a very specific process, which must not be confused with etched-steel printing, which bears P10.
C2 – Burin (graver or gouge) engraving, notably on copper: This takes into account the fact that fewer artists use copper today than other metal supports, and that zinc and other metals are commonly worked with the burin, a traditional tool whose mark on the plate is easily recognisable.
C3 – Etching: This term describes the widely-used scratched hard-ground etching, and is meant to cover also direct brush or pen etching.
C4 – Drypoint: This form of engraving is easily recognised by the ‘burr’ on printed lines. Its tool or ‘needle’ can be used for stippling or in ‘crayon’ manner, as a mechanical method other

than burin or mezzotint. The C4 category thus includes such techniques, insofar as they are made with a drypoint.

C5 – Aquatint: This is a well-established and specific technique of direct acid etching.

C6 – Soft-ground or other ground-based etching: This category covers forms of chemical process other than hard-ground and direct etching, and aquatint. It includes sugar etching, 'salt' etching and other variants of soft-ground.

C7 – Mezzotint: This is fortunately a sufficiently specific and recognisable process so that its definition and symbol was not changed.

C8 – Intaglio engraving on linoleum, plastic & other materials: This is a general category covering intaglio engraving on other materials than metals. The most frequent examples of non-metallic supports, such as linogravure and engraving of plastics (or acrylics), are specified.

- **Intaglio, reproductive**

P3 – Heliogravure (manual line and tone photogravure), Photogalvanography

P4 – Commercial photogravure, rotogravure

The two categories of reproductive techniques cover the chemical and mechanical intaglio processes. Ex-libris using these techniques are very common during the 1890-1930 period, except rotogravure, of which only two examples are known. The formulation chosen was determined in a way to avoid linguistic confusion.

P10 -Etched steel printing (die-printing) This new symbol was added in order to cover a widespread category of Ex-libris, particularly from the Nordic countries during the first half of the 20th Century.

- **Relief, original**

X -Relief printing (blank): This symbol was kept as the relief counterpart to C. Both are not very widespread in bookplates, but are important in their use for Braille. The symbol 'B' for Braille was omitted, as it corresponds to a type of Ex-libris and not to a technique. Braille should henceforth be indicated as X or C according to whether

X1 -Woodcut

X2 – Wood engraving

X3 – Linocut

These were kept as they were in the 1958 list. The concept is that X1 and X2 relate to wood, in two different techniques; X3 relates to the traditional linocut, though the French term had to be specified to avoid confusion with intaglio-engraved linoleum (C8).

X4 – Relief-printed engraved or etched metal plates, notably metal cut
X5 – Relief-printed metal plates created for intaglio printing
X6 – Relief-printed engraving of other materials, for example synthetic ones

These symbols were problematic in the 1958 list as they referred to engraving (commonly associated with intaglio) of lead, zinc and plastic. As lead engraving (or rather, lead cut) is very rare, a modification of the definition field of X4 was introduced. It now refers to the printing in relief of metal plates etched or engraved for this purpose, and X5, in opposition to X4, is defined as the relief printing of intaglio-engraved or etched metal plates. The latter is a very common category, and a cheap way of making poor impressions of intaglio plates. As to X6, it was widened to include other synthetic materials (including plastic) and those materials explicitely contained in X2 to X5 and X7 (wood, lino, metal, stone).

X7 – (Chinese) stone stamp This was included at the suggestion of experts in Asian art to define stone seals, in particular Chinese ones. The category must be understood to include all stone stamps.

- **Flatbed, stencil, electronic: original**

L1 – Autolithography
L2 – Autography (transfer lithography)
L3 – Zincography
L4 – Algraphy

It was obviously insufficient in the 1958 list to quote such a complex series of processes as lithography as just “L”. Lithography has thus been subdivided into the four, main, accepted technical categories, according to process (L1, L2) and according to the support. Autolithography includes all direct lithographic processes, such as pencil, pen and chalk lithography, Lithotint (wash-drawing), spatter lithography, scraped lithography, reservage (negative litho engraving), and lithographic engraving. Autography includes all non-industrial forms of transfer lithography. L3 and L4 refer to zinc and aluminium supports.

P8 – Original photograph, hologram The qualification of ÒoriginalÓ was added to distinguish P8 from P which remains as photographic reproduction. The hologram was added, although it is still rarely used as Ex-libris.
S – Stencil, “pochoir” Stencil, as a technique, had to be added as it is often used, in particular by Asian artists. A stencil variety much used in Epinal illustrations and prints in France.
S1 – Original serigraphy (screenprinting) This symbol was kept for screenprinting (‘silkscreen’), but (as in the case of photographs) adding original, to distinguish it from P9

which was attributed to serigraphic reproduction.

S2 – Mimeography (dye stencil)

S3 – Katazome (oiled-paper stencil)

S4 – Kappa (Katazome made with persimmon juice)

Especially to assist non-Japanese collectors, the terms Mimeography, Katazome and Kappa were given a brief explanatory note.

CGD – Computer Generated Design

Digital technology has made, and is still making, rapid progress and there is a wide range of creative processes which the computer allows. However, only a simple division into original and reproductive process was retained even if perhaps in a few years' time it will have to be revised. "Computer generated design" is to be understood as an original design created by the artist with digital technology. It may use elements (scanned, for example) which were not entirely created by the artist himself, but the design and composition are overridingly original. It was noted that in this specific field, the signature of the artist on the print is of particular importance to confirm the originality of the work.

- **Flatbed, stencil, electronic: reproductive**

P – Photographic reproduction See note under P8

P5 – Collotype Unchanged. An uncommon process, but widely used by artists such as Whistler and von Bayros.

P6 – Photolithography, process transfer lithography Both major industrial forms of lithography were included under this reference. They are difficult to distinguish on the basis of a print.

P7 – Offset A very common industrial process of which Duotone is a bi-colour variant.

P9 – Serigraphic reproduction (photosilkscreen) Added so as to distinguish screenprinted reproduction from original screenprinting (S1).

CRD – Computer Reproduced Design

The earlier symbol, CAD, did not bring an answer to the question: has the computer been used to create a design, or just to reproduce a scanned drawing? The computer can be as creative a tool as the burin, or as servile as a photocopy machine. "Computer reproduced design" is a design of which a copy is effected by digital technology, even if its author has, to some degree, altered the original, or added minor original elements.

Y – Photocopy This symbol was added to indicate photocopy and xerography, as such items are frequently found with documentation in Ex-libris collections and must be distinguished from other kinds of prints.

- **Other symbols**

U – Technique not listed above, including Frottage, Chinese Rubbing and Collography This was added as a symbol to identify unlisted techniques and methods of image multiplication which are marginal to printing processes. Obviously, an artist is always free to give additional information, beyond "U", as to how he made a print.

—/No Number after the technical symbols = number of passes through the press It is interesting to know how many plates an artist used to create a print, but often difficult to tell from just observing the end-result, especially if the register is perfect. The number of colours is also an interesting indication, but sometimes difficult to determine. Finally, the number of times the support (paper) passed through the press was retained as a more precise indication of the works complexity. Normally, this information can only be given with certainty by the creator of the print.

/.mon. Monotype The monotype, as a non-repeatable print, falls outside the category of printed Ex-libris. Its quality, as a unicum classifies it closer to a drawing or painting. However, there are examples of prints (etchings, engravings) which have been overprinted in monotype. Each print has an added originality similar to hand-colouring.

/ col. Hand-coloured This must be understood as indicating that manual intervention by the artist on the print other than monotype has occurred, such as watercolouring, pencil shading, lavis or other.

## 2.3. Sharing The Art Of Ex-libris

### 2.3.1. Congresses

Since its first emergence, Ex-libris, which has been continuously developing and spreading, brings together artists, collectors and other Ex-libris enthusiasts at international congresses held every year. In these meetings, which started in the second half of the 20th century and continue to be held every year, while artists share their experiences, unique exchange environments are created for collectors.

In the early 1950s, the first international Ex-libris congress was held at the initiative of the Italian collector Gianni Mantero (1897-1985), who was the president of the Italian Association of Ex-libris Artists and Collectors (BNEL). The aim of the events, which started with this first congress in Kufstein, Austria in 1953 and will become regular, was to bring together artists, collectors and ex-slibris lovers who could only communicate through correspondence. These

meetings allowed the participants to develop their relationships, share their experiences, and exchange ex-slibris.



Figure 2.30. A view from the 32nd FISAE International Ex-libris Congress held in Beijing, China in 2008.

After a while in all these congresses, the need for an international higher organization arose in order to organize more comprehensive and better organized activities. With the decision taken at the 1966 Hamburg Congress, the International Federation of Ex-libris Amateurs and Associations (FISAE) was established with the participation of 15 Ex-libris associations in Europe.

The 12th European Ex-libris Congress is the first congress organized within FISAE. In 1968, a congress was held in the town of Como in Italy, and a few years later the 13th European Ex-libris Congress (1970) was held in Budapest, the capital of Hungary. However, this congress was the last congress where only participants from European countries came together. The 14th International Ex-libris Congress, held in Elsinore, Denmark in 1972, is the first of FISAE's congresses to carry this activity and sharing to an international dimension.

Istanbul has hosted the thirty-third of the FISAE congresses, each of which has been held in different world cities since its inception. This event was held in Istanbul on 25-19 August 2010, under the organization of the International Ex-libris Congress Feyziye Schools Foundation, Işık University and Istanbul Ex-libris Association. Numerous Ex-libris artists, collectors and Ex-libris enthusiasts worldwide participated in the congress, and an Ex-libris competition was organized within the congress.

In addition to international congresses, congresses organized nationally are also gaining popularity. The 1st National Ex-libris Congress held on 15-16 November 2014 with the Istanbul Ex-libris Association and Işık University cooperation is one of them. Events such as panels,

exhibitions, museum visits and Ex-libris exchanges took place within the congress's scope attended by 161 artists.

Table 2.1. The list of Ex-libris congresses from the beginning to the present

| CONGRESS | PLACE | DATE |
|---|---|---|
| 1st European Ex-libris Congress | Kufstein, Austria | 7-9 August 1953 |
| 2nd European Ex-libris Congress | Lugano, Switzerland | July 10-11, 1954 |
| 3rd European Ex-libris Congress | Antwerp, Belgium | 7-10 July, 1955 |
| 4th European Ex-libris Congress | Frankfurt, Germany | July 12-15, 1956 |
| 5th European Ex-libris Congress | Amsterdam, Netherlands | July 26-28, 1957 |
| 6th European Ex-libris Congress | Barcelona, Spain | July 3-6, 1958 |
| 7th European Ex-libris Congress | Vienna, Austria | July 7-10, 1960 |
| 8th European Ex-libris Congress | Leipzig, Germany | July 6-9, 1961 |
| 9th European Ex-libris Congress | Paris, France | 19-22 July, 1962 |
| 10th European Ex-libris Congress | Krakow, Poland | September 10-13, 1964 |
| 11th European Ex-libris Congress | Hamburg, Germany | July 27-31, 1966 |
| 12th European Ex-libris Congress | Como, Italy | July 11-14, 1968 |
| 13th European Ex-libris Congress | Budapest, Hungary | November 5-8, 1970 |
| 14th International Ex-libris Congress | Elsinore, Denmark | August 24-27, 1972 |
| 15th International Ex-libris Congress | Bled, Yugoslavia | May 19-22, 1974 |
| 16th International Ex-libris Congress | Lisbon, Portugal | August 16-20, 1976 |
| 17th International Ex-libris Congress | Lugano, Switzerland | August 16-20, 1978 |
| 18th International Ex-libris Congress | Linz, Austria | August 21-23, 1980 |
| 19th International Ex-libris Congress | Oxford, England | August 18-22, 1982 |
| 20th International Ex-libris Congress | Weimar, Germany | August 24-27, 1984 |
| 21st International Ex-libris Congress | Utrecht, Netherlands | August 6-9, 1986 |
| 22nd International Ex-libris Congress | Frederikshavn, Denmark | August 24-28, 1988 |

| | | |
|---|---|---|
| 23rd International Ex-libris Congress | Mönchengladbach, Germany | 30 Aug-2 Sep 1990 |
| 24th International Ex-libris Congress | Sapporo, Japan | Aug 31 - Sep 3, 1992 |
| 25th International Ex-libris Congress | Milan, Italy | September 6-10, 1994 |
| 26th International Ex-libris Congress | St. Petersburg, Russia | August 22-25, 1998 |
| 27th International Ex-libris Congress | Chrudim, Czech Rep. | Aug 28 - Sep 1, 1996 |
| 28th International Ex-libris Congress | Boston, USA | August 20-23, 2000 |
| 29th International Ex-libris Congress | Frederikshavn, Denmark | 29 Aug-1 Sep, 2002 |
| 30th International Ex-libris Congress | Wels, Austria | July 14-17, 2004 |
| 31st International Ex-libris Congress | Nyon, Switzerland | 23-27 August, 2006 |
| 32nd International Ex-libris Congress | Beijing, China | October 14-17, 2008 |
| 33rd International Ex-libris Congress | Istanbul Turkey | 25-29 August 2010 |
| 34th International Ex-libris Congress | Naantali, Finland | 13-18 August 2012 |
| 35th International Ex-libris Congress | Tarragona, Spain | 21-27 April 2014 |
| 36th International Ex-libris Congress | Vologda, Russia | 22-27 August 2016 |
| 37th International Ex-libris Congress | Prague, Czech Republic | 28 August – 2 September 2018 |
| 38th International Ex-libris Congress (Canceled due to Covid) | London, UK | 12-16 August -2020 |

### 2.3.2. Ex-libris Organizations

Associations have been established in many parts of the world to provide cooperation and sharing environment for Ex-libris artists, collectors and Ex-libris lovers. Among the main objectives of these associations are seminars, workshops, competitions and exhibitions.

Ex-libris associations held congresses in different cities of Europe almost every year, from the 1st European Ex-libris Congress organized by the Italian Ex-libris Artists and Collectors Association in 1953 to the 12th congress held in Hamburg in 1966. With the increasing participation every year, the success and experience gained in these congresses have led to an international federation to coordinate the associations at the national level and organize organizations that are difficult to achieve at the local scale. In response to this requirement, FISAE (International Federation of Ex-libris Amateurs and Associations) was established at the

congress held in Hamburg, Germany in 1966 with the participation of 15 Ex-libris associations established in Europe. Until today, 49 associations from 34 countries from America to Africa, from the Middle East to Oceania have been under the umbrella of FISAE.

Table 2.2**.** List of Ex-libris associations in the world

| | |
|---|---|
| Germany | ▪ Deutsche Ex-libris-Gesellschaft<br>▪ Pirckheimer-Gesellschaft |
| USA | ▪ American Society of Bookplate Designers and Collectors |
| Argentina | ▪ Gente Amiga Del Ex-libris (GADEL) |
| Australia | ▪ Australian Bookplate Society<br>▪ New Australian Bookplate Society |
| Austria | ▪ Oesterreichische Ex-libris-Gesellschaft |
| Belgium | ▪ Graphia |
| Bulgaria | ▪ Association Free Art<br>▪ Association of Ex-libris Friends in Bulgaria |
| China | ▪ The China Ex-libris Association<br>▪ The Hong Kong Ex-libris Association<br>▪ The Shanghai Fu Xian Zhai Ex-libris Society |
| Czech Republic | ▪ Spolek Sberatelu a Pratel Ex-libris |
| Denmark | ▪ Dansk Ex-libris Selskab |
| Estonia | ▪ Eesti Eksliibriseühing |
| Finland | ▪ Ex-libris Aboensis<br>▪ Suomen Ex-librisyhdistys |
| France | ▪ Association Francaise pour la Connaissance de l'Ex-libris |
| Netherlands | ▪ Ex-libriswereld |
| England | ▪ The Bookplate Society |
| Spain | ▪ Asociacion Andaluza de Ex-libristas<br>▪ Asociació Catalana d'Ex-libristes |
| Sweden | ▪ Svenska Ex-libris Foreningen |
| Switzerland | ▪ Schweizerischer Ex-libris Club |
| Italy | ▪ Associazione Italiana Ex-libris |
| Japan | ▪ The Nippon Ex-libris Association |
| Lithuania | ▪ Lietuvos Ex-librisininku Klubas |
| Luxembourg | ▪ Société Grand-Ducale des Amateurs de l'Ex-libris |
| Hungary | ▪ Kisgrafika Barátok Köre |

| | |
|---|---|
| Mexican | ▪ Asociacion Mexicana de Ex-libris |
| Poland | ▪ Museum Zamkowe w Malborku |
| Portugal | ▪ Academia Portuguesa de Ex-libris |
| Romania | ▪ Asociatia Romana Pentru Ex-libris |
| Russia | ▪ IUSAB / Ex-libris Section<br>▪ Russian Ex-libris Society |
| Serbia | ▪ Belgrade Ex-libris Circle |
| Slovakia | ▪ Slovenka Spolocnost Ex-libristov |
| Slovenia | ▪ Drustvo Ex-libris Sloveniae |
| Taiwan | ▪ The Taiwan Ex-libris Association |
| Turkey | ▪ Istanbul Ex-libris Association |
| Ukraine | ▪ Ukrainian Ex-libris Club |

### 2.3.3. Ex-libris Museums

Museums are institutional spaces that preserve and display works or objects of scientific, artistic, cultural and historical significance to the public. Ex-librises are also artifacts collected, stored and exhibited with important object qualities in this definition. Ex-libris works, which are becoming widespread and whose production continues to increase, are collected and protected by museums and their future is guaranteed. New generations are enabled to benefit from this cultural and artistic experience. Most of the world's critical Ex-libris museums are located in Europe, the homeland of this art.

Table 2.3**.** Some institutions and Ex-libris museums

| | |
|---|---|
| Germany, Mainz | • Gutenberg Museum |
| Belgium, Sint-Niklaas | • Sint-Niklaas Museum |
| Bulgaria, Sofia | • Bulgaria Ex-libris Center |
| China, Shanghai | • Fu Xian Zhai Ex-libris Museum |
| Denmark, Frederikshavn | • Frederikshavn Ex-libris Museum |
| France, Nancy | • Nancy Library |
| Italy, Ortona | • Mediterraneo Ex-libris Museum |
| Poland, Malbork | • Malbork Castle Museum |
| Russia Moscow | • Moscow Ex-libris Museum |
| Ukraine, Odessa | • Lewych Museum |
| Turkey Istanbul | • Istanbul Ex-libris Museum |

There are one million Ex-libris in the Frederikshavn museum in Denmark, covering the entire Ex-libris art history. This museum can be accessed from the internet address art-Ex-libris.net,

where 450,000 Ex-libris are shared. There are approximately 800,000 Ex-libris works in Gutenberg and Sint-Niklaas museums.



Figure 2.31. Classified artifacts at the Frederikshavn Ex-libris Museum are protected in special boxes.

### 2.3.4. Ex-libris Competitions and Exhibitions

Ex-libris competitions are organized by various organizations in different parts of the world, usually periodically, in order to motivate the Ex-libris artists and support the development of this art. Like competitions in other fields of art, these competitions allow the artist to measure himself and make it easier to grasp his position among his contemporaries who produce products in the same field. Ex-libris competitions, which are followed by Ex-libris artists and art lovers and collectors, are also influential in determining collectors' order preferences. The artists' works are valued according to their success in the competitions and successful artists can receive more orders.

Contests are of great importance in terms of motivating the artists. Besides, they provide the highest mobility in the field of design and sharing. With this awareness, organizations such as associations, libraries and museums tend to organize regular competitions. The platform where the competition announcements of these organizations collectively take place is the website of FISAE. This page has become the first source for artists, collectors and art lovers to get information about the competitions, regardless of whether the organizations organizing the competitions are a part of FISAE.




Figure 2.32. Poster of the 2013 Sydney University of Technology Library's competition

An organization can organize an Ex-libris contest in which designs on a particular theme are evaluated to promote this art and organize a contest for the design or renewal of an Ex-libris specific to the institution that it will use in its own library.

### 2.3.5. Ex-libris Collecting

Collecting is not just collecting for the sake of owning, it can be considered as an effort to share, protect and maintain a passion and knowledge. Ex-libris collecting has also transformed the Ex-libris into an art object that can be bought and sold and can be exchanged by means of exchange by moving beyond indicating the book's ownership, which is its primary function. Therefore, Ex-libris collecting enabled Ex-libris to be taken out of libraries and enter the field of plastic arts. The market created by collecting has enabled artists to enter this field more and even this field has also created its own artists.

The history of Ex-libris collecting goes back to the end of the 19th century. In the 19th century, which started to be the scene of freedom and equality movements, owning books is no longer the monopoly of the aristocratic minority. Interest in building libraries has increased between respected professionals of society such as doctors, lawyers, librarians, architects, and the bourgeoisie, which flourishes with the nascent industrial production. Revolutionary innovations in graphics such as the rise of lithography, zinc printing and the development of other printing techniques reduced printing costs and paved the way for the spread of Ex-libris. Thus, the

conditions that matured in the last quarter of the 19th century revealed the collector, the important figure of the Ex-libris world.

It was in the late 1800s that Ex-libris was treated as an art object independent of the book and studies began to be carried out on it. “A Guide to the Study of Book-Plates”, which was prepared by the British poet and numismatist John Byrne Leicester Warren, who was accepted as the Ex-libris authority of the period, and which was first published in 1880, is the first study in this field. The classification of the styles in the English Ex-libris, which is still valid today, is presented in this study.

Karl Emich (Germany), Gianni Mantero (Italy), Irene Dwen Andrews (United States) Luc Van den Briele (Belgium), Benoit Junod (Switzerland) are among the most important names known among collectors.

Friedrich Warnecke, Sylvia Wolf, Andreas-Angela Hopf, Dr. Gernot Blum and Karl E. Leiningen, Louis Bouland, Henri Bouchot, Jacques Clarles Wiggishoff and Eugène Olivier from France, Jacopo Gelli from Italy, James P. Keenan, Audrey Spencer Arellanes and Edward K. Carpenter from Sweden, from Sweden Carl Magnus Carlender, Benjamin Linnig and Luc Van den Briele (1930-) from Belgium, Klaus Rödel from Denmark and Benoit Junod (1945-) from Switzerland. Most of these experts are also collectors of Ex-libris.

Frederikshavn Museum (Denmark), Gutenberg Museum (Germany), Sint-Niklaas Museum (Belgium), Moscow Museum (Russia), Mediterraneo Museum (Italy), Fuxihanzhai Museum (People's Republic of China), Malbork Museum (Poland), Nancy Museum (France ), Odessa Lewych Museum (Ukraine) and Istanbul Ex-libris Museum are among the most important museums in the world in terms of their Ex-libris collections. Most of the art museums in Europe and America also have Ex-libris collections.

In an interview with renowned Swiss Ex-libris researcher and collector Benoit Junod, he compiled 12 questions that will be asked by those who will start collecting Ex-libris to help them guess what kind of collection they want to create:

1. Do I like the history of dynasties or social history?

2. Am I interested in micro-history, the history of families and individuals? 3. Do the changing decorative styles, special periods and countries through the ages affect me?

4. Do I like books and find the history of libraries and their owners interesting?

5. Am I interested in the history of printing?

6. Do I have a unique passion for a particular period in history?

7. Are visual arts a great source of pleasure for me?

8. Am I more concerned with making an Ex-libris by whom than who?

9. Do I like the colored one more than the black and white one?

10. Is there a theme I'm interested in - birds, music, dogs, organs, medicine, cats, poets?

11. Do I like contemporary trends in art?

12. Do I welcome the idea of exchanging and participating in collectors' meetings?

According to Junod, someone who says "yes" to the first six of these questions and "no" to the rest would be suitable to turn to the old Ex-libris. Conversely, if the first six responds negatively and the rest positively, it would be meaningful to turn to contemporary designs. Junod is someone who responds negatively to all questions like matchboxes, milk bottle caps, model cars, etc. He states that it would be more appropriate to consider collecting.

A collector may try to create his collection with certain types of Ex-libris, or he may tend to collect all that he has access to in general. Trends may consist of works belonging to ancient or contemporary works, only one country, only a certain period, or only a specific style. The cost will vary according to the targeted collection. Creating collections only with Ex-libris from famous artists (For example; Klee, Boucher, Giacometti, Dali, Picasso, Hogarth, Bellmer, Marc, Mucha etc.) or ex-artists (For example; Dürer, Cranach, Jost Ammann etc.) requires a high budget. However, Eastern European contemporary artists' works can be accessed much more quickly and can be purchased for a lower budget.

In addition, collectors regularly scan second-hand booksellers, and when an Ex-libris book comes into their stock, they also take care to be in contact with second-hand booksellers to reach them. Most conscious second-hand booksellers keep the ex-libre that comes with the book for their enthusiasts. Ex-libris prices vary according to the country produced, the artist, the material used, the production technique and the number of prints. While the cost of an Ex-libris work of 50-100 pieces produced by engraving technique throughout Europe varies on average between 500 and 1000 Euros, the order price of the same number of Ex-libris produced by linoleum, lithography or wood printing technique can vary between 300 and 600 Euros. Prices may vary according to the agreement between the orderer and the artist.

Although there are those, who think Ex-libris are too expensive today, as seen from auction catalogs and sales reports of the time, prices in the early 1900s were on average 10 to 20 times higher than today.

Those who create collections from contemporary Ex-libris follow exhibitions, competitions, auction catalogs and periodic publications published in this field. Bookplate Journal, Bookplate International, Graphia published in German and English, AFCEL's l'Ex-libris Français in French, and Mitteilungen published by the German Association is the most watched periodical publications. Old Ex-libris are often listed in memorable catalogs in the countries where they are produced.

While creating the collection, Ex-libris are placed on A4 paper that does not contain acid in order to prevent damage to the work. Information such as the artist, the date, the person made in his name, and the production technique are written under the pencil's work. In this way, they can be bound when they reach a sufficient number, or they can be stored in suitably sized envelopes or boxes. For easy access, these envelopes or boxes can be reorganized by reorganizing their contents. They can be labeled separately according to the criteria.

In its generally accepted form, Ex-libris before the 1850s, the period when Ex-libris collecting began, were classified according to their owners. In contrast, those after this year were classified according to artists. Transferring the collection to a database and scanning the works and keeping their copies in the digital environment reinforces the works' security.

The works in some corporate Ex-libris collections are scanned one by one and digital images are obtained and these digital copies are transferred to the servers of the relevant institution and transferred to the internet environment. Such collections are called digital collections.

Digital collections provide great convenience to researchers by being accessible from any medium with an internet connection and finding and viewing a particular work concisely thanks to the search function in their infrastructure. Institutions with digital Ex-libris collection include the Bavarian State Library (Germany), University of British Columbia (Canada), University of Louisville (USA), Brown University (USA), San Diego University (USA), Cornell University Pratt Institute (USA), University of Auckland (New Zealand).

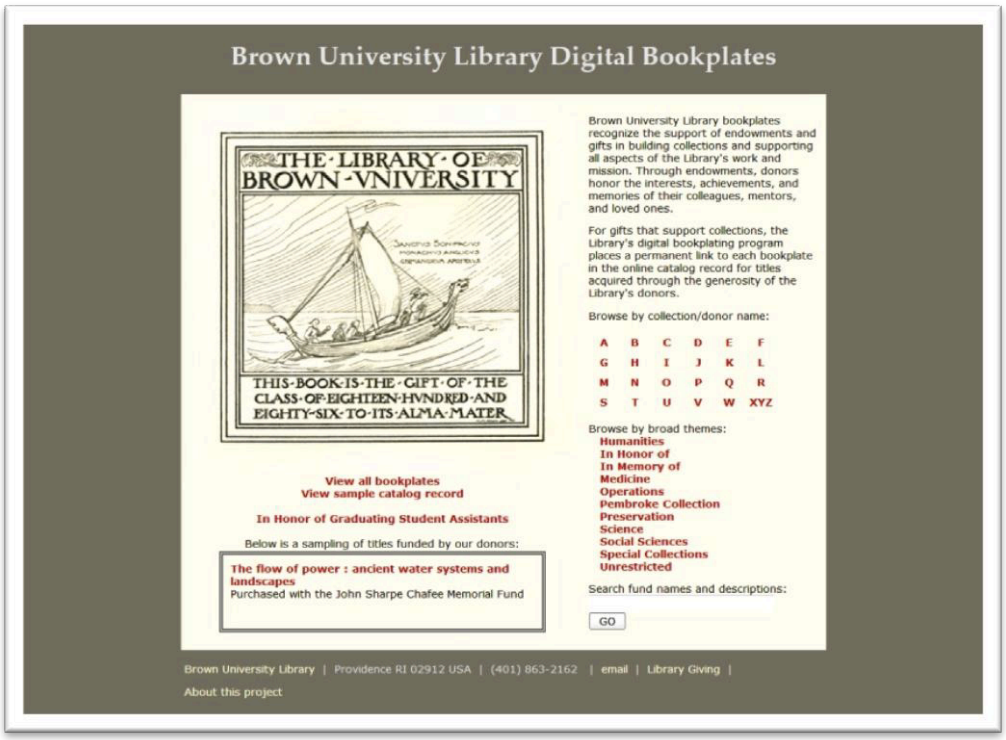


Figure 2.33. An image of the Brown University Digital Ex-libris Collection home page.

To build an Ex-libris collection requires patience and perseverance as much as in other fields. While getting started is difficult, as you gain experience over time, there will be various sources of Ex-libris. However, it is impossible to create a collection in an economical way, associations meetings, congresses, competitions, etc. that can be exchanged. The events provide opportunities for the Ex-libris enthusiast to develop their collection.

As in every field, getting together and organizing creates environments that develop and advance Ex-libris collecting. Collectors gain new opportunities by becoming members of national and international associations and organizations and participating in events organized by these organizations. It is possible to meet new artists, make new friendships, evaluate the surplus copies with exchanges, and be informed about new Ex-libris publications by participating in such memberships and events.

## 2.4. Artistic Quality of Ex-libris

Ex-libris, which is adhered to the inner page of the book cover, explains the relationship between the book and its owner with codes, in secret or clear terms; It is a personal use object that reflects the book owner's features with certain indicators.

The owner of the book or library, in line with their passion for art object possession and personal preference, can have as many Ex-libris as they desire. In this sense, the owner of the book, by attaching examples of Ex-libris spectially designed for them to all books in their library or to

books that they have chosen specially, can taste the feeling that an art object is hidden within the book or books containing the creation. Ex-libris is associated only with the owner, not directly related to the content or technical characteristics of the book.

Ex-libris are original graphic products designed by considering the qualities of the book's owner, not by the subject of the book. It is produced more than one, and although it is reproduced as a result of printing techniques, the use of Ex-libris can remain personal. As part of the book in which they are included, they fulfill a communication phenomenon with the feature of containing the information and indicators belonging to the owner of the book, not the book. A reproduced graphic design product will eventually face a private or general consumer audience.

From this perspective, the fact that Ex-libris are produced on the basis of reproduction makes them somewhat similar to graphic design creations. However, Ex-libris that can be hidden between the book page; can reach a limited number of people instead of large audiences. This brings the phenomenon of Ex-libris closer to the art of printmaking rather than the graphic product. In this context, this small sized graphic design product attached to the book also functions as a communication, information and even a consumer object because it carries text, Figures and symbols on it.

However, when looking at the historical development of the Ex-libris design, it is known to appeal to a limited number of people, rather than a mass communication item. Also, when the Ex-libris first came out, it was made primarily for the function of protecting the book. In this context, it cannot be said that it carried an artistic quality at the beginning of its existence. It is a fact that it is brought to life, developed and spread by taking into account the tastes, feelings and choices of the book owner and designer. However, the creations in recent years have earned the status of artwork, and not just a consumption object attached to the book's inner page and produced as a result of the book owner's order. The fact that these creations are being collected more and more, that competitions and exhibitions are organized regularly in this area, and that Ex-libris are exchanged between personal and mixed exhibitions is the most important proof that this tool is now considered as a work of art.

Ex-libris are objects of art designed and created by their artist through difficult processes, just like in other branches of art. They can be created only from typography, but there are also other examples that have been designed that combine typography and image. Ex-libris, which is a graphic design product, embodies the unique artwork feature by going through a certain design process and by being produced taking into account aesthetic concerns.

When attached to books, Ex-libris perform a function related to both art and communication. For this reason, by being preserved within the pages of the books they are featured in, and therefore existing as long as the existence of the book, they can then be evaluated by collectors and art lovers and carried into the future. Ex-libris, that carry an artistic value, featured on the inner page of a book, can be transferred from generation to generation, just like an art object (Demir, 2008).

According to Sıtkı Erinç, "The curiosity to collect and compile aesthetic objects makes a person more selective in their aesthetic preferences. At least it makes them more selective in their field of interest" (Erinç, 1996, p: 2).

We probably owe the evolution of Ex-libris from a sole book protection tool to an art object to Albercht Dürer. Dürer's artistic talent made these small promotional cards into an aesthetic object. After Dürer, many artists have created works inspired by his way and Ex-libris has been turned into a purpose other than being a tool.

The fact that Ex-libris is not interpreted as a seal, a signature, or proof of evidence has naturally changed both the conditions of its existence and its function. Erinç (1996) briefly classified the existence conditions of the Ex-libris as follows:

- Ex-libris must be an independent work of art and must be created using either classic or contemporary original printing techniques. Regardless of the technique used, for example, prints such as wood, metal or linoleum, or modern prints such as screen printing or computer, there must be a certain number and quality of production. Number increments after this stage are only perceived as reproductions. It can encompass the double possession of the Ex-libris. One represents the artist and the other implies the book owner. These two possibilities of ownership must necessarily have a calligraphic or typographic feature, and in this case should load a second artistic adjective in the building. In addition, all kinds of spelling expressions, such as aphorisms, jokes, strings, etc. can be used in Ex-libris. With these written expressions, content must show an artistic integrity. Due to this compulsory asset condition, an Ex-libris can be displayed alone, without a book, just like a painting or an original print (Erinç, 1996).
- It should bear the name of the artist in terms of reason for existence and integrity. The artist name cannot be thought of as a plain statement or just a signature. It should express the artistic skill and ability of the artist, as well as his style. It also has to be a "personality" indicator. In other words, it should contain distinctive characteristics specific to the person (Erinç, 1996).

- Ex-libris must also specify the book or library owners personal attribute. It can indirectly reveal something about the person's taste to their characteristic features. Therefore, there is a necessity to establish a relationship between the artist and the book owner (Erinç, 1996) Again, Erinç emphasized that the function of the Ex-libris should be shown as follows:
- Universal print symbols must be present on each Ex-libris. For example, in a linoleum Ex-libris the number of prints and the adopted printing technique must be specified (Erinç, 1996).

Again, Erinç emphasized that the function of the Ex-libris should be shown as follows:

- Ex-libris should create an aesthetic anxiety awareness in its owner. Although it is integrated with the book it is in, it should have its existence accepted as an artwork, it should have a unique taste or admiration in its owner (Erinç, 1996).
- Just like the union of literature and the art of painting, by defining the union of drawing and graphic design, it should be able to create the concept of the integrity of the art in the owner of the book. Ex-libris has become a worldwide object of appreciation, besides the briefly mentioned assets and business conditions, and has created a desire to collect amongst art lovers (Erinç, 1996).

### 2.5. Semiotics and Ex-libris

Culture is one of the essential elements showing the development level of society. Social perception and way of thinking, the way of comprehending the problems and offering solutions, the whole of the beings produced in social, scientific, political, economic and artistic fields are the cultural accumulation that forms the basis of social identity. Semiotics is the method that is used to explain the facts and events related to the culture formed by the meaningful sequences of the signs and which is accepted as a critical approach in some aspects and descriptive aspects. In the general framework, semiotics, which is used to explain the cultural system and other sub-systems that contribute to the formation of this system, assumes a systematic model of thinking within its borders. Because of this feature, it is possible to see semiotics as an art of understanding and the semiologist as an "artist" (Barthes, 2015, p. 61).

The limitlessness of semiotics and its feature of being a meta-theory enabled it to interact with different disciplines and gave significant momentum to today's semiotics studies. Therefore, interest in semiotics is constantly increasing in the world, especially in developed countries. Semiotic studies conducted in many countries have expanded on the meaning of the facts and

events that exist in different fields of social life, science and art according to the conditions of the day. The results obtained as a result of this act are also used for social benefit. The theory of semiotics, which was applied only to literary texts in the early 20th century, now leads different types of interdisciplinary studies in many fields from mathematics to law, from biology to zoology, from natural phenomena to artworks.

Semiotics has been accepted as an "absolutely theoretical interpretation" (Hénault,2002, p:93) view and gathered around many scientists. At the end of the joint studies, the statement that it is both a "methodological tool and a research subject" (Jaillet, 2000, p:7) has become definite.

As it is known, semiotics should both describe and explain as an interdisciplinary science. Language has established itself as a 'scientific-featured' discourse on meaning. It is also partially linked to the meaningful, transcultural products of the communities that constitute it and the epistemological postulates that lay the basis for the conditions that enable it to be examined" (Bertrand, 2000, P: 14). These connections are linguistic, physical, visual, and plastic; It is descriptive to define meaningful anthropomorphic products related to music or scent. Semiotics should explain how to communicate well with Figures. It does not tell you how to persuade the communicated people well or become an expert in using the walrus alphabet. However, he might try to explain what principle of thrift is used in the morse alphabet, how a Figure of black lines on a white surface breaks up space. It can show all the variables that operate in complex persuasion processes by sending the researcher or enthusiast to a universe of colors and dimensions. Beyond technical knowledge, it also tries to explain how meaning is born in humans and how humans make sense of objects (Klinkenberg, 1996, p:22). In this case, it can be said that semiotics is very good "both a social and psychological semiotics" (Bertrand, 2000, P: 19).

Whether in the real-life process or their artistic, technical and scientific reflection, the subject and object are permanently endowed with a range of qualities and functions. Such an explanation is made by the analyst's observations, not his experimental intuitions. That is why Coquet now speaks of "a semiotic meaning" (Coquet, 1997 p: 12). The same Coquet notes, thirteen years later, that "man controls meaning, but he is not always the master of meaning in all matters." (Coquet, 1997 p: 12). Greimas states that the most critical problem in this regard is "the meaning given to life by people who are firmly attached to society" (Greimas, 1983, p:7); because human beings maintain an ideology-equipped life plan.

As we can see, both Greimas and Coquet evaluate the meaning together with the human being, and Greimas emphasizes the unity of meaning with the ideology created by the human. So what is this meaning like? According to the semiotician, every object created by man has a meaning, meaning articulated within itself. For example, from these objects, the semiotic analysis of texts always proceeds from the verbal subject taking responsibility for the discourse. This theory is designed to explain the articulations of the discourse accepted as a whole (Fontanille, 1999, p. 1). Nevertheless, in order to understand it better, one must first break down a whole of meaning.

Greimas, the founder of semiotics, said that narrative, semantic, and verbal structures are not closed structures within themselves but that there are different "games" (relations) between them. According to the theorist, these relations occur within certain freedoms and limitations; sometimes, some relationships are invisible or vary relatively. Even this explanation shows the flexibility of these structures. For example, the "sanction" stage may not be seen in every text. In the light of this information, it can be said that semiotics is primarily concerned with the internal organization of discourse.

Communication is an indispensable phenomenon of human life and its most common use is realized by visual means. Realization of visual communication correctly and uninterruptedly takes place by consciously constructing the visual elements and the underlying meanings it contains. The researchers emphasize that design's rhetorical dimension was considered an innovation against the standards or traditions of the past. As Beyaert-Geslin (2012: 16) states, design objects are not intended to be "more beautiful or more functional, but merely to embody this self-sufficient innovation". It is possible to design a semantically strong Ex-libris by the designer's ability to effectively organize the indicators that make sense in the design field. Every Ex-libris contains many meanings, be it open or hidden. These meanings can sometimes take place within the artist's conscious coding, and sometimes as a coincidence within the Ex-libris. Examining and researching the indicators used in the art of Ex-libris can clarify the understanding of problems and concepts. It should not be forgotten that a designed Ex-libris is an indicator of the era and the society in which it was created. As well as reading and structural studies in the Ex-libris, semiotic and semantic analyzes express the significance and significance of the indicators in the history process.

Its purpose of semiotic is to reveal the structure of semantic layers in strings and analyze a meaningful whole. However, while doing this, it tries to reveal the processes of the production of meaning, that is, the methods of bringing together the indicators that make up the meaning.

In this context, it will be appropriate to explain the indicator, which is the raw material of semiotics.

### 2.5.1. Indicator

Indicators are an indispensable phenomenon in the visual communication dimension of everyday life. At home, on the streets, at the movies, in sports, at school, etc. they always deliver their messages to the recipient. Indicators have always taken their place in the original adventure of art. They have an important place in every branch of art.

To define the concept of sign; in general, another thing that can replace something, or any object, form or phenomenon is called an indicator (Adalı, 2003, p. 17). Generally, the main feature of the indicator is to realize the skill of expression.

Language is the most common use of the indicator is, as we have said before. Other examples, signs, images, symbols are additional meanings behind the visible image. If we objectify the indicators; they should refer to something other than their own meaning. It should be understood and used by humans as an indicator (Guriaud, 1994).

### 2.5.2. Signification of Indicators

According to Barthes, interpretation takes place on two levels. These are litteral and connotation. The literal meaning is what an indicator represents, and connotation is how the indicator is epresented.

### 2.5.3. Litteral meaning

The first level of interpretation, it is the level on which Saussure works on. This level describes the relationship between the signifier and the signifier of the indicator, and the relation of the indicator with the indicator of external reality.

The displayed object is perceived as the plain meaning of the concept it creates in memory as it is used in the language of speech. However, this concept is not alone. Because concepts have a close relationship with culture. This close relationship is not arbitrary and personal. For example, as seen in Figure 2.34, the apple is literally a fruit.



Figure 2.34. Apple as a literal object.

### 2.5.4. Figurative meaning

As the image formed by the plain meaning in the imaginative power of the receiver becomes relative (definitive and loses its rigidity), the number of meanings that the indicators form depending on the indicator may vary. We can call these different meanings figurative meanings. In art branches, especially in the art of painting, the interpretation of the indicators attracts attention. Indicators absolutely have figurative meanings. These figurative meanings may vary from individual to individual.

Literal and figurative meanings, form the two basic and opposite types of interpretation; Although they come together in most of the researches, the papers can be distinguished according to whether they are heavily literal or figurative. Sciences belong in the first and the arts in the latter.

Apple is not just a fruit, as it is in a plain sense, it is a forbidden fruit. When apple is considered in terms of its figurative meaning, it is evaluated with different meanings except for being a fruit. For example, as seen in Figure 2.35 and Figure 2.36, as a figurative meaning, it also became a magic apple in the story of Snow White.

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Figure 2.35. Magic apple in the Snow White cartoon



Figure 2.36. Magic apple in the Snow White movie

### 2.5.5. Metaphor

Metaphor is the simulation of an indicator with a different meaning other than the plain meaning. In metaphor, a relationship between two things is combined with the use of similarity. We can say, "My darling is a red rose." One of the very common forms of metaphor is analogy and uses "like" or "as much" in the analogy and a comparison is reported. For example, expressions such as “She is as sharp as a razor” or “She is as good as an angel” can be compared (Berger, 1996). Giving an example to this form of metaphor from the art of Ex-libris, the analogy of the main womb and the universe in the work of Hanna T. Glowacka in Figure 2.37 is thought-provoking.



Figure 2.37. The analogy of the womb and the universe in the work of Hanna T. Glowacka

A closed text for semiotics is not only closed for a visual reader, but also open text. As the famous semiotics Umberto Eco said, "There is no clearer text than a closed text." Every closed text is an incomplete product; It is also a source of production that will be re-lived and redefined according to a new perspective.

### 2.5.6. Analysis of Indicators in the Ex-libris

In the identity section of the examined Ex-libris general information about the used image is given. Three Ex-libris were analyzed semiotically within the scope of semiotics analysis determined by an expert opinion. These are the Ex-libris of Hanna T. Glowacka, Edward Wheeler Fox and Julian Jordanov. In the practice of the studies, the Ex-libris selected by the judicial sampling method are the leading and essential theorists of semiotics and linguistics (AJ Greimas, F. Saussure, CS Peirce, R. Barthes, L. Hjelmslev, Lévi-Strauss) and their theories (analysis methods of these theories). ), an attempt is made to form a semiotic framework for the Ex-libris discourse (trying to draw a semiotic framework). In the study, first of all, a general framework of semiotics discourse is drawn in the light of Saussure, Peirce, Hjelmslev, Barthes and Greimas models.

### 2.5.6.1. Analysis of Hanna T. Glowacka Ex-libris

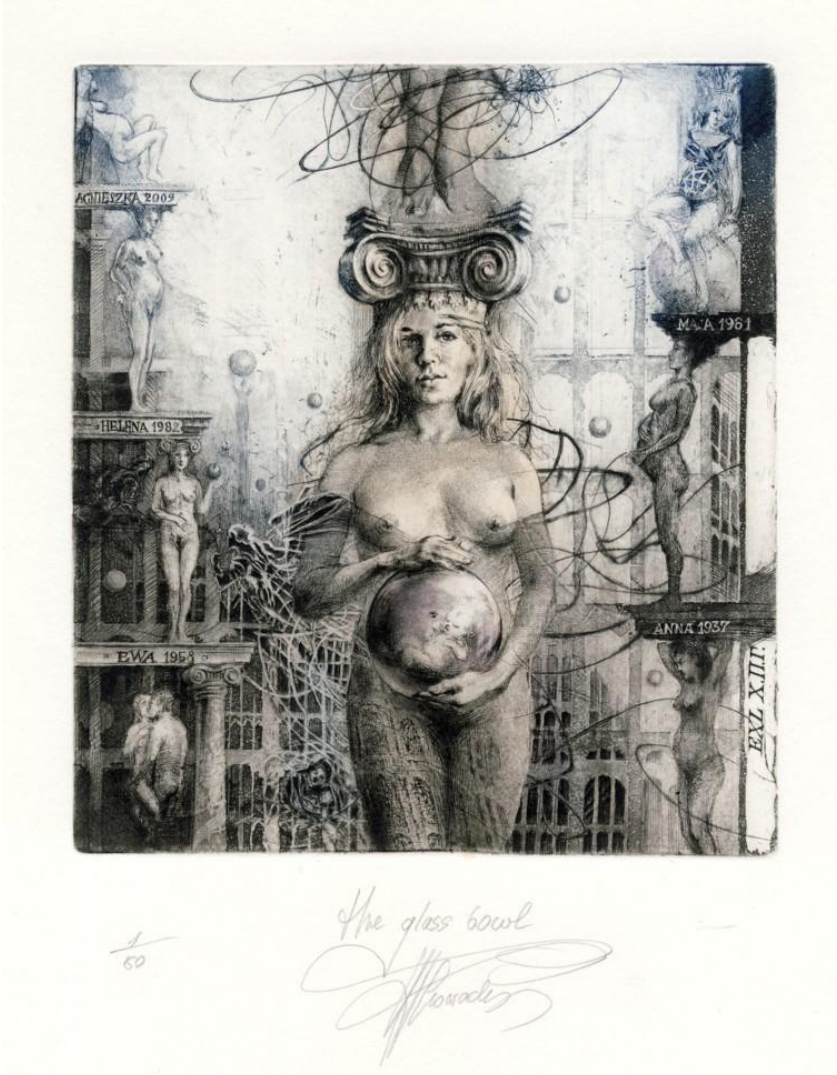


Figure 2.38. Ex-libris designed by Hanna T. Glowacka

Table 2.4. Indicator Analysis of Hanna T. Glowacka Ex-libris

| **Sign** | **Signifier** | **Signified** |
|---|---|---|
| Object | Dates | The male-female relationship throughout time, procreation |
| Object | World | Rebirth, the womb |
| Ground | Ancient City | Infinity |
| Object | Apple | Good-Evil, Crime |
| Human | Adam and Eve | Religious teaching, pleasure |

Semiotic approach to Ex-libris designed by Polish Ex-libris artist Hanna T. Glowacka, born in 1953;

In this work (Figure 2.38), the artist wants to tell the world created by a woman. Nothing in this world is as it seems. Rounded forms, cyclicality and perfection of the cycle are marked. In this work that emphasizes infinity and continuity in content, there are also dilemmas such as spirit, matter, light and dark.

The mystery in the positioning of the prominent indicators when looking at the Ex-libris, increased the significance as a cultural image. The image of the ancient city rising above the woman (we understand that it is an ancient city from the columns) is loaded with semantically indirect and direct connotations. This atmosphere reminds people of the ancient feeling of "building high temples to reach god".

Another indicator is the moment when Adam and Eve are together. It tells the end of a hidden adventure full of interpretation in a manner appropriate for its nature. Eve is holding an apple in her hand. The mysterious figure, hidden deep in the temple image, calls to Eve. From a semantical point of view can we assume that "it was not Eve who winked at Adam"? This Ex-libris narrates the poetic discourse about the existence of mankind.

At the same time, by referring to sexuality, the concepts of male-female, good-bad and religious teaching were examined. The layers of deep meaning are hidden inside the Ex-libris. Simple-complex, matter-spirit, dark-light, male-female, past-present are the issues that the artist focuses on.

### 2.5.6.2. Analysis of the Edward Wheeler Fox Ex-libris

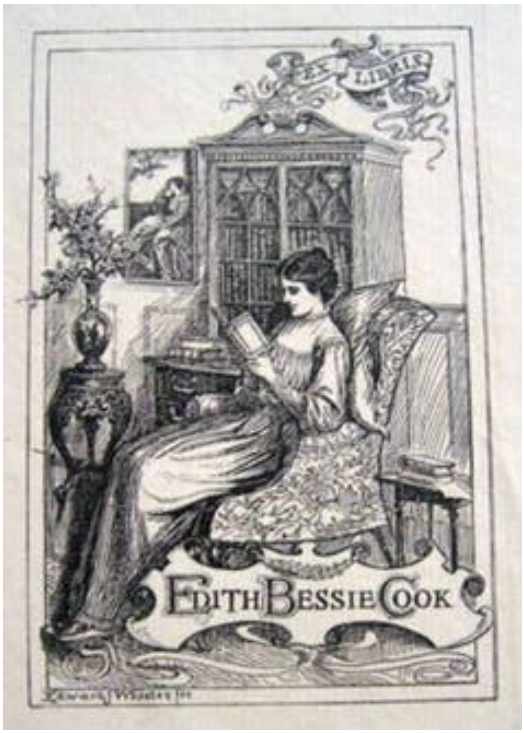

Figure 2.39. Ex-libris by Edward Wheeler Fox

Table 2.5. Indicator Analysis of the Edward Wheeler Fox Ex-libris

| **Sign** | **Signifier** | **Signified** |
|---|---|---|
| Human | Edith Bessie Cook (Woman) | Upper-class life |
| Object | Couch | Social Status |
| Object | Wooden Cupboard | Stability, Safety |
| Object | Book | Sharing |

The Ex-libris in Figure 2.39, which belongs to Edward Wheeler Fox, is an Ex-libris from the Edwardian era that came after the Victorian era in England. The Ex-libris design of the bourgeoisie, published in the 1914 edition of "A Cluster of Grapes", a collection of Edward's poetry, belongs to Edith Bessie Cook. Cook was an aristocratic woman living in Warfield Hall in Berkshire. According to Erskine MacDonald's 1914 advertising catalog, the most expensive book sold in the 1910s was “A Cluster of Grapes”. The reason for its high price is thought to be that the book was a limited edition (O’Hagan, 2019).

Designed for Cook, this Ex-libris is printed on expensive copper sheet paper and was specially designed by illustrator Edward Wheeler Fox. The artist's name can be seen in the lower left corner of the Ex-libris. An Ex-libris of Wheeler Fox costs about £ 207 and represents Cook's income. For this reason, the book and Ex-libris are thought to reflect Cook's image of a rich and important Edwardian period (O’Hagan, 2019).

In this work, the artist depicts a lady who is believed to be Edith Bessie Cook. Cook is involved in a transactional action process with the book she is reading. The lady, the most prominent indicator and main element of the Ex-libris, almost takes on the role of an actor. While provoking the reading movement, the book she interacts with plays the target role. It gives a lot of information about the upper-class life in England. On the Ex-libris besides the decorative furniture like the William Morris armchair, a wooden dresser and wooden side walls, there is also a table on the back wall. This table and the real lady sitting on the sofa inside the Ex-libris gives the viewer the “Droste effect”.

These elements can be described as conditions where wealth and high social status are deliberately exhibited. The use of the artist's shading on furniture gives the textural quality of wood. Djonov and van Leeuwen claim that tissue is often linked to people's previous physical experiences (Djonov and van Leeuwen, 2011, 547). In this context, the concept that wood is

robust and reliable may have been used as a figurative representation of the woman's durable social status. However, we see that the boundaries of the Ex-libris, determined by a white frame, are bypassed by the branches of the plant. This effect emphasizes that Cook's high social status and power cannot be limited to a single spatial position.

Likewise, it encourages a closer relationship between the reader (ex. Edith Bessie Cook) in the Ex-libris and the reader of the book, and they both share the experience of holding and reading the same poetry book.

Here, the way the lady sits, gives the impression that she is not interested in the audience, that she is completely immersed in her book. O Hagan argues that this posture implies the fetishization of the female as a fruit of the male fantasy.

It is particularly noteworthy that the full name of Cook is engraved under the image. The prominence of the initials increases the reader's attention since its presence is visually and verbally emphasized. The viewer interacts with the image first and with the text afterwards. Since the books are often shared with other people, the option to include expensive furniture and clothing in Ex-libris can be thought of as a deliberate design to showcase its wealth and high social status.

### 2.5.6.3. Analysis of the Julian Jordanov Ex-libris



Figure 2.40.Ex-libris by Julian Jordanov

Table 2.6. Indicator Analysis of the Julian Jordanov Ex-libris

| **Sign** | **Signifier** | **Signified** |
|---|---|---|
| Object | Pegasus (Horse) | Freedom |
| Object | Library | Infinity, Wisdom |
| Human | Man | Strength, confidence |
| Human | Women | Resistance |
| Object | Meşale | Victory, Light |

In this work, Jordanov (Figure 2.40) wishes to describe the power of the library or books. The first thing that draws attention to the Ex-libris is the successful presentation of the illustration, which was used as an indicator. Pegasus, who is recreated in the creation, is one of the protagonists in the legend of Medusa in Greek Mythology. Joseph Campell in his book entitled "Western Mythology" explains as follows: “The winged horse Pegasus was born from the angry neck of Medusa by God Poseidon. Then it was tied to Zeus's cart.” (Campell, 1992, 26).

Pegasus is depicted in a surrealistic manner in the sky with the magnificent library on his wings. Two women fall backwards, right in the center of the library on the wings. The library is positioned to create a sense of wisdom and eternity.

The signifier of the object, which is the first sign, is Pegasus in Greek Mythology. It can be said that Pegasus, whose wings have turned into a library, induces a sense of freedom. The signifier of the second object sign is the library. Libraries can be thought to describe wisdom, eternity and, accordingly, power.

The sign of the third signifier is a man. At the top of the library on the wings of Pegasus, he looks like the source of power with the torch in his hand in all its glory. The sign of the fourth signifier is two women. While the two female characters placed in the center of the Ex-libris express their defense and resistance because they fall backwards, it is seen that they reflect the balance of the design.

The sign of the fifth signifier is the torch. The torch is in the form of a fireball as shown. Victory and brightness are depicted. The illumination of the installed darkness can easily be interpreted.

Consequently, when the artist's work is analyzed, it can be seen that it reflects direct and indirect associations in terms of semantics. The signs used in the design and the way the signs are put together (serial and syntax dimension) make Ex-libris effective. It is also seen that some cultural

codes are loaded on the signs. Although the meaning of the signs seems to be easy to understand, it is seen that they cause different interpretations when analysed.

### 2.5.7. Myths and Mythological Meaning

Myths are widespread beliefs whose objectivity is unproven, which deeply affects the culture, beliefs and habits of societies. According to the Turkish Language Association, folk tales, which have traditionally spread or changed form with the imaginative influence of society, which have an imaginary, allegorical narrative about the birth of the god, goddess, the universe are called "myths".

For example, the story of Zeus and Leda, a mythological Ex-libris, has been represented by many artists. Examples of these Ex-libris are Franz Stassen in Figure 2.41, Marius Martinescu in Figure 2.42 and Julian Jordanov in Figure 2.43.

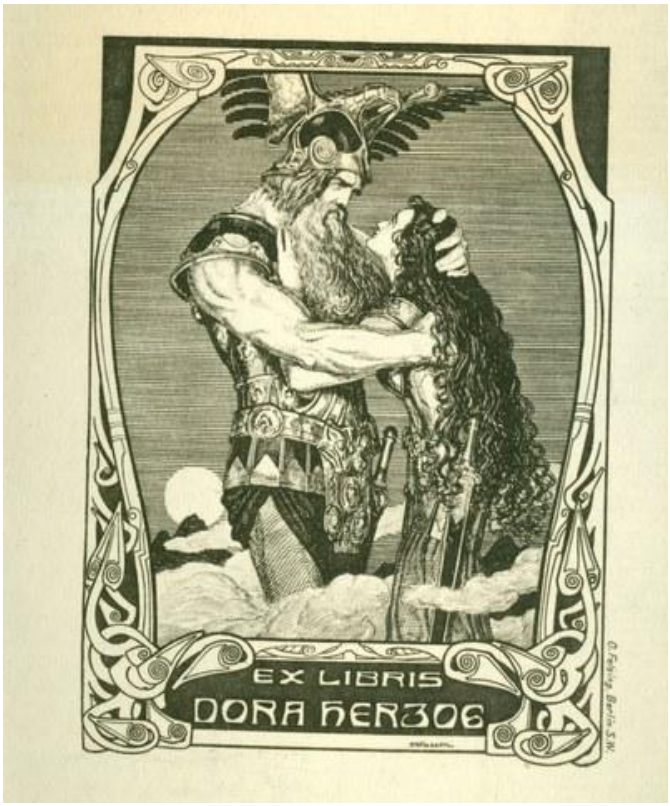


Figure 2.41. Mythical Ex-libris designed by Franz Stassen for Dora Herzog




Figure 2.42. Mythical Ex-libris by Marius Martinescu




Figure 2.43. Myth Ex-libris by Julian Jordanov

## 2.6. Interaction Between Art Disciplines: Literature and Ex-libris

In addition to sealing books, Ex-libris art inspired some authors, and novels and reviews were written about it. The first of the examples taken from the novels about Ex-libris, is the 1999 novel entitled "Ex Libris" written by Canadian writer Ross King (Figure 2.44).

In the story set in London in 1660, the life of Isaac Inchbold, a plain bookstore keeper, turns upside down after a mysterious letter. The owner of an out-of-town mansion, Alethe Greatorex invites him to a meeting he wants to keep a secret. Isaac Inchbold is tasked to track down a lost Ex-libris in the library of this old mansion that was pillaged and damaged in the Civil War. However, the events don't unfold as the hero envisions.

At a time when Europe was rapidly dragged into the Catholic-Protestant war, Incbold finds himself in the middle of a breathtaking adventure with one end in the Bohemian Imperial Library in Prague, the other end in the "Golden City" in the Pacific, and involving Papal cardinals and Spanish agents.

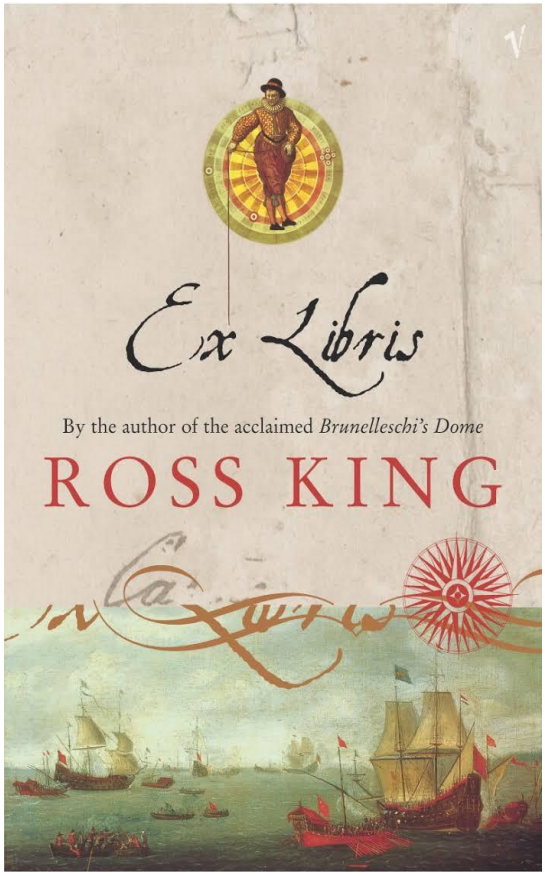


Figure 2.44. Ross King, “Ex Libris”

The second example (Figure 2.45) is Can Orhun's "Ex-libris or Pertev Efendi's Extraordinary Journey" novel published in 2017. The novel, which has a unique style, reflects the atmosphere

of centuries ago, fictionalized with commercial, political and artistic realities of the Ottoman period.

The life of Muellit Pertev Efendi, who lives an ordinary life, completely changes with an ancient writing. A note in the Ex-libris displaying the author of this manuscript from the Palace overturns the whole order of Pertev Efendi's life. The following words are written in the note: “O you; the stranger who now holds this book, whose life will be much shorter than the existence of the first sentence of this script, knows that this book does not belong to you, this book isn't yours. If you do not bring it back to it's owner, where it truly belongs..."

Pertev Efendi decides to take this book to his original owner. When it is understood that the writing, he took from the palace was stolen, he had to leave his wife, his job and everything he loved to save his life from the janissaries who were after him. With his friend Kuru Mustafa Efendi, they embark on a passionate and exciting journey, not knowing where it will drag them into, and their fate drags them to first Patmos Island and then to Jerusalem.




Figure 2.45. Can Orhun, “Ex Libris or Pertev Efendi's Extraordinary Journey”

The third example (Figure 2.46) is the second book of the American fantasy novelist John Oehler. The protagonist of this book is Dan Lovel, a retired spy. Dan's job after retirement is to find works of art that were stolen and to destroy their imitations. Astrid Desmarais, a French official whose life he once saved, asks him to purchase five books from a locked forbidden

collection of books in a monastery in Prague. The books she wants are an art inventory that were stolen from Napoleon and are now in the Louvre.

Dan reluctantly accepts this task. When he goes to the monastery's magnificent and secret compartment library, an Ex-libris in one of the stolen books attracts his attention. On this Ex-libris made in the name of the cathedral, an encryption that warns that global chaos and wars will start in the world catches his attention. But the priests in the monastery find him in the secret room and do everything in their power to save their book. Dan must return to the life he desperately tries to leave behind in order to prevent wars and chaos and make heart-breaking decisions.

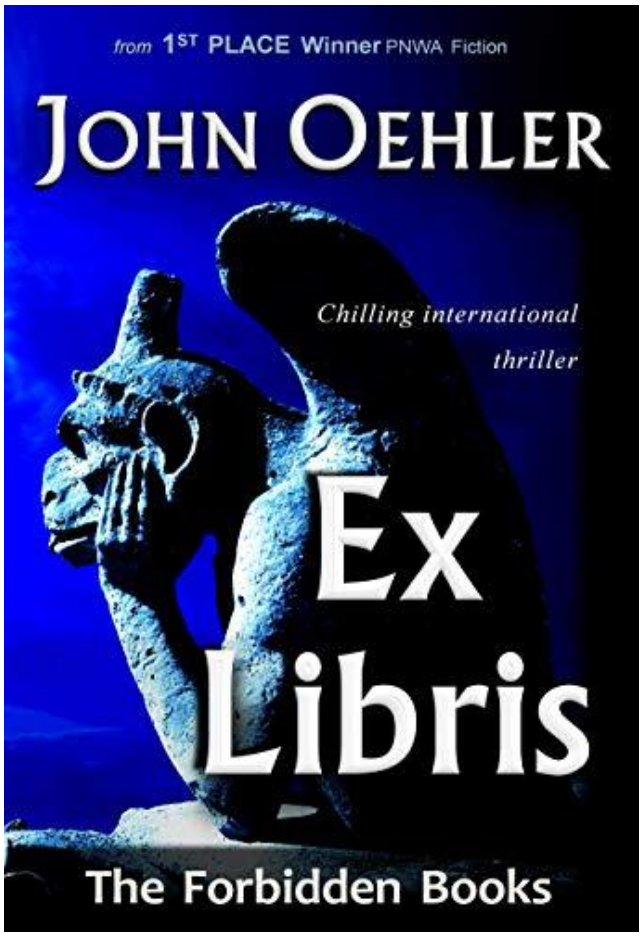


Figure 2.46. John Oehler, “Ex Libris The Forbidden Books”

The concept of literature, in its most general definition, is the art of expressing emotions, thoughts and dreams, events, objects, abstract and concrete values in words and texts, beautifully and effectively. The most important of these relations is that it is primarily an art. (Eyigün, 2005).

In the novel examples given above, the Ex-libris is included in the identity of life in the mind of the reader. At this point, the collaboration of Ex-libris-literature with an interdisciplinary

approach will pave the way for imagination and creativity to be included in the agenda, which are indispensable to art.

### 2.7. Interaction Between Art Disciplines: Transmedia and Ex-libris

Throughout history, books have been the location of Ex-libris. However, in recent years, Ex-libris has entered the phenomenon of expressing itself in various media. These channels have begun to be seen in different disciplines apart from printing techniques. Ex-libris almost wants to get out of the books to keep up with the new age. I tried to explain how we can associate ex-libris with different disciplines, which is one of the general topics of the research, within the conceptual framework of its relationship with semiotics, literature, information and communication, and Transmedia disciplines. Transmedia is about telling a story through multimedia. This research tried to discover the owner of ex-libris and his story about himself through multimedia. In this context, in order to strengthen the relationship between transmedia and ex-libris, we should first examine transmedia in a conceptual framework.

The desire of human to imitate, reflect and interpret nature has led the existence of art. Although the first findings to support this sentence are animals, objects and motor activities depicted on the walls of the cave, it is observed that the way they express themselves with the human being has changed. It would be correct to define art as all the methods used in expressing sensation, design and beauty. The concept of art; like an organic structure from its existence until today, it has also absorbed some elements brought with it by developing technology and underwent change and paved the way for the emergence of digital-based art.

When we use the concepts of technology and art together; the first thing that comes to mind; there will be design and implementation processes, presentation and exhibition methods, consumption of production and conservation possibilities. Since this discipline is known in traditional working methods and techniques, artists can go their way knowing their concerns. However, the use of technology-based digital techniques may compel artists to take possible measures against a number of surprises they may encounter. That is to say; the scientific and virtual aspects of the thought formed with the technological aesthetic perception may be in serious conflict with the traditional based aesthetic perception, the change of the nature of the work of art can be reshaped. In a postmodern approach, technology-based digital art works can lead the artist and the consumer of artwork to different searches on the perception of creativity.

Regardless of the stage of the interaction between technology, which is developing at an incredible speed, and art, which has its own rules and internal discipline; it should not be forgotten that technology offers new generations of artists a huge space waiting to be

discovered. As a result of all these arguments, a new question comes to mind. Can Ex-libris be included in transmedia? A theoretical section has been created to find the answer to this question.

In this theoretical section, in the literature review on "transmedia" and "transmedia storytelling", first I used Kinder and Jenkin's publications. In addition, it has been created in the light of the information provided from the works of other leading academic experts and many other researchers. The definitions, histories, functions and purposes, essential elements, and concepts of transmedia and transmedia storytelling are presented in line with the information obtained from these sources.

### 2.7.1. The Concept and Definition of Transmedia

Transmedia is accepted as a cultural and economic phenomenon that has developed in the recent past when the historical development process of media is examined. Although the world of science cannot agree on a single definition, almost all scientists in this field emphasize an essential feature, which means transmedia itself is a part of the media product or brand (Jenkins 2007: 92; Scolari 2009: 590; Sokolova, 2012: 1567). Unlike typical advertising applications that deliver content, also called "integrated marketing communications, " transmedia is used by various media types to consumers through various channels. Assimilates a fictional "world" or "universe" with a created theme. Therefore; Not every media tool group linked to each other can function as transmedia. In this sense, as Jenkins suggested, transmedia represents a structure based on the gradual development of the story world with a new tool, and ideally, each device should contribute to the development of the story separately. As a convenient transmedia feature, it can be shown that it creates new cultural practices and experiences for consumers. TransMedia includes interactive feedback that invites consumers to participate in their fictional world of themes or "co-production" of their universe (Sokolova, 2012: 1568). Unlike the concept of integrated marketing communications, it can be said that this contribution, which requires the contribution of the consumer targeted by the nature of transmedia and the participation of the consumer, should be made on separate platforms. The information to be underlined here is; The contribution to be made through different platforms must be developed in harmony with the quality that will form the whole, and that is, its continuity should also be independent of each other.

It is known that the use of the term "transmedia" was used in Playing with Power in Movies, Television, and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles, first published by Marsha Kinder in 1991 to show a specific form of storytelling (Gambarato, 2013:

82). Here, Kinder describes "commercial super-systems of the transmedial intertextual situation" and refers to related franchises distributed over many media platforms (Kinder, 1991: 3).

The concept of transmedia was first used in Technology Review in 2003 as a term by Henry Jenkins. He is now a professor of communication arts at the University of Southern California, as "transmedia storytelling" after Marsha Kinder. It is known that the definition was made in his book called Convergence Culture, which he published three years later in 2006 (Mcdonald&Parker, 2013: 27). Jenkins describes transmedia as "the process in which the integral parts of the editing are systematically distributed over many distribution channels to create an integrated and coordinated entertainment experience." (Jenkins, 2006b: 93). The basis of this understanding is seen as the ideal that each tool provides its unique contribution to the opening of the story (Gambarato, 2013: 82; Mcdonald&Parker, 2013: 27-28). Gomez speaks of the concept of transmedia as "a mixed product development strategy that improves intellectual property rights over many media and product platforms" (Reid, 2009). Nuno makes a general definition rather than seeking a detailed description as much as Jenkins and Gomez. Transmedia "to the audience, to his daily life content that reaches using various techniques to penetrate defines (Nuno, 2011: 3). Based on this definition of Nuno, can our ex-libris get its owner using multiple and different approaches? We can think about the question. At the same time, locating ex-libris in transmedia or transmedia in ex-libris opens the door for new research in the future. For example, the development of the subject can be achieved by determining a new definition, conducting experiments and surveys among multimedia tools. Although there is no consensus on what precisely transmedia means, it is thought that understanding can be achieved through its essential features and the strategies that follow it. The expectations of this research from transmedia are as follows. As mentioned in the first parts of the research, ex-libris can also be designed for institutions or organizations. Usually, transmedia follows a series that includes products such as a short film or a feature film, various comics and manga, board games, and magazines. There are ways to describe ex-libris through several media. For example, in Augmented Reality ex-libris designed for a movie or series, storytelling can be realized with the help of ex-libris in a novel. In this way, a way to work on a contemporary dimension of ex-libris can be found through storytelling.

Looking at the origin of the word transmedia; it is seen that it consists of combining the prefix "trans-" and the root word "media". It is stated that the Latin origin prefix "trans" means "beyond", "along", "cross", "conveying the idea of transcendence". In this case, the word transmedia means to transcend, go beyond different means (media) is considered (Long, 2007: 32).

In order to understand the concept of transmedia better, it is thought that it would be more appropriate to distinguish between what transmedia is and what it is not. First of all, it should be known; transmedia is not the same as the content transmitted on an existing vehicle is adapted to another means. For example; the adaptation of the Hunger Games movie to a book or from a book to a movie cannot be seen as transmedia. On the other hand; One part of the story universe is online, and the other part is the Skeleton Creek type series that are transferred on the pages of the book and can be displayed as transmedia. If starting from here; transmedia can be defined as the combination of parts of the same story to represent different formats to form a meaningful whole. From this perspective, it can be said that smartphone applications, advanced electronic books and websites, which have been frequently encountered in recent years, make it possible to convey stories that are truly interactive and told through different channels (Mcdonald&Parker, 2013: 27). In the early periods when the transmedia discourse became controversial, it is thought that the situation was not so much, although the initial reactions were similar to the "the Lord of the Rings" movies. While retelling a story in a different media type is expressed as adaptation, using various media platforms to create a single story is seen as “transmediation” (Long, 2007: 22). Another view in this direction is that the difference between transmedia add-ons and adaptations should be considered (Dena, 2009: 97).

It is seen that academics, producers and marketing experts who try to provide information in the field of transmedia frequently refer to a scheme used to compare two different media systems called "old world" and "new world" in terms of representing the structure of transmedia. In the "old world" presented at the top of the diagram, the platforms (movies, games, books) where the story is presented are independent from each other. Therefore, these platforms, which are not connected with each other, are weaker than the sum of all the parts that come together and do not give a satisfactory result in terms of media consumption (Pratten, 2011: 2-3). As Gomez stated; It will be very tedious to present the same content over and over again. He says that if the consumer watches the same content first in his movie, then reads it in his book and then goes to video games, it will cause them to pay extra for an experience that they are not satisfied with, and this will not please the consumer. Instead of; It expresses that today's understanding of transmedia, which is called the “new world” shown at the bottom of the chart, has the opportunity to create a harmonious narrative contributed by each instrument in terms of offering different experience opportunities to consumers (Gomez, 2010a).

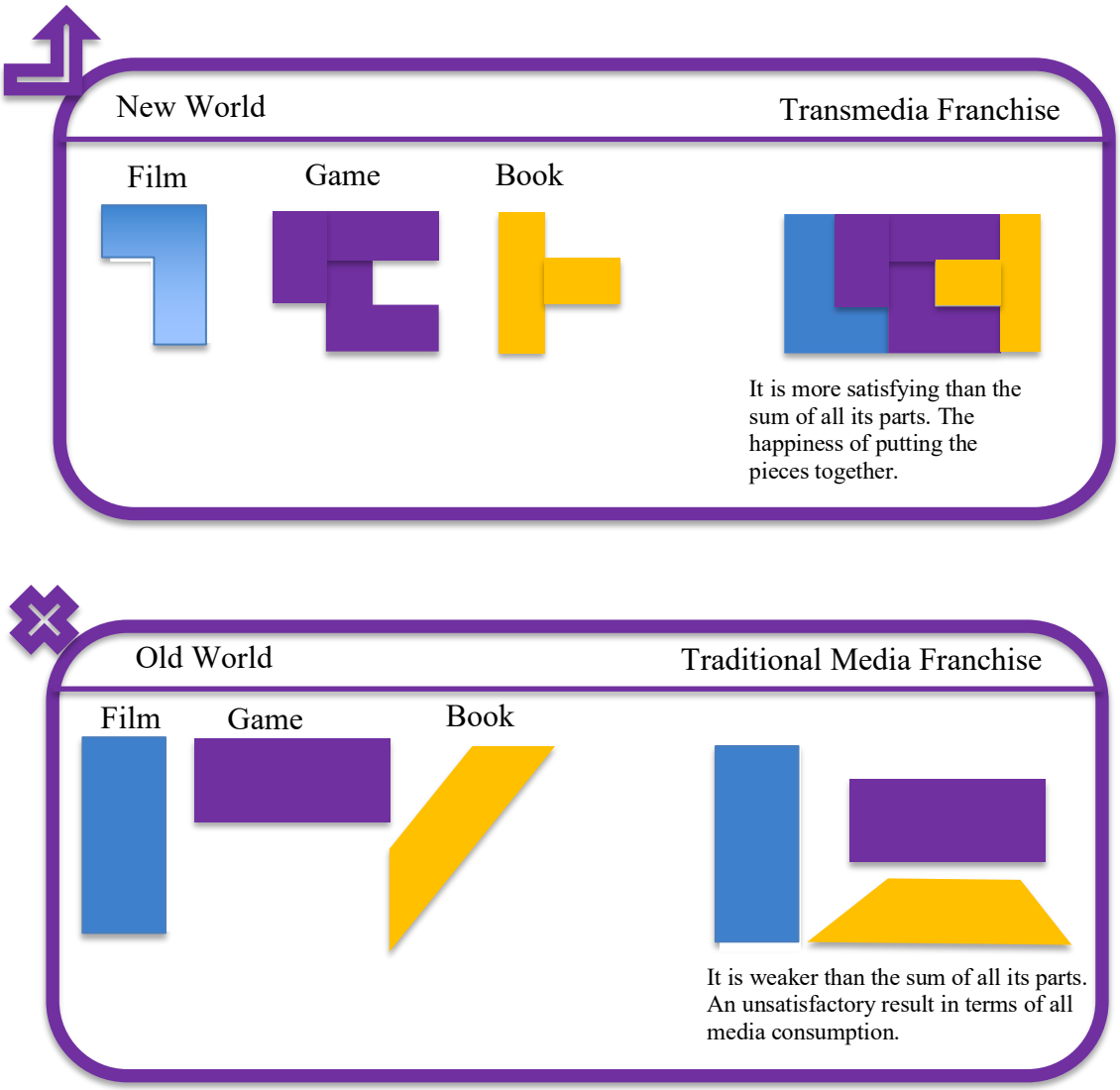


Figure 2.47. What is TransMedia?

Source: Pratten, 2011: 2.

In this way, the "old world" traditional media franchise gives an unsatisfactory result of the repetitive presentation of the same content on completely independent platforms. In contrast, the "new world" transmedia privilege brings together different parts of the story and reveals a meaningful whole and does not repeat itself. Although it makes it influential and powerful, it can also be said to provide a pleasant experience for consumers.

Suppose we need to look at which transmedia areas are used. In that case, transmedia projects extend from semiotics (several types of semiotics) to expressive art, sociology, ethnography, economy, marketing, branding, and many other fields (Gambarato, 2013: 81).

In addition to these views that look at transmedia as a world, a close point of view that directly overlaps transmedia with natural life comes from Zuckerman (2016). Zuckerman suggests that transmedia cannot be sold as one thing in a box. It sees transmedia not as a single phenomenon

but as an ecosystem. According to that; transmedia is a true ecosystem where storytelling meets technology and where story, narration and technology converge. In this context, it brings together people from different fields, from brand strategists to storytellers, from film producers to game developers, designers and producers. Virtual reality gathers other ideas, such as alternative reality games within this ecosystem. In short, this rich ecosystem is depicted as a vibrant environment where the audience or, in other words, the consumer interactively is added, where technology and story meet (Zuckerman, 2016). Let's think from this point of view of Zuckerman; we can say that ex-libris is on the way to becoming a natural ecosystem, as its owner's storytelling meets technology and brings people from different disciplines together. For example, in this study, augmented reality and video brochure ex-libris were designed, and the owner's story was tried to be told using technology. Before the design phase of this technological ex-libris, the experts' opinions from many different disciplines were consulted and worked together. For instance, I took the views of visual arts experts on typography and color during the design process. I also took the views of a computer engineer to understand the basis of augmented reality design better.

It is seen here that there are two different perspectives on the relationship between transmedia and adaptation: While researchers such as Jenkins, Long, and Smith distinguish adaptation from transmedia (Jenkins, 2006: 95-96; Long, 2007: 22), Dena, Saldre and Torop were first suggested by Jenkins. It can be seen that they oppose the difference debate. Here, Dena, Saldre and Torop argue that although transmedia differs from adaptation in specific details during the structuring, in fact, adaptations may become transmedia while developing, even though they are not born initially as transmedia products (Dena, 2009: 96-99; Gambarato, 2013: 86). Scolari, on the other hand, argues that there is no need to say that these two views are separated with such sharp lines, on the one hand, transmedia is a textual galaxy, on the other hand, It can see adaptations as one of the possible transmedia narratives (Scolari, 2009: 588; Mungioli, 2011: 130). When these opinions are examined and emphasis on "the distribution of the story or the content on different platforms" is considered in the sources examined throughout the study. It is thought that transmedia cannot be presented in every platform as the whole story as Jenkins, Long and Smith.

### 2.7.2. Other Concepts Related to Transmedia

Since transmedia is not just an adaptation that is passed from one medium to another, it is predicted that different tools and languages contribute to the narrative world of transmedia. However, the story told by the comic is not same as what is told on television or in the cinema.

According to this textual distribution can be seen as one of the most important sources of complexity in contemporary popular culture (Scolari, 2009: 587-588). It is thought that it would be appropriate to examine a broad concept that contributes to the narrative world with concepts close to it.

### 2.7.2.1. Cross-media and Similar Concepts

Since the concept of transmedia does not exist alone, it is thought that some other concepts close to this concept should be aware of: "cross media", "hybrid media", "intertextual commodity", "transmedial worlds", "transmedial interactions", "multimodality" or " intermedia ”can be located in the semantic universe in the same category (Scolari, 2009: 587-588). Although transmedia storytelling differs from other concepts, it is thought to have a close meaning at some point.

Gambarato presents these concepts and the creators of the concepts as follows:

Table 2.7. Transmedia concepts

| | |
|---|---|
| Intermedia | Dick Higgins, 1966 |
| Multimedia | Bob Goldstein, 1966 |
| Cross-Media | Paul Zazzera, 1999 |
| Multimodal Discourse | Gunther Kress ve Theo Van Leeuwen, 2001 |
| Superfiction | Peter Hill, 2001 |
| Multiple Platforms | Stephen Jeffery Poulter, 2003 |
| Screen Bleed | Matt Hanson, 2003 |
| Networked Narrative Environment | Andrea Zapp, 2004 |
| Transmedial World | Lisbeth Klastrup ve Susana Tosca, 2004 |
| Distributed Narratives | Jill Walker, 2004 |
| Hybrid Media | Jak Boumans, 2004 |
| Media Mix | Mizuko Ito, 2005 |
| Cross-Sited Narratives | Marc Ruppel, 2005 |
| Deep Media | Frank Rose, 2011 |

Source: Gambarato, 2013: 98-99

### 2.7.2.2. Web 2.0 Culture

Transmedia with its "interactivity" feature is the indispensable feature of the new generation internet, with its radical changes in the user's role, including user-oriented content. Through

blogs and social networks and online community formation, with the distribution of media content and masterpieces by users, can be seen as a cultural phenomenon (Sokolova, 2012: 1568).

Within the framework of branding and marketing approach; With the approach of producers and consumers, which has started to be discussed in the Web 2.0 culture, the creation of a new concept is emphasized. They created a new concept called “prosumer” by taking the pro-first syllable from “Producer” and the last syllable from “consumer” to -sumer (Sokolova, 2012: 1566).

### 2.7.3. Transmedia Success Criteria

Several criteria are put forward to assess whether Transmedia campaigns are successful or not. These can be listed as "accessibility", "cost", "functionality", "relevancy" and "entertainment".

Accessibility is a sales place where unique technology can be used. The transmedia strategy can be used, or the technological device reached is compatible with specific programs (android, iDevices, etc.) It can be seen as a criterion decided to work better. Cost can be shown as a criterion where there are points such as the price of the smartphone app or e-book compared to the printed version or whether they have free versions. If possible, or whether the additional features of the digital version are worth the price, unlike other traditional tools. In the functionality shown as another transmedia criterion, whether the technology works as expected, whether it is easy to access the characteristics of the story or reading the story content or it takes a long time. If the mentioned technology is a smartphone application, is it frozen or progressing, video is the narration. At the same time, I designed the increased scope of the research reality ex-libris design with specific programs or technological devices (android, iDevices, etc.) Can be regarded as being compatible with the criteria of functionality.

It is stated that possibilities are evaluated, such as whether it is loaded so hard to disrupt the flow. In the relevance criterion, it is seen that whether the story elements serve the whole story, that is, whether they are added to the content or divided the story, whether updates are made or not. In entertainment, which is shown as the last criterion, the purpose of the additional content is offered through different tools. In other words, it is evaluated whether the readers can visualize the story world when they share with other readers, whether they can make discoveries or not, in short, whether it works as an entertainment form, and whether the entertainment value adds anything to the original story (Mcdonald & Parker, 2013: 30-31).

The Blair Witch Project can be shown at the beginning of the first and most successful transmedia examples. Rather than using traditional marketing techniques such as posters and

commercials to promote the film, the producers created a website that includes police reports. An excerpt from a character's diary, and interviews with the characters in the film as students and new items were added every week after that (Jenkins, 2006b: 103). It can be said that the following statement of Ed Sanchez, one of the directors of the film, shows the effect of transmedia elements on the film: What we learned from the "Blair Witch" is; If you give people enough material to explore, they will. If people have something they can work on, they spend more time on it and give it a more emotional value" (Mcdonald & Parker, 2013: 27). According to Ed Schanze, its value increases when people are given enough material to explore. Experimental ex-libris designs also have different materials, apart from paper and ink, with which people can explore other things. For example, at least a mobile phone is needed to run an augmented reality ex-libris. The reader has to spend time and effort scouring the ex-libris.

### 2.7.4. Definition of Transmedia Storytelling and Development Process

It can be seen that telling a story using different formats is not a new phenomenon. It is thought to date back to the periods when stories were conveyed in oral tradition before the printing press when people did not know how to read and write. The stories could be conveyed through sculptures and scenes. Thanks to the rapidly developing technology with the printing press, it is known that tools such as radio theaters, movies and video games have emerged (Mcdonald & Parker, 2013: 27). He claims transmedia is not a new concept and transmedia is present in the Odyssey story from ancient Greek times. It presents the flow of Odysseus's character from sculptures to written texts as an indicator of this. Nevertheless, these are twenty of different tools. He states that it has come to the fore with its increase since the 19th century (Dille, 2016: 03: 56-04: 12). Just as various tools emerged thanks to the rapidly developing technology with the printing press, it also reflected these technological developments in the ex-libris design. For example, ex-libris produced by traditional printing methods has started to be replaced by modern ex-libris.

Storytelling gained momentum in 1450 with the invention of the printing press in Europe. Because of the reproduction, periodicals' dissemination and novels by the printing press brought the story to be transferred from language to language. The motion Figure's invention around 1890 increased its speed until the 1910s and a new medium for storytelling was born. With this process, the invention of television in 1925 and the ensuing mass media (newspapers, magazines, films, music, TV) were increasingly creating brand new channels for storytelling. While people are used to hearing and conveying stories separately in these channels, the internet has come up. It is the first vehicle with all media features and in this sense, it can be thought of like a chameleon. Visual audio is any text or video, inviting internet and participation (Rose,

2011: 2-3). Storytelling can now reach all media through multiple platforms, not just one medium. As can be seen; the way human cultures tell the story and transfer it has changed throughout history (Konzal, 2011: 36). We see these changes in ex-libris designs as well.

The concept of transmedia comes together with storytelling and Henry Jenkins, who can be regarded as the mastermind in his transformation into storytelling, introduces the concept of transmedia storytelling as follows:

> *"A transmedia story emerges on many media platforms, where each text makes a separate and valuable contribution to the whole story. In the ideal form of transmedia storytelling, each tool makes the best of its capabilities; a story can be presented in a movie and developed by television, novels and comics; Thus, the world of stories can be explored by play or experienced as an amusement park. Each franchise entry must be independent; Therefore, you don't need to have seen the movie before or played the game to enjoy the game. Any product offered constitutes an entry point to the entire franchise" (Jenkins, 2006: 95-96).*

It is thought that it would be appropriate to include Matrix, one of the leading examples of transmedia storytelling. Matrix brand critical pieces of information are delivered in three action movies, an anime short film series, two comic book stories, and a few video games. In other words, all the necessary information to understand the Matrix universe is not loaded into a single text source (Jenkins, 2006b: 96; Jenkins, 2007: 1). In other words, a transmedia story is experienced by different users through a range of technology platforms of different story elements of a broad narrative.

Jenkins mentions that this multi-platform transmedia storytelling speaks particularly of texts. Content is created in a coordinated manner across many different media formats (such as television, film, web series, mobile phone apps and pocket series, games, books, graphic novels and music albums). (Jenkins, 2006b: 94). These media formats are evolving to appeal to the cultural power of the internet and the changing entertainment expectations of the audience (Edwards, 2012: 1).

Although Jenkins still emphasizes the principle that each piece should make an individual contribution to the whole story in his more advanced description in 2007, he underlines that different entry points to the story are necessary for different audience members (Jenkins, 2007; Chen & Wu, 2010: 23-24). The user usually enters the story with the tool he feels most comfortable with. Later, other tools in the story are attractive to him (Bolin, 2013; Brieger, 2013: 8).

Another approach very close to Jenkins' approach is the specific narrative structure of transmedia storytelling developed by Carlos Scolari through both different languages (verbal, iconic, etc.) and tools (cinema, comics, television, video games, etc.). It seems that it is.

According to this; “Transmedia storytelling is not just an adaptation from one medium to another: the story told by the comic is not told in the same way on television or cinema; that is, different tools and languages participate and contribute to the structure of the transmedia narrative world” (Scolari, 2009: 587). With this explanation, it can be felt that Scolari is close to the party that does not look favorably on adaptation compared to adaptation.

According to the opinion of Christy Dena, one of the media researchers, “transmedia storytelling is about a world of stories that emerges entirely on media platforms” (Dena, 2009: 18).

Geoffrey Long (2007) claims that transmedia storytelling is a form of "world-building" art. Long brings a deeper analysis of transmedia storytelling here. He states that in order to explore a fictional world fully, consumers must assimilate the role of hunter and gatherer with an experience. Everyone puts in enough time and effort by following the parts of the story through various media channels and comparing their notes with each other in online discussion groups (Long, 2007: 28).

It will be challenging to define a single definition for such a concept in such a developing field. However, it is thought that the effort to make sense of transmedia storytelling, which can be seen to be handled based on all definitions, within the framework of the essential elements story, technology and user/viewer/consumer would be much more helpful. The most appropriate definition for experimental ex-libris; the owner's story can be interpreted with technology and user elements.

As mentioned before; among the leading examples of transmedia storytelling, the Matrix can be cited. In the age of media convergence, it is thought that this work integrates many texts to create a broad narrative and thus cannot present content in a single medium. The film creators Wachowski brothers are thought to have shaped the concept of transmedia well: First, they made the original film to attract attention, then presented a few Webcomics enough to satisfy the knowledge hunger of their passionate fans, animated the anticipation of the second movie, concluded the whole cycle with The Matrix Revolutions, and then It brought all mythology to the players' feet of a multiplayer online game played by the masses (Jenkins, 2006b: 95).

Jenkins, Purushotma, Clinton, Weigel and Robison in 2006 as they stated in Confronting the challenges of participatory culture: Media education for the 21st century; another example of successful transmedia storytelling is The Pokemon. It is known that there are hundreds of different Pokemon that; each of these is known as an evolved species (Jenkins et al., 2006: 46-47). It is stated that there is not a single information text on these various species. Instead, each

child with a follower gathers information that their friends do not know from different tools. As a result, each child shares his / her knowledge with others (Scolari, 2009: 589).

Among the characteristics of transmedia storytelling are that the subject of the story is a kind of communication that leads the reader from one tool to another, it can build content on various tools (Pratten, 2011: 22), and not only with the juxtaposition of different devices and platforms, but with a common goal to different platforms with an integrated production method. It is thought to have characteristics such as having a spreading capacity (Gambarato, 2013: 84). Transmedia is a system where the story is distributed over different platforms; The story can be viewed as collective information collected through these various platforms. In the narrative logic here, the narration can be a single plot or a single story that includes a single character, or it can be many stories that take place in the same world, in the same fictional universe. Star Wars can be shown as one of the best examples of this. The story of Anakin and Luke Skywalker, which started in the film, extended to games, comics, and books, and the story increased as new stories in each vehicle and evolved into new movies with new characters in the Star Wars universe. In other words, each of these emerged as potential stories and developed into larger story structures on multiple platforms and became a more comprehensive system. Thus, a viewer does not have to know all parts of the story (Jenkins, 2016).

It also seems possible that traditional story genres can be transformed into transmedia stories. An excellent example of the structure of transmedia stories comes from McIntyre. Considering traditional story structures such as Little Red Riding Hood, it is seen that the detailed plots of the protagonists are told. Here, the focus is mainly on one single story. Little Red Riding Hood, grandmother, wolf, and hunter are known as the main characters. The story has developed with the wolf following Little Red Riding Hood on his way to his grandmother's house, reaching the grandmother's house before that, eating the older woman and putting on her clothes and lying on the bed and waiting for Little Red Riding Hood, but at the end of the day, it ended with the savior of the hunter. There is only one main story here. If it is desired to turn Little Red Riding Hood into a transmedia story, there will be fundamental changes in the structure. Not all characters are told in a single central story, but instead, it can be realized by creating potential stories, such as the childhood of the wolf, by preserving the integrity of each character and their connection to the main story (McIntyre, 2016). In the story structure proposed here, the main story of Little Red Riding Hood is not to be told on different platforms, but to derive new stories from the existing characters or details in the main story, and to tell them on different platforms, may point to the transformation from the traditional story form to the transmedia story form. Thus, it can be said that larger worlds can be reached.

It can be seen that an artistic communication strategy, which was born in a period that can be considered new in the historical process, came together with technology due to the nature of communication. Likewise, the emergence and born of experimental ex-libris can be considered new. It can be said that the narrative forms of storytelling have been in a state of constant change and evolution with the invention of new narrative mediums over time.

These storytelling forms change by going through some stages. Although the role of the narrator is not underestimated, it is not the narrators who create the change of this form, but the basic foundation of the story; this is communication. Storytelling cannot exist without communication (Konzal, 2011: 36-37). Therefore; The way we tell stories is directly related to the way we communicate. The way we communicate is constantly changing (Zelizer, 2008: 31). In this sense, transmedia storytelling is a natural formation that has come to the present day through a long path of communication and development.

#### 2.7.4.1. Types of Transmedia Storytelling

After the definitions for transmedia storytelling, it would be appropriate to look at its genres. Experts in the field determine various types.

Christy Dena focuses on two main genres. The first of these is shown as the coming together of single-tool stories she calls the intracompositional. For example; It can be widely seen as a franchise that emerges as a collection of different stories of a book, a movie, and a video game under the umbrella of an inclusive story. The second type is; develops as a combination of multiple tools that tell a single story. As an example, an entertainment program on TV and the Internet can be shown simultaneously (Dena, 2009: 18; Gambarato, 2013: 85).

In terms of the American school, Andrea Phillips (2012) distinguishes the types of transmedia storytelling as West Coast and East Coast. According to this, West Coast transmedia storytelling, more commonly known as "Hollywood" or "Franchise" transmedia, consists of many great tools. Taking the leading brand into the center, video games, movies, etc., are interconnected. On the other hand; It has been noted that East Coast transmedia storytelling tends to be more interactive and more internet-centric. In this model, which mainly uses social media, a viewer/consumer who does not follow different media channels cannot fully control the content. (Phillips, 2012: 13). The type that Jenkins has put forward as today's model is the "mothership" model. The mothership has emerged as an industrial fashion word, indicating the introductory text around which the story is built, especially in movies and television series (Scott, 2013: 46).

Robert Pratten (2010) presents it differently by adding another model: “Transmedia franchise”, “integrated transmedia” (portmanteau transmedia), and “complex/unified/integrated transmedia experience”. "Transmedia privilege", according to Pratten, is defined as a series of individual media organs such as comics, TV shows, movies. “The Matrix” (1999) directed by the Wachowski brothers can be given as the most classic example of this genre. Additional content (comics, animations, video games, etc.) has been omitted between each feature film not to detach fans from the world of stories. Other examples can be shown as "24", "Mad Men", "Heroes". The second type of "fusion transmedia" determined by Pratten is defined as all of the many platforms contributing to a single experience. Here, the story content is simultaneously distributed on different media platforms and each platform makes an essential contribution to the overall story (Pratten, 2010: 32). As the most dominant method used in this genre, it can be said that alternative reality games cover a single narrative over many platforms, and each platform they use is insufficient for the whole story, but they must come together like puzzle pieces to bring the story together. These types of games can connect the player to the real world and other players. The best known examples are "The Beast" (2001) from Steven Spielberg's movie "AI: Artificial Intelligence", "I Love Bees" (2004) for the video game "Halo 2", "The Dark Knights" directed by Cristopher Nolan. Released as "Why So serious" (2007) and "The Master 's Path" (2011) for HBO TV series "Game of Thrones." The third type proposed by Pratten, on the other hand, can be said that the "complex transmedia experience" combines the first two types to give the consumer a more incredible experience. In this sense, it is stated that it is a mixed species that arise from combining two species (Davidson, 2010: 17; Pratten, 2010: 36). The most prominent example of this genre is the transmedia project "The Tulse Luper Suitcases" produced by British filmmaker Peter Greenaway. The protagonist follows Tulse Luper and the journey of 92 suitcases that he grouped and archived throughout his life. It results from a transmedia project consisting of three feature films, 92 DVDs, TV series, books, websites, blogs, online competitions and exhibitions. Feature films give the story's background and the most crucial action parts are conveyed by other tools. The life of the character who is supposed to be accurate can be shown as a transmedia project structured piece by piece through different media platforms. The audience/user is also included in his journey full of mysteries and secrets and made a part of the transmedia experience. In the project, each story of Tulse Luper comes together in a complete story to form a transmedia franchise, and by providing a structure that prompts the audience/user to bring together puzzle pieces that solve the mystery, a fusion transmedia is produced (Gambarato, 2013: 85-86).

Drew Davidson presents the transmedia model by dividing it into two types, "proactive" and "retroactive". Here, he refers to the stories that were created as transmedia products from the

beginning as “proactive transmedia projects”. Accordingly, all connections to be established are planned from the beginning. He cites "The Blair Witch Project" (1999) as the most important example of this genre. From the beginning, a website put forward the diaries of students researching the stories of a witch; Later, the documentary "Curse of the Blair Witch", which teased this fiction before the movie's release as a documentary, was broadcast on the Sci-Fi channel. Following this, the project's comics, fan communities, and video games followed.

On the other hand, "retroactive transmedia projects" are realized by adding a new platform to the ongoing project. For example; a book already exists and has subsequently been expanded to become a transmedia experience. In this context, it can be said that most Hollywood transmedia productions are retroactive (Davidson, 2010: 17).

In terms of participation, it is thought that it is necessary to address the relationship between the story and the consumer/audience, and the fundamentally interactive stories in the transmedia project are called "closed systems". In closed systems, the consumer/user can participate in the story, but cannot interfere with what is going on. On the other hand, "open systems" allow participation as well as interactivity; that is, the consumer can influence or even change the result. "Sofia's Diary", a Portuguese multiplatform production presented by BeActive, is an actual example of open system transmedia storytelling. The project was created in 2003 in several countries (Portugal, England, USA, Germany, Turkey, Vietnam, Chile, etc.), TV, Internet, mobile, books, and magazines produced by mixing different platforms. On the other hand, its strategy was established to enable them to participate in other platforms, starting with Sofia's SMS messages, waiting for help from the reader/viewer/consumer (Gambarato, 2012: 75). From the perspective of participation, which is accepted as a requirement of transmedia, it can be said that the open system gives the right to the transmedia experience by feeding the consumer/viewer / user freely and the process.

#### 2.7.4.2. Seven Basic Concepts of Transmedia Storytelling by Jenkins

Jenkins emphasizes seven fundamental principles that he believes invent transmedia storytelling. It assumes that if these principles do not exist, the fictional story cannot attain the feature of transmedia (Jenkins, 201; Pratten, 2011: 7-8).

1. **Spreadability / Drillability:** "Spreadability" refers to the extent to which content can be shared by people and the factors that affect a person's drive to share this content. “Drillability” is also seen to support spreadability. It is the state of investigating the narrative in depth if one is interested in a fiction.

2. **Continuity / Multiplicity:** "Continuity" refers to the consistent continuation of the story world. In other words, when the user/viewer/reader investigates the content, it should not turn into disconnected series. “Multiplicity” refers to the retelling of a part of the content in a different environment.

   It is thought that the use of two terms together in principle is due to the fact that the continuity of the story can not be distinguished from each other due to the various platforms.
3. **Immersion / Extractability:** Immersion refers to the ability to wrap the fictional story world around the fan, such as in a theme park or real world experience. In the term " Extractability **",** it is expressed that the consumer can carry the piece extracted from the depths of the story into his real life.
4. **Worldbuilding:** Extensions of transmedia do not center the basic narrative but provide a richer presentation to the narrative. It is stated that it leads the fan type consumer behavior with the production of franchises from real world and digital sources.
5. **Seriality:** Transmedia storytelling is the way of spreading different ideas and parts of the story to various media, rather than the idea of dividing the content of a narrative into parts on a single tool.
6. **Subjectivity:** It is how transmedia extensions are often presented from the perspective of different characters to tell the main story from the second, third view.
7. **Performance:** It represents the extension that fans can contribute to the world of stories by creating fiction.

Summary, in order for storytelling to be transformed into a transmedia storytelling form, the story can be deepened. The points to be identified with the real world can be extracted, spread over different platforms not to disappear; the platforms break the whole story while distributing the parts of the story on independent platforms. This seriality should not be lost on a platform. It can be said that a kind of framework has emerged, such as narratives creating story worlds and having the perspectives of different characters with the contribution of the consumer.

### 2.7.5. Basic Concepts in the Scope of Transmedia Storytelling

#### 2.7.5.1. Intermediality and Other Media Concepts

Definition of "intermediality"; within media formats that include the expansion or reflection of arts, performing arts, physical spaces and commercial products; It is the ability of the content to give intertextual references through linking, trope, recombination, expansion, identification, fusion, adaptation or synthesis. (PGA, 2010). "Branding", "convergence", "cross-media",

"cross-platform", "franchising", "fragmentation", "multimedia", "multimodality", "multi-platform", "adaptation to a different purpose", " It can be said that terms such as “re-mixing”, “re-making” and “transmedia” all indicate the state of being intermedia (Davis, 2013: 177).

Paez also shows a similar approach by defining transmedia storytelling as moving a story from one vehicle to another. This story can be carried from a video game to a movie, from a television to a mobile application, to a tablet application or a similar device (Paez, 2016). Like Jenkins, Scolari, and Paez, Young draws attention to the cross-platform operation of transmedia storytelling. She states that she can tell bigger worlds and more significant story series thanks to TransMedia (Young, 2016).

To understand the concept of "transmedia", Zimmerman states that it is necessary to know what the concept of "intermedia" means. It can be seen that this term was introduced by Dick Higgins in 1966 and defined as "the idea that replaced media forms". It is thought that inter-media development is based here (Zimmerman, 2016: 19).

It is thought that the enhanced purposeful inter-media situation challenges the old understandings of consumer activity and participation (Bolin, 2010: 75). Today's consumer encounters many messages, consumes media by switching from one channel to another from one vehicle to another, and blends new media with the old media in this process, assuming the roles of both consumer, citizen, audience, user, player and customer (Schrøder, 2011: 10-11). Accordingly, the media is now used anytime, in any way, anywhere and anytime (Davis, 2013: 184-185).

#### 2.7.5.2 Cross-media and Multimedia

Among the concepts frequently mentioned with Transmedia, it is thought that the most frequently encountered concepts are “cross-media” and “multimedia” (Gambarato, 2013: 83).

Drew Davidson (2010) defines cross-media as: “Cross-media communications are integrated, interactive experiences that emerge with many authors across many media, and they have many styles. In a cross-media experience, the viewer becomes an active part of it. This includes internet, video and film, live broadcast and cable TV, mobile devices, DVD, print and radio, etc. it is an experience that occurs on you. The new media aspect of the “cross-media experience” basically involves audience participation up to a point” (Davidson, 2010: 4).

It can be shown here that a narrative element that comes to the fore in cross-media as in transmedia is not essential to distinguish cross-media from the concept of transmedia. On the other hand, Scolari in the meeting held by Mungioli; He claims that both concepts can be used

synonymously since they are basically similar in that they use many tools such as social network and YouTube. (Mungioli, 2011: 130).

It is stated that the re-purpose of the content in different formats over various platforms in order to increase the access to the consumer is called "cross platform". The same story is told in a different medium. For example, the Lord of the Rings or Harry Potter video games can roam around the narrative and plot without adding additional story value to the players. It can be said that this tour is usually provided with the opportunity to carry this tour to different platforms such as online or mobile applications (Jenkins, 2006: 95-96; Davis, 2013: 177).

As for the concept of multimedia, the term was initially coined in 1966 by Bob Goldstein at a light show in Long Island, USA to combine music and visuals. In the 1990s, the combination of the term, such as text, graphic arts, sound, animation and video, which was distributed from the computer, became a concept. In 2001, during the release of a movie by Pierre Lévy in his book Cyberculture, the video game, TV series, t-shirts, toys, etc. It is known that it has been transformed into a concept that includes its simultaneous release to the market. However, it is claimed that these concepts are mixed and misused all over the world (Pratten, 2011: 23).

The concept of multimedia has been used in real terms since the 90's. This period represents not only the passive watching of television and movies but also the era when we started using computers to tell stories. In other words, multimedia emerged in a period that enabled us to move from passive viewership to being interactive users. At this point, the mobile phone started to take place in this table, and it emerged as a tool that we can do much more than fixed telephones. We have seen that we can do small fun games and more with the development of smartphones later (Young, 2016).

It is thought that every new tool or platform will bring along a new narrative (Rose, 2011: 2). From this point, multimedia is accepted as a concept related to transmedia storytelling.

#### 2.7.5.3. Convergence Culture

The concept of "convergence" can be seen as one of the basic concepts to describe transmedia and it is known that it was created by Henry Jenkins (2006b). Jenkins explains what he wants to mean by convergence: "By convergence, I mean the flow of content across many media platforms, the solidarity between many media industries, and the nomadic attitude of the media audience who can go almost anywhere in their search for the type of entertainment experience they want. Convergence is a word that manages to describe technological, industrial, cultural and social changes based on who the speaker is and their ideas about what they are talking about" (Jenkins, 2006b: 2-3).

The contemporary audience is more divided than the mass audience. It is thought that this reality was born as a result of the proliferation of different channel and platform distributions (Webster, 2005: 372; Napoli, 2011: 21). Besides, it is thought that possible new content, access point, channels, consumption contexts and value positioning are presented in a wide range of different ways. It is emphasized that this audience division, the proliferation of channels and platforms invite economies of scope by creating 'convergent' media products. Here, it is stated that convergent media products mean product families that include relevant content distributed in various versions and formats over platforms and channels (Davis, 2013: 176).

It is stated that the convergence culture, where old and new media systems interact and content flows over many media platforms, necessitates the connection between new media financing formats and various media industries (Gillan, 2011: 2). Jenkins noted that developments such as digitization and new forms of inter-media ownership that started in the 1980s push forward a culture of convergence. He states that this can be achieved through different platforms such as movies, television, popular music, computer games, websites, toys, amusement parks, books, newspapers, magazines and comics (Jenkins, 2006b: 93). According to this; A new game played mutually between the consumer and the producer, who has become more active, is emerging (Meehan, 2005: 111; Edwards, 2012: 1-2). If this is a game; It brings the producer and consumer closer to each other; that is, it puts them in a convergent domain.

At this point, it can be said that there is increasing convergence both between viewers/consumers, between different media tools or platforms, and between consumers/viewers and media tools/platforms or producers. It can be seen that this situation makes it easier for us to perceive what this convergence is by making this phenomenon descriptive thanks to Jenkins to the concept of convergence culture.

#### 2.7.5.4. Participatory Culture

From the perspective of Eco's "possible worlds" theory; It is stated that the meaning structure intended to be given in the narrative is presented as a "negotiated process" where "the strategy of the author" and "the strategies of the readers" come together. Starting from the elements shown by the narrator in the text, the reader can contribute to the production of meaning by adding their own experiences and applying their interpretative competencies. These worlds contain characters who are subject to a passionate desire, stories that attract readers and feed their imaginations. Besides, the possible worlds are left unfinished because the narrators are unable to tell the whole story. Readers can complement the rest with their own life experiences and literary competence. For example, it can be said that the view of the silhouette of the

cowboy on the horizon in the classic Marlboro campaigns, while smoking and looking at the horizon, opens its doors to a universe formed with certain meanings and values for the consumer. With his textual knowledge and life experience, the reader can imagine the Marlboro cowboy traveling through the countryside on his motorcycle. However, he cannot imagine him with a jacket and tie (Scolari, 2008: 173).

So how will the consumer achieve this completion and participation? The more and more participatory generation will participate in the following activities: creating content on the internet, transmitting and sharing content, officially rating content (from a registered account), socializing with similar followers (online or in ordinary life), engaging with original interactive content, communicating original content, producing own original content (Gomez, 2010a). In other words, it can be said that the consumer becomes hunter-gatherers wandering over various expressions trying to create a coherent Figure from the scattered information (Jenkins, 2007: 2).

Pratten proposes a model in which he expresses how the consumer is involved in the participatory process that underlies transmedia storytelling and how the natural development of this situation progresses. According to this model, in which the five senses are practical, this participatory process takes place through several stages with senses, thoughts, social perspective, and content groups, that is, the platform and methods where the content is presented (Pratten, 2011: 63-67).

In Pratten's model; The consumer realizes his / her participation through three basic steps. The first of these is "discovery", the second is "experience," and the third is "research". The senses that trigger the discovery step in participation are shown as smell and taste. At this stage, the thought formed in the mind of the consumer is "Should I take a risk?" and "Will I like it?" will be in the form. Here, the consumer will also wonder about the perspective of society and will be filled with the following thoughts: "Are my friends from the fans?" "If I am a fan too, would I look cool?" and "If I was the first to join, would I be the coolest?" Here, they will participate in groups of content and the form of trailers.

It is stated that the senses that come into play in the "experience" step are touch and sight. The consumer's thoughts are "I am also" and "I see what it is now". From a social point of view, "Is it best to consume it with friends?" thought is dominant at this step. Target content is games, movies, TV shows, books, music albums, etc. can be.

Finally, the "research" step comes and the actual participation is provided here. At this stage where the sense of hearing is dominant, thoughts arise, "Am I alone?", "I want more" and "I want to help". The consumer who is curious about the thoughts of the society, at this stage,

"What will my friends think?", "What will others think?", "Who can I talk to?", "To whom can I tell?", "Can I get more?" and "How can I contribute?" will enter into questioning and research with thoughts such as. At this stage, he will participate in the content and will be in cooperation.

As can be seen; In a communication dominated by transmedia storytelling, the consumer, who is a storyteller and a story listener, should participate in the process. The prominent actions in participation are to have fun, react, feel responsible, get involved, play games, take part in the network, socialize, etc. draws attention.

#### 2.7.5.5. Collective Intelligence

It is seen that a working system in the monologue in the old traditional marketing order has left its place on the basis of being in relation with others. It is seen that the concept of "general intelligence", first put forward by Marx, expresses the social communication of people, their performance in dialogue, and the transition of individuals' communication skills to their ongoing working lives (Zwick and ot., 2008: 179).

Like the "general intelligence" concept developed by Marx, it is known that Jenkins used the concept of "collective intelligence" developed by Pierre Levy and used for the first time to explain transmedia storytelling. It can be understood that Jenkins sees the concept that Levy defines as "new social structures that enable the production and circulation of knowledge in a networked society" (Levy, 1999: 35) as the representative concept of our age, and the transmedia storytelling in the context of collective intelligence is the following: He explains: "Transmedia storytelling is the ideal aesthetic form of the age of collective intelligence" (Jenkins, 2007: 2). Levy claims that art functions as a culturally attractive force in the age of collective intelligence that brings together like-minded individuals to form new knowledge communities (Levy, 1999: 36). The concept of "collective intelligence" introduced by Levy essentially refers to the global integration of communities of interest. In other words, it can be seen as a group of people who are interested in the same thing, contributing collaboratively and creating an ever-growing web of knowledge (McIntyre, 2016).

Jenkins states that he sees "collective intelligence" as a requirement of transmedia as consumption has become a collective process. He claims that no one can know everything at once, that each person knows something, and that only if the sources of information are gathered, and skills are brought together will make sense. In this case, collective intelligence can be seen as an alternative source of media power. It is thought that using this power can be learned by interacting day by day in a convergent culture (Jenkins, 2006b: 4).

The most prominent environments in which the consumer participates and take the form of collective intelligence can be counted as forums, communities, and chat rooms. The concept that Pierre Levy calls "collective intelligence" can be explained as the global interaction of interest groups (McIntyre, 2016).

These customers, who are their target groups and are passionate about their brands, can come together in chat rooms and social media environments on the internet and social organizations in the outside world and present their opinions about the brands they follow. They realize "collective" meaning production within the framework of a mass intellectuality with the ideas they have developed. One of the examples that can be shown to the concept of collective intelligence can be shown that the masses frequently stand above the concepts of "cool" and "innovative" arising from fashion and technology applications developed in recent years (Arvidsson, 2006: 73). "Cool" hunting, an institutional mechanism that emerged from mass consumer ideas that became a market-supported cultural experiment through the self-renewal of the market (Holt, 2002: 90). The idea that development cannot be achieved without benefiting from digital tools and that being aware of all kinds of innovations and trends and contributing to oneself can be realized through innovations (Arvidsson, 2006: 73) is accepted as an ordinary consumer group idea. Thanks to the Internet, customers can gather their ideas over real and virtual communities that feed collective intelligence (de Chernatony and oth., 2011: 16).

#### 2.7.5.6. Storytelling and Elements of Storytelling

For a transmedia campaign, it is known that it uses storytelling to affect its consumer positively. In this sense, it is thought that the story that will affect the consumer must have some essential qualities in order to be successful. Ex-libris can take place within the story set in a transmedia series. Here, it can say that the most crucial aim of this project is to make more viewers, users, listeners and most importantly ex-libris a part of this storytelling world. Ex-libris experiments could be planned through storytelling in the further work.

Qualified storytelling elements a student of Swiss psychologist Carl Jung, one of the most important names that come to mind when it comes to storytelling, was determined in Joseph Campbell's book The Hero With A Thousand Faces in 1949, followed by Cristopher Vogler's 1985 and Campbell. It will be examined within the framework that he modernized following the storytelling elements of his period.

The storytelling structured by Campbell and later Vogler emphasizes four essential elements: "the protagonist's journey", "character types", "motivation," and "moral lesson" (Campbell, 2008; Vogler, 1985 :).

**a. The Protagonist's Journey:** Campbell discovered that all story-narrative forms follow the pattern of ancient myths and should be studied in terms of the protagonist myth. This protagonist myth is based on universal themes that everyone can find something for. These issues are, "Why was I born?", "What if I die?" and "How can I overcome the problems in my life and be happy?" It is based on questions such as (Vogler, 1985).

Within the framework of these issues, Campbell goes beyond the framework of a simple introduction, development and conclusion, the chronology, which defines the protagonist's journey through specific phases. Campbell calls this advanced structure "the Monomyth" (McIntyre, 2016). The protagonist's journey goes through the following phases:

1. The Ordinary World: The protagonist is first introduced with his daily life in his ordinary world. It is at a completely opposite stage to what they will experience later.
2. The Call to Adventure: The calm and ordinary life of the protagonist is shaken by a disturbing news of a journalist.
3. Reject the Call: The protagonist initially rejects this unknown challenge. It is torn between the need for a change and the feeling of staying in its safe zone.
4. Meeting the Guide: At this point, a wise person comes up with his recommendations. It creates a sense of self-confidence and responsibility in the protagonist. This phase will motivate him to accept the challenge. But he will continue on his own from now on.
5. Crossing the Threshold: In this phase, the protagonist embarks on an adventure to leave his comfortable and ordinary life and move towards the unknown. This point is where the story gets momentum.
6. Tests, Allies, Enemies: This world is often full of unfamiliar, unfamiliar, and challenging struggles. During this phase, he meets new friends to join him and enemies that will force him even more. The choices he makes are his test and can affect his destiny.
7. Approaching the Most Insider Cave: Finally, the protagonist reaches the most challenging part of the story. This is the stage of fighting fear or evil, which is the ultimate goal of the adventure.
8. The Most Difficult Exam: This stage is seen as the moment when the protagonist hits bottom. At this point, where he faces death, he will fight a legendary monster. Here,

while the feeling of death is experienced with the protagonist, the moment he survives and returns to life will bring relief to the story again.

9. Donning Your Sword: The moment he defeats the monster and escapes death, he now gets his reward for seeking the protagonist. This award will sometimes be a treasure and sometimes a knowledge.
10. The Way of Return: It is at a stage that those who chase the dangerous area on their way home from the dangerous area where they took the treasure could not escape yet in the fire of revenge.
11. Resurrection: The protagonist returns to his old quiet life by crossing the threshold where he was embarked on his adventure. He is wiser now with his experience. Now he looks at his old ordinary life in an evolutionary way from a different perspective.
12. Returning with the Elixir of Life: The protagonist will use the treasure or knowledge gained from his adventure in his ordinary life (Vogler, 1985; Campbell, 2008; McIntyre, 2016).

Scolari will pass this journey in line with Campbell and Vogler in many ways, such as using the magic sword, the protagonist, whom he calls the "subject" of the story, in a dimension he calls the "semiotic level" of the narration. It offers a protagonist's journey structure to go through a journey such as saving the princess and being happy with it and killing the dragon (Scolari, 2008: 172).

**b. Character Types:** Jung claims that character types are reflections of our minds that we divide into characters to stage our own lives. It is known that Campbell, as a student of Jung, bases his character types on personalities that appeared in people's dreams and the myths of different cultures in parallel with Jung's thought (McIntyre, 2016). There is only one character in ex-libris, which is the owner. It can be limit in this research. But ex-libris can be a suitable storytelling tool for characters created for transmedia.

1. Protagonist: He is the main character who goes through the evolutionary adventure. Often the self-sacrificing person cares more about others.
2. Guide: An old wise man or woman. He is the one who shares with him the information and advice that will help him in his adventure.
3. Threshold Keeper: They are the characters who represent the obstacles that the protagonist will face at certain points in his adventure.
4. Messenger: A character who brings information or a message that can change the course of the journey in the story.

5. Shapeshifter: It is the character that appears from time to time for the good of the adventure or against it. It represents uncertainty.
6. Shadow: It is the character who is the exact opposite of the protagonist. Where the protagonist is hope and light, the shadow is darkness and fear. It also represents the dark side within the protagonist or individuals. But in the end, the protagonist will come face to face with this character and defeat him.
7. Ally: A character who travels with the protagonist. It is the intermediary character that allows the reader / viewer to know the protagonist's hopes and fears. It provides a relaxing effect by providing helpful, facilitating and sometimes funny moments.
8. Tricksy: This character is mischievous, humorous, and adds some realism and humor to other characters, including the protagonist (Vogler, 2007).

**c. Motivation:** What the main character wants and needs, the place he tries to reach, is seen as the motivating part of the story's plot (Ellard, 2016). Here, the storyteller will motivate the characters and the reader/audience with the motivation element. Because the motivation of the character in the story can match the motivation of real people in life (McIntyre, 2016).

**d. The Moral Lesson:** The ultimate goal of every story is the lesson the protagonist takes at the end of his journey through which he evolved. The motivations of the characters will be shaped according to this determined lesson. This lesson, which emerged after the protagonist gained wisdom and experienced transformation at the end of the adventure, actually reflects why the story is told. For this reason, it can be said that it is perhaps the most crucial story element (McIntyre, 2016).

Despite its ability to evolve, the human brain needs a story for its ability to make sense. Campbell states that the distinctions of information in stories reach the brain faster by illustrating them. He states that removing the boundaries between cultures, languages, genders, and ages provides emotional communication between people and creates a shared purpose (Hazboun, 2014: 15).

For this reason, it can be said that although the process of transmedia branding transforms thanks to the new technologies emerging day by day, it will not be able to persuade the consumer as long as he does not benefit from storytelling and its elements. It is thought that the consumer's involvement in this process through different platforms will provide the desired emotional communication in a lively way.

### 2.7.5.7. Spreadability

"Spreadability," Prof. It has been featured in the book "Convergence Culture" written by Henry Jenkins, which is considered a masterpiece in the field of transmedia. Then, the work he wrote with Sam Ford and Joshua Green, explained in depth in Spreadable Media: Creating Value and Meaning in A Networked Culture; It can be seen as one of the basic concepts of the umbrella term "transmedia," which covers areas such as transmedia, transmedia storytelling, and transmedia branding. In our age where strategies such as "viral marketing" and "360 degree marketing", which are used in advertising, marketing and public relations, have just become established, "spreadable media" has started to be used in marketing and advertising activities. It seems that it will continue to be used in the future, thanks to the speed of the developing technological platforms. It is seen that spreadable media is based on a different understanding from viral marketing practices.

Jenkins, Ford, and Green (2013) often emphasize the essence of this concept, "If it does not spread, it dies!" They draw attention to the essential consequences of the spreading feature based on the discourse. The idea of dissemination expressed in this simple discourse is not a type of circulation based on the rating measurements of the newspaper circulation or the program broadcast on television or radio; they even underline that the understanding based on these numbers is about mass production and distribution. Spreadable media is; instead, in a participatory and massive way, the material/message/content / etc between cultures. They advocate a mixed/hybrid circulation model in which how to be shared is determined by top-down and bottom-up forces. According to this idea, they defend; decisions about whether to send each individual's media texts to someone else, whether to tweet or tweet a pot broken by a presidential candidate, forward an email with a cookie recipe, or share a video about the thieving seagull reshape the world of media. The transition from distribution to circulation; is seen that a signals that there is a trend towards participatory culture model, which recognizes the public not only as consumers but also as people who shape, share, bring a new framework and rearrange media content (Jenkins et al., 2013: 1-2).

They are considering that brands are not material but a collection of meanings that develop and grow. It would not be interesting to say that the growth and development of this meaning are closely related to the spread of the brand. If nobody talks about the brand and no one is included in the world of narration, the brand will disappear. That is, it will die (Scolari, 2008: 185). It is thought that this participatory culture should not be viewed as a foreign or newly derived concept. Although the new tools make it easier for people to share, circulate the content and offer word-of-mouth advice, they make them interactive. As Jenkins and his friends said, the

periods in which the stories are gathered at the fire and the stories are told can also be indicators of participatory culture (Pratten, 2011: 172; Jenkins et al., 2013: 3). In this sense, it can be said that technological development is not the only factor in participatory mobility devices but plays an important role.

To define the concept of spreadability for better understanding if necessary, is the potential for target audiences to share content for their purposes. Some critics disagree, claiming that the word "spreadable" would mean something like the spread of cream cheese or peanut butter, but they say that their focus on terminology is not only on semantics. They use this kind of metaphor to explain the workings of digital culture to their readers. In this sense, "spreadability" refers to technical resources that can circulate certain types of content more quickly than others. These economic structures will support or restrict circulation, media text approaches that can appeal to a community's motivation to share content (Jenkins et al., 2013: 3-4).

As can be seen in the diffusibility, it is not a concept that can be formed and developed by itself. This phenomenon, which is one of the essential parts of the understanding of transmedia, can be fed by “collective intelligence” and “participation” (Tenderich, 2013: 3). Here, the user/consumer can share the content with social networking sites, social media, e-mail, etc. will share through platforms. That is, it will reveal its participation. On the other hand, he can meet with those who comment on that content or brand on platforms such as forums and online communities.

#### 2.7.5.8. Independence and Continuity

Each additional piece of the planned content in the tremendous transmedia text should be able to exist alone and at the same time contribute to the whole story. This should reveal the strengths and features of the vehicle or platform for which each additional piece is presented (Jenkins, 2006b: 94; Gillan, 2011: 2). For example, in The Umbrella Academy series, if the ex-libris designed for one of the main characters is designed for the other characters, it will ensure continuity in the story.

The concept of independence mentioned here is arbitrary content. It is mentioned that there is no disconnection; only story pieces are presented independently or on different platforms (Pratten, 2011: 62).

In this sense, it can be said that this independence is not independent of the whole story but means the independence of how the parts of the story are divided.

Despite appearing to be different, another concept suitable for the structure of transmedia independence is "continuity." Gomez states that a transmedia narration project or franchise

should consist of three main story themes belonging to the same fictional universe. These themes can develop on the following platforms: film, television, short film, broadband, book, comic book, animation, mobile, real-time event, DVD, emerging technological applications, etc. Each piece of the story "continues", turning from one of these platforms to the next. One of the criteria sought in an excellent transmedia franchise can be shown as being long-term and uninterrupted. Gomez expresses this long-term process as "distant mountains" and likens it to Gandalf, one of the protagonists of The Lord of the Rings, advancing his friends towards the mountains (Gomez, 2010a).

### 2.7.6. Can Ex-libris Be Included In Transmedia?

It is observed that Ex-librises can appeal to a broad audience in line with their love of books and intellectual perspectives. When we look at the historical process, we see that great politicians, soldiers, institutions and artists (literature, painter, musician, actor, actress...) had Ex-libris made for them or made on their behalf (Appendix A). At this point, the subject area is quite broad. When a review is done in terms of technical historical development, it is understood how vital is Ex-libris, a field where art and technology are intertwined. Ex-libris can emphasize that this branch of art, which takes new steps in every new age and plays an essential role in the reproduction and distribution of thought, does not disappear in today's technology. Still, on the contrary, it can be emphasized that it should be nurtured and developed with new possibilities by respecting the lived history.

On the other hand, we can say that stories from past to present are a narrative method used in all societies to transfer traditions, rituals, and some legends from language to language. Nowadays, with the development of technology, the narrative method of the stories has started to be realized with new media tools from word of mouth. Based on an expanding story universe with the coordination of multiple media outlets and the participation of consumers, transmedia storytelling offers businesses an opportunity for a new and effective communication process.

Transmedia is considered a system where the story is distributed over different platforms; the story can be seen as collective information gathered through these platforms. In the narrative logic here, the narrative can be a single simple plot, or it can be a single story involving a single character. Alternatively, there may be many stories in the same world, in the same fictional universe. Thus, we can say that the essence of ex-libris is information about its owner, gathered on various platforms with experimental ex-libris designs. Plus, there are many characters in transmedia. These characters can be fictitious or mythical. There is only one character in the ex-libris, and she/ he is the owner. Therefore, this research may be limited. However, ex-libris

can be a suitable storytelling tool for characters created for transmedia. Different stories can be created by designing separate augmented reality ex-libris for each character.

With the advancing technology in recent years, some developments have been observed in the art of Ex-libris. Especially as seen in the Augmented Reality Ex-libris made within the scope of this thesis, the owner tells his story with his own voice. Ex-libris has gradually started to enter the multimedia environment. Even Ex-libris has begun to exist within the transmedia story.

As an example, we can give The Umbrella Academy, a Netflix series. It can say that the Umbrella Academy uses the ex-libris to nurture a new way of expressing its story. Originally Umbrella Academy started as a comic book based on Gerard Way's life. The comic answers many of the questions the series left us throughout the season. It is one of the new examples of transmedia that has recently entered our lives. The topic of series; In 1989, around the world, 43 babies with superpowers were born from some women who showed no signs of pregnancy. Some of these babies are abandoned and some die. Rich, crazy entrepreneur Sir Reginald Hargreeves decides to find and adopt as many of the children as he can, and adopt seven babies and raise these children very strictly in the school he calls the "Umbrella Academy". These children are Luther, Diego, Allison, Klaus, number 5 (one name), Ben and Vanya.




Figure 2.48. The Umbrella Academy poster

In the eighth episode of the series, we encounter the Ex-libris of Reginald Hargreeves, one of the main characters of the series (Figure 2.9).

Advances in digital art are also reflected in the art of ex-libris. As an example, we can give ex-libris designs based on augmented reality and new media designed within the scope of this thesis. Some of the prejudices and uneasiness of digitalization in contemporary art are also discussed among ex-libris artists. In this context, whatever the technological developments in design with experimental art, the important thing is to convey the human touch, aesthetic value and sensitivity to future generations through ex-libris. In this context, the digitalization of ex-libris does not pose any problem.

Personalized designs are now used at every point. The method of personalization in design, which has started to be applied today, actually led to the emergence of experimental art. Thanks to multimedia ex-libris prepared digitally, published online or electronically and designed with new media techniques, perhaps transmedia will create a unique place, or maybe ex-libris must seize and experiment with this means in new electronic fields.




Figure 2.49. Ex-libris from The Umbrella Academy Netflix Series

It is necessary to anticipate that studies on Transmedia and Ex-libris will progress in time. We can compare these two concepts to newborns. The purpose of including this subject in this study is to introduce a new concept to the literature and to seed recent studies.

## 3. EXPERIMENTAL EX-LIBRIS / DESIGN

### 3.1. The Notion of Experimental Art

From the last half of the 20th century the changes and novelties that have been observed in the field of art are the foundation of nowadays art. As a result of artists' passion to look for novelty and their curiosity towards new questions, new experimental approaches became more popular in works of art. The artists' passion to look for the "new" and a mindset that has transformed art studios into laboratories has created the perfect setting for the birth of experimental art (Hasting & Schwabsky,2011).

The notion of experimentality in art, that is the closest to its current meaning, was first seen at the end of the 19th and beginning of the 20th century through the naturalism movement led by Emile Zola. Throughout that period, naturalism, that is distinguished from realism by its experimental, inclusive and deterministic approach, was illustrated in the field of art by the observation of nature and a resort to controlling experimentation. (Perkins, 1996). During that time, it is known that artists, like physicists working in a laboratory, observed what happened in nature and looked for new experiences to transfer.

It is known that during that time, artists, like physicists in a laboratory, would observe the happenings in nature and transfer them through new experiments. The idea of experimentalism, which has a wider place in today's sense, is transformed into a formation in which innovations and interpretations are involved, beyond the transmission of what is seen. This change pushes the work of art to be different from the others and to be constantly renewed with materials and techniques.

In the struggle carried out insistently against the thought structure that contains the boundaries of a single discipline in the work of art, besides the art movements that were born with the influence of conceptual art, installation and video art also manifested itself within change. In addition to sound, light, color, performance, different techniques and materials, and a different way of expression, the continuity of works that surprise with unusual images is ensured with the support of artists based on experimental attitude (Danto & Goehr, 1997). Experimental art thought continues to exist in an understanding by protecting itself from being a trend. It follows a different path from the current logic that is carried out on certain principles and is conditioned to contain a number of features. In experimental works of art there is neither a boundary nor a condition nor a trace of a collectively accepted agreement. It is one of the non-verbal principles that it embodies by going over the new one and displaying a different formation from the others.

Experimentally, artists make their statement with a different expression, style and material through their works.

Artists avoid what is and look for what goes unnoticed and focus on it. The development of works of art, which exhibit an interdisciplinary formation as experimental art, has an important value in the work. In the course of the work, interactive and participatory interventions are made, and within this scope, even if "randomness" is observed, this is done consciously. Coincidence, which can be observed in the work during the trial process, is based on a certain conscious basis based on the control of the artist (Schwabsky, 2010). Under the name of experimental art, studies are carried out in which there is no consciousness, realized by coincidences and no particular attitude is observed. It is argued by some critics that this situation is seen as a means of masking the incompetence (Perkins, 1996). In many areas of art, there are creations like paintings, songs and plastic arts, which are deprived of manual labor, that are plain and suffer from the lack of thought and creativity of the artist. These kinds of artists try to pass mediocre essays as art by relying on the fact that art is a relative concept and therefore closing themselves up to any form of criticism (Weintraub, 2003). The concept of experimental art comes from an understanding carried out by the process of constantly searching for the new. This process, which is carried out with the aim of producing different expansions in art, is realized through experiments. However, these experiments should not be random. They should be done under a certain consciousness. The idea behind this consciousness is to do what is not, and to present it with differences while doing so. Although queries and disagreements still continue by some groups on what experimental art is, studies continue to exist.

The change in the experimental dimension in the structure of art points to the interdisciplinary art practices. In this direction, artists express themselves with the art works they produce by intermingling architecture, visual arts and performing arts. The artists sometimes play with perceptions and sometimes they mislead with the experimental attitude they have shown in their work. Especially in art works, it is seen that four levels of human structure (mental, emotional, perceptual, spiritual) are addressed at the same time (Volf and Vogt, 1981).

With this shift that occurs with experimentation, art takes its expression from an unlimited field and renews in different disciplines and continues its existence with complex reactions between the body and mind, beyond objective permanence. In this process, new meanings, new concepts, new queries are created in the minds when it comes to art. Today's art is changing in terms of structure, form and content when compared to the art of the previous period (Petersen, Bogh, Christensen, & Larsen, 2010).

In addition, it also differs in the use of space at the stage of exhibition, with the choice of unlimited space and the task it provides to the audience. From time to time, it is observed that the audience is allowed to intervene in the works of art. While this is sometimes done interactively, sometimes it is made with a participation open to changes and directions in the work. Today, it is possible to see the works that have taken the form of electronic media and broadcasting widely. Multimedia, in other words, works carried out in a digital system environment containing many files take place in this period. The persistence of traditional works of art is thought to be less than the permanence of works of art created by utilizing multimedia-style technological facilities (Weintraub, 2003).

Another type of artistic work, which creates a futuristic dream world and is considered experimental, is mixed media formations prepared in the new media environment. Experimental studies developed by artists, who push the new possibilities of technology to the full extent, attract a lot of attention today. This technological technique is the ability to read the artistic numericality of the image as software and to re-encode it with new interpretations (Charman & Ross, 2004). As a result, a digital reality environment is presented through the artwork. The artists, who joined the digital platform Ars Electronica, which was founded in 1979 in central Austria, realize their art work in new media-based, hybridized cultures. This technological structure that contains digitality, has provided a base for the birth of sub-steps such as video, cgi sound, cgi video, fps video, icon, web art, cgi video performance, interactive object. In the presentation phase of art works prepared in the new media environment, some visual effects, light games and 3-dimensional experiments are observed. In addition to this, an artistic environment is created with the interactive perception that the audience also participates (Albayrak 1/2010, 47-50). In digital art environments, he is a partner for the creation of a tool, medium or work for the computer artist. In the interactive field of the art where digital reality is provided, by stimulating the audience's emotional and mental aspects, the artist realizes his art experience (Wands 2006, s.10-11).

Daniel Rozin is one of the important names in the digital field of interactive art. In his works, he relies on the use of technological production tools such as video cameras, motors, computers. The particularity of his works is that they captivate their audience and, like a playground, they both entertain and educate them. In his work entitled "Wooden Mirror", the artist focuses on mirrors with a different approach (Figure 3.1). Looking at the creation, the audience seems to be looking into a mirror. They watch the imitations of the snapshots in their movements by the work standing in front of them. The visual reflection of the mirror is represented through the use of technological tools. The artist, through his works that play with the notion of perception, separates himself from the traditional frame of art, pushes our everyday technological progress

and changes the status of the public from audience to participants. When the empty surface that has been created by the artist in the digital world is introduced to the audience, the work is completed and this process is constantly renewed with the change of the audience, thus making the work evolve on its own.



Figure 3.1. Daniel Rozin, 'Wooden Mirror' , 2019, Bitforms Gallery
(Access: https://bitforms.art/archives/rozin/wooden-mirror-2)

Nalini Malani, an Indian artist who makes use of digital media, supports interdisciplinary formation in art with her experimental works carried out by synthesizing Figures, patterns and videos within the context of traditional form and image. The artist adapts the traditional forms and images that she will use in her work to the space after converting them into video in a digital environment within the understanding of painting and pattern. When looking at this working environment, it is seen that new forms and genres find an expression in art within the framework of a numerical logic with a change from narration to fiction.



Figure 3.2. Nalini Malani, ‘Can you hear me?’ , 2019, Arario Gallery Shangai (Access: https://www.artsy.net/show/arario-gallery-can-you-hear-me-nalini-malani-1969-2018)

Some artists argue that digitalization in the work is directed towards a materialization of art. They question the place of digitalization in the work of art. They make impressions regarding psychology with actions and reactions. By this, they surprise, create confusion and lead to new queries. The concept of reality is also seeking a new expression in today's art with such digital works.

Mors / "Interdisciplinarity Communication" performance of Karahan Kadırma, a performance artist and musicologist, performed at Pera Museum on September 12, 2012; is an interdisciplinary experimental art project. The artist takes a protest approach to the use of the communicative rhythm today, by thinking through the morse code and sounds made by the walrus (whale horse). In this work, he uses the Far East performing arts and Anatolian instruments together. In addition, the artist creates a performance similar to the stage effect of shadow and puppet plays with a traditional approach with this work.



Figure 3.3. Mors/ “Interdisciplinarity Communication, 2012, Pera Museum
(Access: https://www.peramuzesi.org.tr/Sergi/Deneyimin-Otesi/30)

The artist realizes an inter-artistic communication with a visual approach with visual and auditory integrations. The walrus group that Karahan Kadırman and Efe Akmen jointly continue to provide interdisciplinary experimental works integrated with themes such as sound, rhythm, communication in the field of visual arts, philosophy and plastic arts. It is possible to see the first amazing effect on music, performing arts and plastic arts in the works of John Cage. Cage, one of the first artists to make his name in the field of experimental art, has been in the memories with his interdisciplinary artistic works.

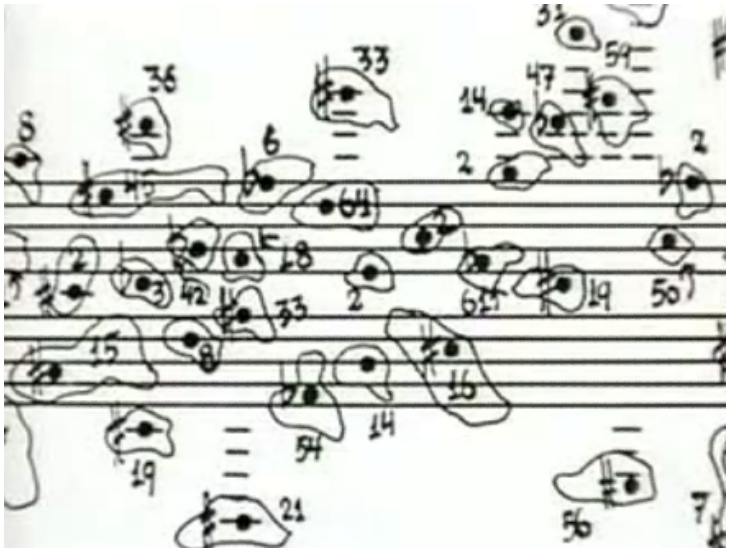

Figure 3.4. John Cage, Classical Music Tickets
(Access: https://crosseyedpianist.com/2018/12/22/433-still-has-the-power-to-provoke-and-intrigue/)

It is known that the artist performed his first experimental work on the piano. In this work, by connecting the strings of the piano, the artist got a different sound from the piano's usual timbre with materials such as rubber, mallet, wood. In the following years, he carried out his work

named 'Landscape No: 5', which was created by cutting and reassembling the sound recording from 42 records. He drew attention with his work named '4'33' '(four minutes thirty three seconds), which he realized in 1952 and was inspired by his friend Robert Rauschenberg's 1951 study called 'White Paintings'.

After the artist completed all the preparations and invitations in the concert organization in his work titled 4'33 ", the audience entered the concert hall with the tickets they bought. In accordance with all the arrangements of the artist, the program was carried out in company with an orchestra. The concert continued with silence from start to finish. The audience were surprised to face this unexpected silence. They watched the concert with curiosity until the end, applauded Cages great work, who greeted them at the end of the concert, despite the astonishment they had during the show. Every stage of the concerts process, from its setup, to its creation and until its very end, is an art itself. In addition, the repurposing of the artist's music notes as concert tickets also has its place in experimental art (Figure 3.4).

One of the close examples of today's art, the artist group Irw has taken its place in art with different techniques and expressions on experimentation. This group, together with the group Neue Slowenische Kunst (NSK), which carries out its own activities and more extensively, has created a new form of expression using the stereotyped tradition of Fine Arts, with mass production and symbols in the Figure. These works are carried out by artists performing their work in the art of autonomous, apolitical and totalitarian regimes. In order to question the effect of emotions such as displeasure, hate or fear on the painting, these artists are often fed from sources such as historical traditions and contexts (Supermatism or Nazi Kunst, 19th century classical literature or Socialist Realism) or interesting Figures of contemporary media. In these works, it is aimed to reflect the contextual and social functions of the painting with the aesthetic and moral values, as well as the inconsistency and relativity seen in the sense of the image. The new meanings used in the studies, in which the image, symbol and shape are gained through different uses, are questioned in relation to their context. In this case, it is observed that the image as well as the bias of the concepts exist in a task of social struggle. The relationship between the meanings of social contrasts created with different images and the relationship between East and West has been the focus of interest in Irwin's work. In his observation about this field, he determined the concepts and some interpretations brought about by the traditional and contemporary distinction. In addition, they expanded the concept of "Retro", which they have adopted as a principle in their work, to "Retroavantgarde" in the future, and opened a new field of inquiry and questioning. This concept creates codes on how criticism of such studies can be tried to understand.



Figure 3.5. Irwin, ‘Irwin Live’, 1998, Mixed Media
(Access: http://gregorpodnar.com/irwin/)

To encounter unusual images in Irwin's work can be seen as usual in connection with the characteristic of the group. It traps the audience into the work with their interesting looks and makes them think about their works. The group, which adds a different presentation to its works by using mixed techniques together and creates a rich appearance, realizes its works with new searches, during the trial process. In their 'Irwin Live' exhibitions held in Varwin in 1998, the artists hung themselves from the ceiling and stayed that way at the opening of the exhibition.



Figure 3.6. Irwin, ‘NSK The Interior of the Planit’, 1996

(Access: https://www.ludwigmuseum.hu/en/exhibition/irwin-interior-planit)

Irwin's work entitled “A Model from NSK State” in 1996 is an experimental work in which different disciplines are used together and presented in a space arrangement. There are speakers at the base of the study. In the study, painting tables, sound arrangement, structure editing can be seen all together.

In order to create post-pictorial visual environments, the artist Jim Lambie, who researches the sources of club culture and pop music history, influenced by Rock and Punk music culture, and creates a new language integrated with visual arts in his works. (Hasting and Schwabsky, 2011, p.184- 187).

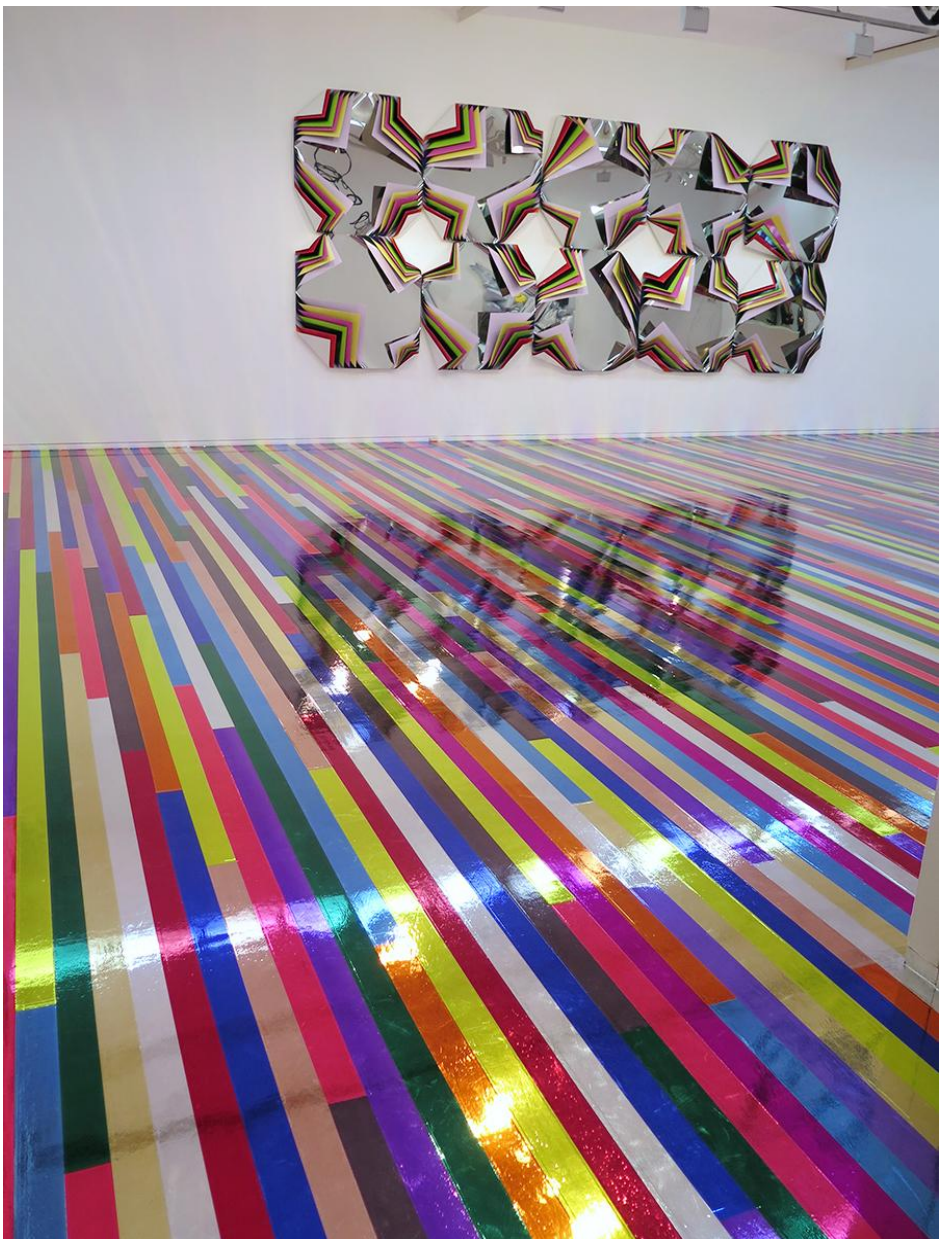

Figure 3.7. Jim Lambie, ‘Other Side of the Sun’, 2015, Potato bag, acrylic paint, polyurethane on canvas, Roslyn Oxley9 Gallery, Sydney

(Access: http://artasiapacific.com/Magazine/WebExclusives/JimLambieZeroConcerto)

The artist, if not by the usual technique used by a painter, includes paints in his work. While doing this, the color harmony stands out from the traditional canvas structure and spreads to the room. The artist, who adds every type of activity with rhythm to his works, performs art experiments based on being able to perform different formations in his works. He uses color sometimes with paint, and sometimes with materials such as tape (Figure 3.7).

In this work of Jim Lambie, a confusion of emotions occurs in his audience when a dance floor is removed from its real place and brought to the exhibition hall. All of his similar works are spread around the hall, allowing the viewer to pass over them and taste the excitement that color offers. The artist, who experimented with a style different from traditionalism in his works,

makes questionings in the presentation of the work as well as the use and style of different materials. The artist does not know the limit in the use of materials and presents all kinds of materials in his works and presents his experimental works with many disciplines by intervening in ready-made objects, putting them in different qualities (Figure 3.8).



Figure 3.8. Jim Lambie, 'Touch Zobop', 2003

(Access: http://artasiapacific.com/Magazine/WebExclusives/JimLambieZeroConcerto)



Figure 3.9. Jim Lambie, 'Split Endz', 2005, Sadie Coles HQ, London

(Access: http://www.artnet.com/artists/jim-lambie/split-endz-wig-mix-IkN5pmOBO09VReW8OOfXGA2)

In his work entitled “Split Endz” (Figure 3.9), the artist used wardrobes, mirrors, belts, shoes and bright paints. A visual integrity is provided by using different materials together.

Fabian Marcaccio is one of the artists who applied the experimental approach in his works. He provides an experimental formation by analyzing the language of the innovative movement in his art, making its own unique combination. In this way, the artist provides the expression of the abstract and performs innovation through elements of alienation on the elements such as walls, brush strokes and canvas, which are based on production and presentation. He argues that the 20th century newfangledness is the geography of “corruption and stereotypes”. Nevertheless freeing it from complexity, the symbols of nature, plants, crowds, communism, and adopting existing theories of the body, society and technology; he includes hereditary symbols like hammers, sickles and star-religion in his works. In his work, he uses silicone gel from time to time to provide thick layered paint masses. The texture of the canvas is also important for the artist in his work. It acquires images on the tables by digital printing and intervenes on it. The artist, who has produced his works as large-scale works with different techniques and presentations, has named these types of works he has carried out intensely layered as "paintant" by combining "painting" which means English painting and again the word "mutant" in English.



Figure 3.10. Fabian Marcaccio, Paintant Stories, 2000, Stuttgart

(Access: https://www.daros-latinamerica.net/ensayo/fabian-marcaccio-and-paintant-stories)

Having a surprising and shocking effect on the audience is one of the goals Fabian Marcaccio wants to reflect in his works. New trials against all classical methods have a striking effect on

the works. He performs the study presentation by stretching the large-sized canvases he uses as a work surface, sometimes with threads, and sometimes by attaching them to the large fixing mechanisms he creates. It even carries out interesting works that sometimes exceed two dimensions and overflow to the hall with the third dimension. His work "The Predator" (Figure 3.10) was carried out with architect Greg Lynn.



Figure 3.11. Fabian Marcaccio, 'The Predator', 2001, Museum für Moderne Kunst, Frankfurt

(Access: http://paintantscorporation.com/site/exhibitions/predator/)



Figure 3.12. Fabian Marcaccio, 'Set Of Marcaccio', (Karışık teknik- Düzenleme)

(Access: https://www.daros-latinamerica.net/ensayo/fabian-marcaccio-and-paintant-stories)

In addition to his visual work, the artist also has a wide range of experimental interdisciplinary works, in which audio is included. In this work entitled Set Of Marcaccio (Figure 3.12), which has a scene design appearance, the artist included many techniques and materials. He does not

limit his work to a single discipline, but also caters to multiple senses. He made an audiovisual presentation with an artistic arrangement in the whole area from the floor to the side surface. Like his other works, plant and animal themes are also included here. With the arrangement of light compatible with the image color, a general integrity has been achieved in the study. When integrated with music, it takes on a different atmosphere.

The structures created by Fabian Marcaccio's deformations in his intense color flow and large dense masses show a different approach visually. In the study (Figure 3.13), materials such as silicon, pigment inks, alkyd paint, aluminum were used. Such works, in which a sculpture and painting are integrated and transformed with a different expression, emphasize the experimentalism in art.



Figure 3.13. Fabián Marcaccio. The Structural Canvas Paintants, Georg-Kolbe-Museum, Berlin, 2011

(Access: https://bernhard-heiliger-stiftung.de/ausstellung/fabian-marcaccio-the-structural-canvas-paintants/)

Rob Pruitt is another experimental artist who does not limit his art to just one field, but likes to use different disciplines and artistic qualities together. Against those who interpreted him as a painter, he replied with a directive entitled "Idea No. 28: Make a Figure with make-up ” taken from a work that he made in Gavin Brown, a New York company and exhibited in 1999 (Hasting and Schwabsky, 2011, p.258-26).In addition to pictorial materials, the artist has carried out different experiments with items and ready-made objects from nature. He displays

his works, which he applies to natural and artificial objects and integrated with different interventions, with different presentations.



Figure 3.14. Rob Pruitt, ‘Pattern and Distortion’, 2013, Aspen Art Museum

(Access: https://www.galeriemagazine.com/5-minute-journal-rob-pruitt/)

In addition to these kinds of works, he draws attention with the different materials he used in painting works (Figure 3.14). The artist painted the panda, one of the most lovable animals in the world, using paint as well as glitter (Figure 3.15). The impression he has left in the art world is to be replaced by the love of the panda. In doing so, using glitter gives a special quality to the study. As critic Meghan Dailey puts it, "If a person is looking for a figurative material for the art world that will be under his extreme greatness, glitter will be the best choice for it" (Hasting and Schwabsky, 2011, p.258).



Figure 3.15. Rob Pruitt, “Panda and Bamboo”, 2011

(Access: http://www.artnet.com/artists/rob-pruitt/panda-and-bamboo-Mi_Dr159X4dBg2egXyB22Q2)

By using pure material and some gestures, another artist Adriana Varejao, who makes her art on more sophisticated emphasis in the conceptual stage, achieves her aesthetic stance as well as her sensitivity in the selection of materials and the rigor in the process of realizing the work. While the artist observes themes of belief and power, she makes logical inquiries of these themes. She emphasizes this in her works, which she has realized by considering the social and political dynamics of the colonial expansion in South and North America.

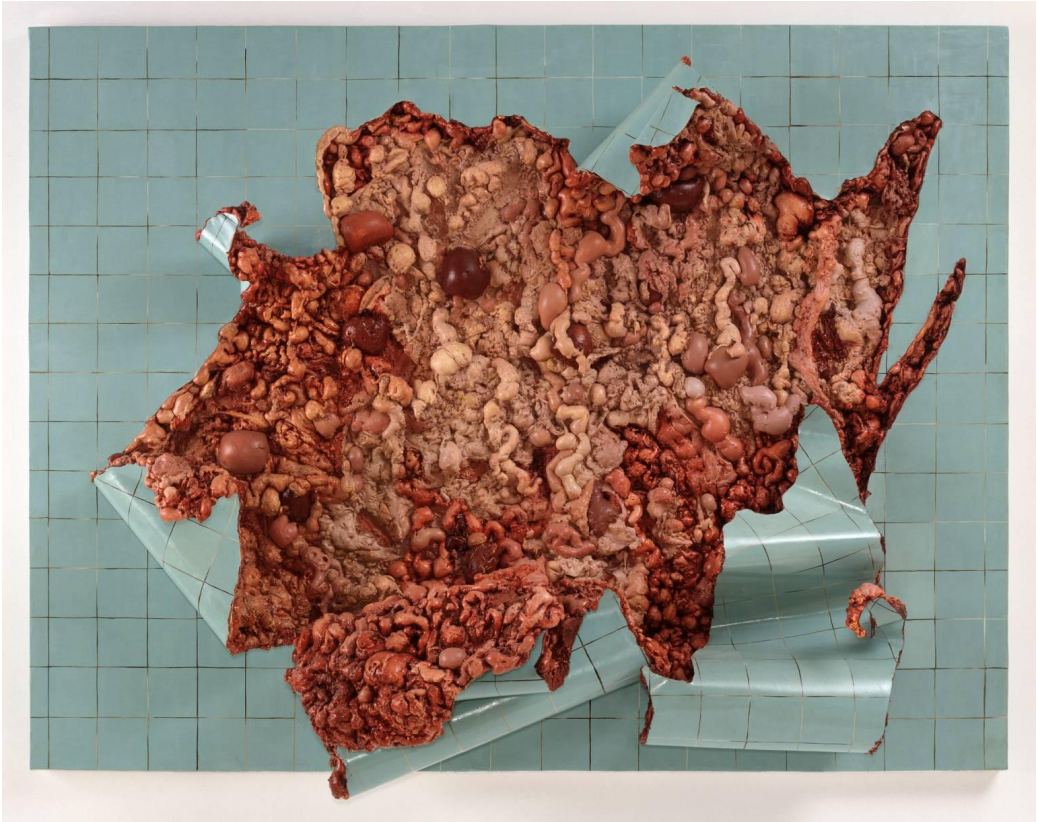

Figure 3.16. Adriana Varejão, ‘Green Tilework in Live Fresh’, Tate Gallery, 2001

(Access: https://elephant.art/paint-meat-blood-enduring-symbolism-flesh/)

The artist realized this work (Figure 3.16) with a different approach by covering the oil on canvas and mounting the oil-painted polyurethane material to the wood. The artist has works in which she uses tiles, porcelains and paintings and emphasizes the art history, anthropology, body and cultural change of her home country, Brazil. Varejao started to create wall-centric works by scraping her work from the canvas, a classical art material she had used before. In these works, where the artist has mystery and dramaticity, she re-integrated the culture and history of her country and interpreted it according to her own style. While doing this, she also evaluated the hybridized structure of Brazilian culture in terms of figurative, decorative, assertive and biological aspects.



Figure 3.17. Adriana Varejão, 'Carpet-Style Tilework in Live Flesh', 1999, Museum of Contemporary Art San Diego (Access: https://www.artnews.com/art-news/reviews/adriana-varejao-at-institute-of-contemporary-art-3848/)

In this work (Figure 3.17), the artist used materials such as oil, foam, aluminum and wood on canvas. In addition to the interestingly illustrated interior design of the canvases, the effect of the overflowing flesh-like visual play evokes a sense of brutality in the audience. Although the fragments, tears and destructions in the work create the appearance of terror, on the other hand, they create a sense of vitality. Human organs used in the interior design of this study can be seen among the fractures. The traces of blood stain that have leaked from the study cause the audience to sense the feeling of brutality. In this study, this sense of brutality depicts the deepest form of reality, with a purely opposite contrast to the unreal. Realities such as pain and sadness that hide themselves in the culture find their representation with these human organs in their simplest form.

Artist Russell Crotty is another important artist who draws attention with his space drawings on circular forms and applies the experimental approach in his works. The artist, who is a good sky watcher, is interested in astronomy as an amateur and draws in this field. Combining art and astronomy, the artist's drawings in these areas were approved by the Association of Lunar & Planetary Observers and exhibited in large museums.

The artist, who observes at night with his telescope, works on his drawings during the day. Although it was not taken seriously for some periods, it succeeded in making itself accepted in the art world with the art education and works it received in the 1980s. The artist who made surf drawings using ink and pencil on paper with the logic of pattern applications in the classical sense for a period, later returned to the sky drawings, which was a childhood curiosity, with different techniques and presentations (Figure 3.18).



Figure 3.18. Russell Crotty, La Criée centre for contemporary art, Rennes , 2005

(Access:https://www.la-criee.org/en/russell-crotty-4/)

In his drawings he developed as a hobby, the artist was inspired by epic and ancient drawings in the British Museum. On the other hand, he elaborated these inspired drawings as if they were seen through a telescope, and expanded them into a point of view ("POV" point-of-view). Then, by making paper spheres, he exhibited the presentation of the drawings he made with materials such as ink, pen, fiberglass and gouache, as if standing in the middle of the hall. In these works of the artist, in addition to giving the viewer a close-up view of the view of the sky, he presents the events such as light pollution in the sky and wind speed with his exaggerated language and interpretations to the viewer with a different presentation (Figure 3.19).



Figure 3.19. Russell Crotty, Just Up The Coast, Rennes , 2010

(Access: https://www.la-criee.org/en/russell-crotty-4/)

In the artist's works, the curiosity of catching the unknown and finding the difference in the material and technique is observed. It carries out experiments on drawing with the formations left by the traces of the ink on the surface in vertical, horizontal and different slopes.

Nedko Solakov, another artist based on drawing and thinking in his works, is known for his work towards integrating different disciplines. In his art, he uses types such as painting, video, installation and performance together. His work shows the disegno structure, an Italian Renaissance term that represents success for drawing, main idea, composition, planning and form. In addition to his success on the surface, he has an important place in the art community with his imagination and fine jokes. In composition fiction, he travels with storytelling. He achieves this with the language of art, in a different, complex and multi-faceted setup. His works, which he realized with logical analysis, draw attention with his exhibitions sometimes on the surface and sometimes in space.



Figure 3.20. Nedko Solakov, "The Creatures," From new Noah's Ark, 2004, Luxembourg

(Access: https://artmap.com/arndt/exhibition/nedko-solakov-2007)

The artist also includes textual explanations and comments in his drawings. The unclear situation between the writings and the drawings becomes clear after the writing is drawn into the drawing. This shows the way that the audience should follow in questioning the work. The work (Figure 3.20) contains sensitivity towards details in order to grasp the fine link between drawings and writings. It continues its reading function, which turns into a bodily action with writing, in the mystery of the work. This mystery feature is taken as a basis in the process of understanding.

Although each of the artists create works in different techniques and applications, they find a common ground in their understanding of seeking new and pushing the boundaries. Innovation can sometimes be seen in the technique and style, in the material, and sometimes in the form of expression. However, in general, an experimental formation, in which different disciplines are discussed, is observed. This type of art, which is called mixed-media and contains many materials, searches for differences in experimental structure, creates new inquiries in art with new display styles, refutes this idea with its actions by bringing the idea of “the end of art” to the agenda.

### 3.2. Problems Encountered in Experimental Ex-libris Design and Functions During the Development Process

Ex-libris is an artistic practice that has existed for about five hundred years and has many cultural and historical values. They are produced by taking into account the size of the books with different printing techniques and computer applications. Large Ex-libris can be made for large books, and small Ex-libris for small books. The size of the Ex-libris required in the competition specifications and highlighted is maximum 13 × 13 cm, and the maximum size of the printing paper is 20 × 22 cm. Collectors, on the other hand, are not interested in very large or very small Ex-libris and say that the most suitable size is 5 × 7.5cm. Today, the International Ex-libris Association (FISEA) thinks that the most suitable Ex-libris size for modern books is 13x13 cm. In addition, there is no restriction on the outlines of Ex-libris works. They can be square, rectangular, ellipse, or completely free work.

But based on the concept of experimentation mentioned in the previous section, is it possible for the artist to design by going out of these forms? Searching for the answer to this question will help to understand the issue.

To discuss the need for the longest edge of the Ex-libris to be at most 13 cm or to be of a different size; it means blinding the artist's productivity. In his book, Pektaş said, “The artist is tired of repeating what is done, is always in search and movement. The artist is after what is different. Instead of continuing the traditions blindly, they seek to create new traditions and innovations. As it should be so.” (Pektaş, 2014, p: 67).

Fuat Boğaç Evren finds it inconvenient that the limitation of measurement is included in today's academic literature in his article "Ex-libris in the Age of Mechanical Reproduction". In addition, in his study, his opinion on the subject is as follows: “When the past printing conditions are taken into consideration, there is a limitation in book sizes, today books can be printed in any size without limitation in book sizes. Therefore, this size limitation regarding Ex-libris is a backward rule with old printing techniques” (Evren, 2015, p: 72). With the printing techniques or the advancement of technology, the perspective of Ex-libris artists has also changed and opened new doors for them. This has started to allow Ex-libris artists to make new and effective designs in their work.

One of the first artists to work on experimental Ex-libris is Prof. Rastco Ciric and has published an interesting and effective article on the subject. Over the past decade, experimental Ex-libris designs have been frequently observed. One of the best examples of this is the graduation thesis of the Vienna Graphic Arts graduate students in 2008. The students exhibited their Ex-libris

designs in the Wienbibliothek library and also cataloged these designs. The original catalog can be accessed from the Istanbul Ex-libris Association library. Some examples of experimental Ex-libris published in the catalog are as follows.

Felix Auer has created a very different work with an extraordinary approach to the experimental Ex-libris he designed, an understanding that breaks the rules of the Ex-libris. For example, it is uncertain who the exilibris is made for and is not located on the inner surface of the book cover. Five cardboard objects were used in the design, each of which was folded in the form of an accordion (Figure 3.21). When these folding cardboard objects are opened, the word Ex-libris appears. In addition, these objects were placed inside the book by carving the inner pages of the book. This design is not functional but has an experimental design.




Figure 3.21. Ex-libris design created by Felix Auer, 150x35 mm, 2008

Another example belongs to Stefan Bauenberger (Figure 3.22). The designer designed the Ex-libris in a tie format. A printed piece of paper with the words 'Ex-libris' appears at the end of the tie attached to the inner cover of the book. In addition, this Ex-libris acts as bookends. It is an unusual and different approach contrary to traditional Ex-libris rules.

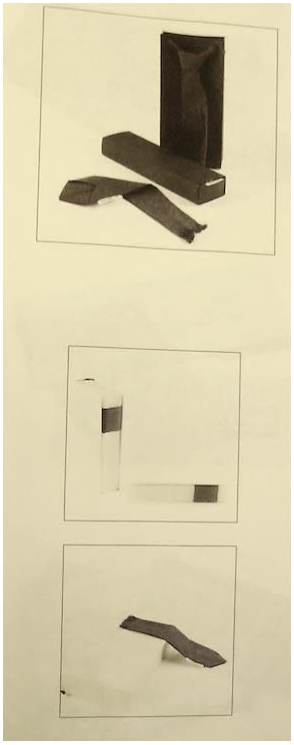

Figure 3.22. Ex-libris design created by Stefan Bauenberger, 160x50 mm, 2008

The design of Stefan Silberfeld brought together packaging and Ex-libris. A package made of black cardboard with black cardboard with the words “20 Ex-libris, 80x13 mm, Tom Berenger” written on it (Figure 3.23). Ex-libris are designed as bullets in this black box. It says “Ex-libris Tom Berenger”. Combining packaging and Ex-libris, this design is quite interesting and aesthetic, but the lack of artist and technical information on the design can be considered as negative.



Figure 3.23. Experimental Ex-libris design created by Stefan Silberfeld, 80x13 mm, 2008

In the experimental Ex-libris made so far; collage, pop-up, puzzle, virtual, motion graphics, hologram, lenticular, versatile (image game), barcode and 3D techniques have been used.

### 3.3. Experimental Ex-libris Artists and their designs

#### 3.3.1. Rastco Ciric

Rastco Ciric is a professor of animation and illustration at the University of Belgrade, Faculty of Fine Arts. He is also the general secretary of the Belgrade Ex-libris Association. Ciric mostly includes pop-up, image play, lenticular and virtual designs in experimental Ex-libris designs. The artist has published articles on experimental Ex-libris and continues to work.




Figure 3.24. Ex-libris for Agaath Van Waterschoot için Pop-up Ekslibris

In the pop-up Ex-libris in Figure 3.24, designed by the artist for Agaath Van Waterschoot, a small mouse emerges from the mouth of a 3D dragon image, and the text “This book belongs to Agaath Van Waterschoot” appears.




Figure 3.25. Ex-libris designed for the Wereld Library

When the book with the Ex-libris in Figure 3.25 is opened, at the same time, a man in the Figure opens a small book and starts to examine the book through the hole placed in the Ex-libris. If someone bends the booklet downwards, the name of the post and Ex-libris owner appears.

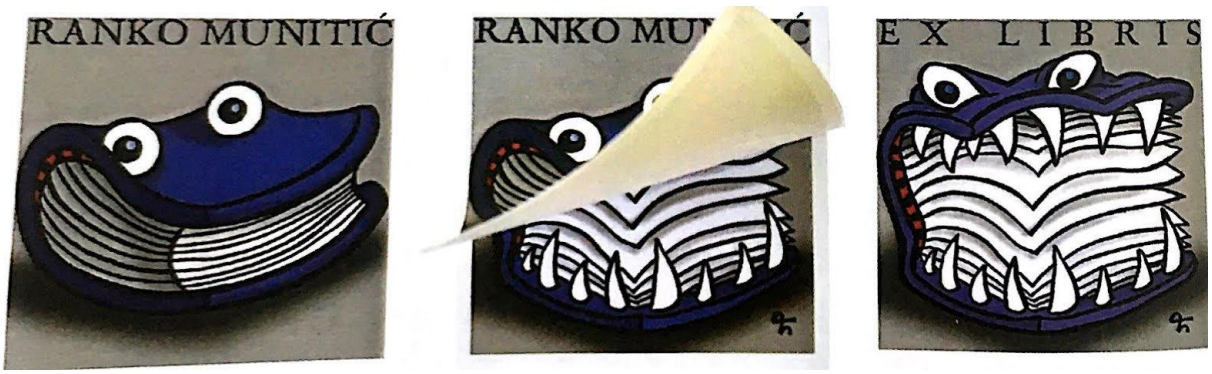


Figure 3.26. A popup Ex-libris for Ranko Munitic

A moving design made for Ranko Munitic can be seen in this Ex-libris in Figure 3.26. In this design, which consists of three layers, there is a closed book on the far left. As for the two images on the other side, an impression was made against the book thieves for defense purposes, and a book with an open-mouth and pointed teeth was designed.

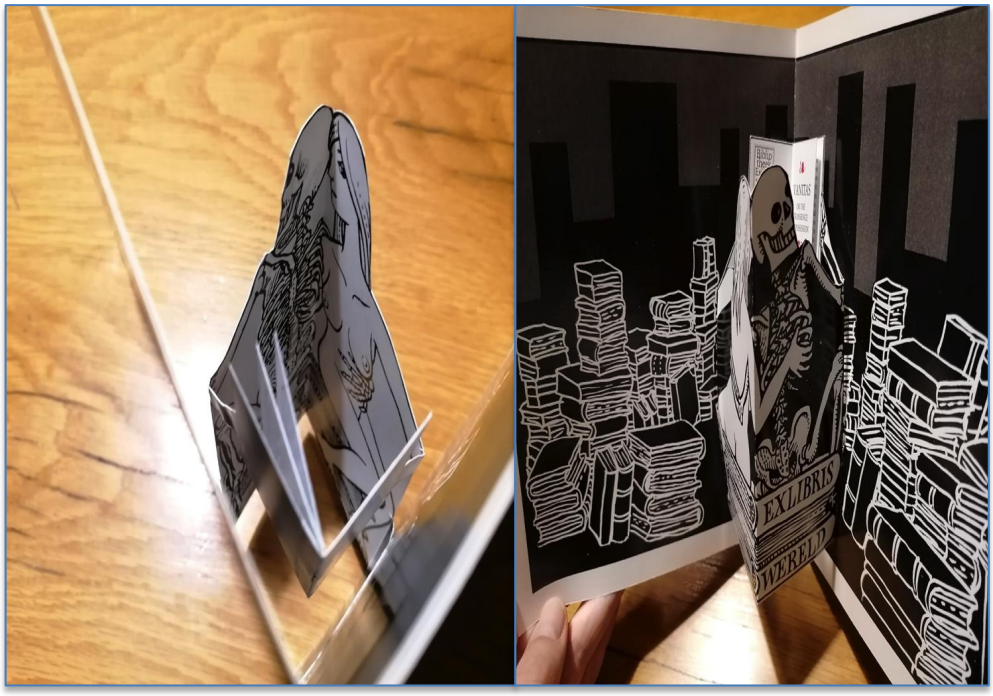


Figure 3.27. Pop-up Ex-libris designed for the Wereld library

In his Ex-libris in Figure 3.27, Ciric designed a skeleton sitting between the books and with a naked woman on top. When the book cover is opened, the skeleton looks mischievously at the reader, and the naked woman holding it from the waist is reading the book the two of them hold together. On the left page of this book, "Bibliotheek Ex-libris Wereld" and on the right page, "Vanitas" in Latin, in other words, "Vanity" is written.




Figure 3.28. Pop-up Ex-libris for Lars Stolt

Figure 3.28 shows an Ex-libris designed by Swedish erotic Ex-libris collector Lars Stolt. When the book cover is opened, we see Stolt sitting naked on the lion. The lion, who has a confused facial expression, shows the book of three crowns belonging to Stolt's family crest to the reader.

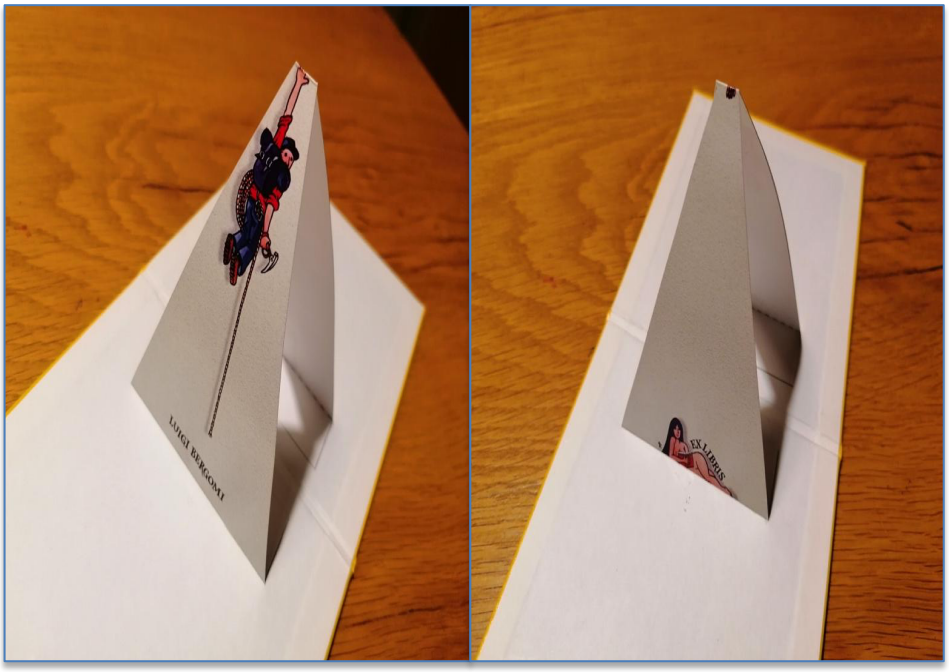

Figure 3.29. Pop-up Ex-libris for Luigi Bergomi için Pop-up Ekslibris

The artist wanted to give the climber effect in his three-dimensional design in Figure 3.29. When the book cover is opened, we see a cardboard design with a mountain view, and on the one hand we see a climber reaching the summit, on the other a female figure waiting for him lying.

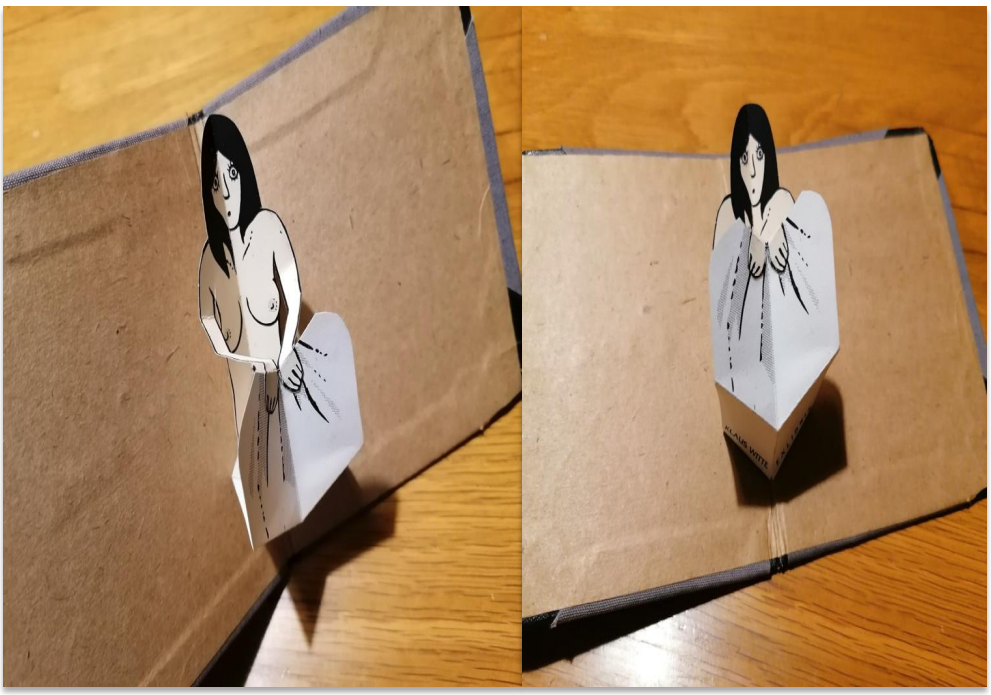

Figure 3.30. Pop-up Ex-libris for Klaus Witte

In the Ex-libris in Figure 3.30, designed for German Ex-libris collector Klaus Witte, when the book cover is opened, the woman tries to cover the sheet and hide her nudity. In this three-dimensional erotic Ex-libris designed by the artist, Klaus Witte is written on the left side and Ex-libris on the left side of the sheet she uses to cover herself up.




Figure 3.31. Pop-up Ex-libris for Wouter Van Gysel

When the book cover is opened in Figure 3.31, a man playing the violin appears and the cutting tool held by this man in his right hand contains threats against the book thieves.

Apart from the pop-up design, Ciric also designs versatile, lenticular, virtual and puzzle Ex-librises. As shown by the examples below.

In the versatile Ex-libris designed by the artist, different images are encountered when looking at the design from several directions. For example, the Ex-libris designed for Mila & Cile in Figure 3.34 shows a man's face when viewed straight and a woman's face when turned upside down. The owner can use this Ex-libris design in two different ways. Therefore, the way of use is left to the owner.




Figure 3.32. Versatile Ex-libris for Mila & Cile

Again, the versatile Ex-libris work that the artist designed for Pavle Vukovi in Figure 3.33 is an effective example. Looking at the Ex-libris from the front, a frowned sheriff is seen, and from the other side, a smiling child.




Figure 3.33. Versatile Ex-libris for Pavle Vukovi

Another example of Ciric's experimental Ex-libris work is Puzzle Ex-libris (Figure 3.3.3). Based on the L.E.P logo, he designed a maze-like work. In this study, which he designed as if it were a riddle, the observer must go to the center by following the spaces between the word "Ex-libris" to reach the name of the owner of the Ex-libris.

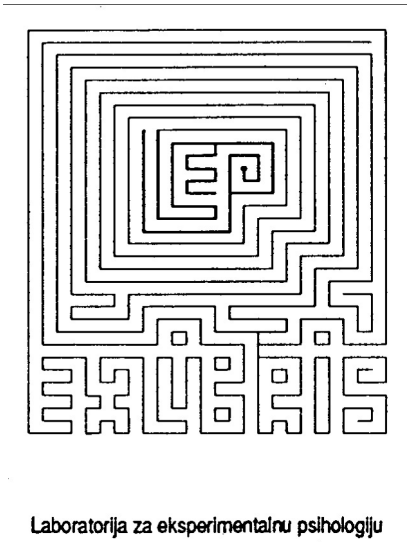


Figure 3.34. Puzzle Ex-libris for L.E.P

He also designed the non-printed, digital format virtual Ex-libris for the artist Benoit Junod. When the computer of Junod is turned on, the Ex-libris in Figure 3.35 appears and gives information about its owner. The portrait, costume and background made in Dürer style is to evoke Junod's Ex-libris collection. The apple in Benoit Junod's head clearly shows the Macintosh logo and refers to Wilhem Tell. On top of the coin, Junod's family crest is also displayed.

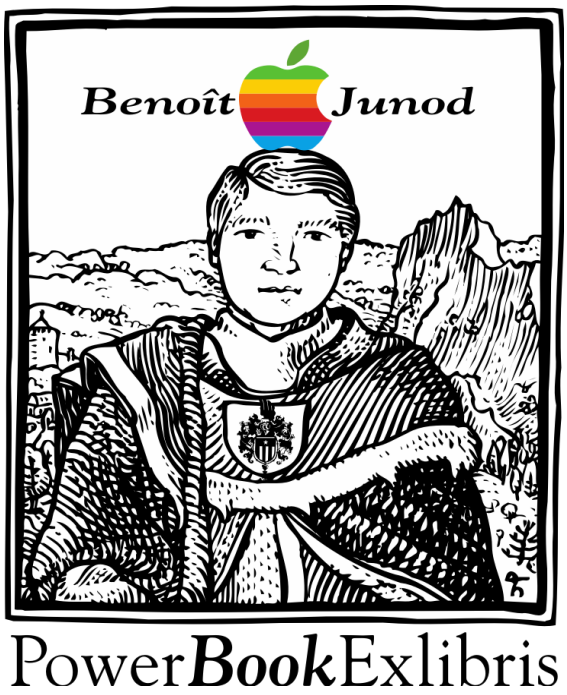


Figure 3.35. Virtual Ex-libris for Benoit Junod

Again, in Figure 3.36, an example of the artist's lenticular Ex-libris design, one of the experimental Ex-libris works, can be seen. In 2006, he used lenticular technology in this Ex-

libris that he made for Gordana Fajndovic. The top layer of this design, which is half a millimeter thick, is a transparent layer. This layer consists of many small and extended double-sided prisms. The animated image seen on the Ex-libris is formed by dividing two different images into small strips and putting them back together in order. As you move the card, small prisms change in order, showing the first and second images.




Figure 3.36. Lenticular Ex-libris for Gordana Fajndovic

### 3.3.2. Martin R. Baeyens

Baeyens works as a lecturer in the Graphic Department of the Royal Academy of Fine Arts, Belgium (Hogeschool Gent). He has an important place in Ex-libris art with his contemporary design approaches. The artist usually uses different types of materials in his experimental Ex-libris designs. He creates unique compositions by printing on stickers, money, newspaper, transparent film, waste papers, maps, stamps and radio circuit boards by using screen printing or digital printing and collage techniques.Figure 3.37 shows the mixed technical Ex-libris designed by the artist in 2000 by printing screen printing on the radio circuit board for the Hong Kong Central Library. Fifty prints in 91x70 mm dimensions can be found.

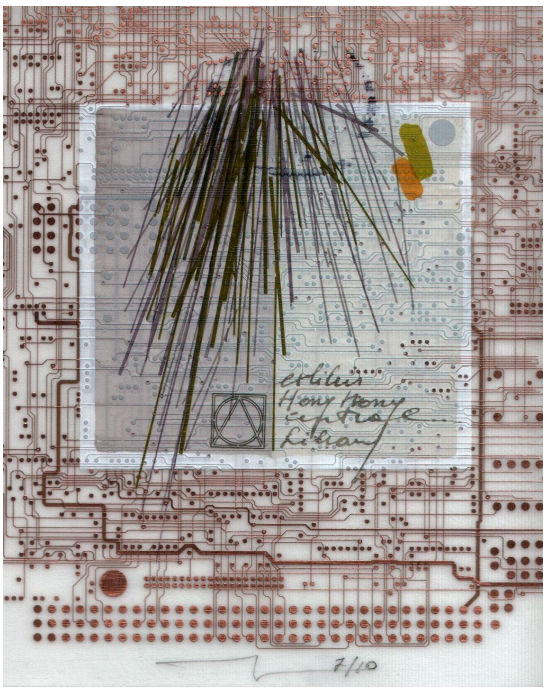

Figure 3.37. Radio circuit board Ex-libris designed by Martin R. Baeyens for the Hong Kong Central Library

In 2003, Baeyens used screen printing technique on money in the Ex-libris (Figure 3.38) he designed for Hacettepe University. The artist received the special award of the Turkish Ministry of Culture in the “1. st International Ex-libris Competition". 16 examples of this Ex-libris, which is 55x126 mm in size, have been printed.




Figure 3.38. Ex-libris designed by Martin R. Baeyens for Hacettepe University

The Ex-libris seen on Figure 3.39 have been designed for Dany Denayer by digital printing on original stamp and by using a post seal. This Ex-libris that has been designed in 2006 is 65x100 mm big and has been printed in 100 copies




Figure 3.39. Martin R. Baeyens' Ex-libris for Dany Denayer

In 3.40, he designed the Ex-libris named "Duo" in his own name and in the name of Dong Xiaozhuang. This Ex-libris, which uses digital printing technique, was printed in 2009, is 75x150 mm and 100 copies have been printed. This Ex-libris has made a difference with this experimental design as it was made by an artist for not one but two people.




Figure 3.40. The Ex-libris designed by Martin R. Baeyens for Dong Xiaozhuang and himself

Again, an interesting design created by Baeyens for Jiang Dafang in 2019 can be seen. This Ex-libris, which is 142x132 mm in size and printed in 55 copies, is distinguished through the use of different materials. Expressing that he used a laser cutter for wooden materials, the artist has achieved a different design by using screen printing technique on this material.

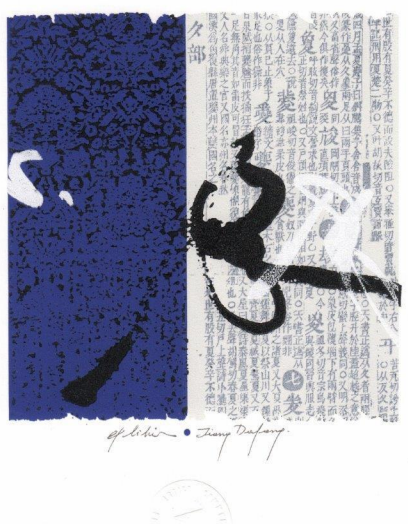

Figure 3.41. Ex-libris designed by Martin R.Baeyens for Jiang Dafang

This Ex-libris, designed by Martin R. Bayens in 2010 on behalf of XU, was printed on the original dictionary page using screen printing. Thirty printed in 122x67 mm dimensions. What makes this design different is the use of a dictionary page as an unusual printing material.



Figure 3.42. Ex-libris designed by Martin R.Baeyens for XU

### 3.3.3. Anna Tikhonova

Anna Tikhonova is a Belarusian engraving artist. Graduated from the Graphic Arts Department of the Belarusian State Academy of Arts, the artist is the author of publications on Modern Belarusian and European Ex-libris. Her works have been published in Boekmerk (Belgium), Ex-libriswereld (Netherlands), AIE (Italy), Contemporary International Ex-libris Artists

(Portugal), DEG-Mitteilungen, (Germany) and the Russian Ex-libris Magazine. Usually, in experimental Ex-libris designs, she uses thread as material on traditional printing techniques.

The technique that differentiates the Ex-libris designed by the artist in Figure 3.42 is dry scraping (C4 / Drypoint) and plastic engraving (C8 / Engraving on Linolium) using the string material on the Ex-libris. The Ex-libris, called “Play with Apple ", was printed in 2005 and in dimensions of 80x98 mm. She also used rope on the Ex-libris entitled "Trees" in Figure 3.43, which she designed using the same technique.




Figure 3.43. Ex-libris designed by Anna Tikhonova for Marietta Hagedorn

(Access: http://art-Ex-libris.net/Ex-libris/14918?query=&pt=owner)

Tikhonova benefited from acid absorption (C3 / Etching) and seersucker printing techniques in the Ex-libris she designed in Figure 3.43. Again, the most important feature that distinguishes this design from traditional Ex-libris is the use of string in the design.




Figure 3.44. Ex-libris designed by Anna Tikhonova for Miets Meulemans

(Erişim: http://art-Ex-libris.net/person/362?query=&pt=owner)




Figure 3.45. Ex-libris designed by Anna Tikhonova for Marianne Kalt

(Access: http://art-Ex-libris.net/Ex-libris/14917?query=&pt=owner)

### 3.3.4. Experimental Ex-libris Design Working Turkish Artists

Interested in the experimental design of the works in Turkey in recent years, there are several artists who are working on this subject. Cem Gül is one of these artists, who went out of the ordinary using different techniques on Ex-libris prints. In 2015, he wanted to give 3D effect to an Ex-libris (Figure 3.44) he designed for Hasip Pektaş, by using digital printing. When looking at this 60x80 mm big Ex-libris with 3D glasses, it is possible to see the Ex-libris design in 3D. In the lower left corner of the Ex-libris, the warning phrase "Use 3D Glasses" can be seen.

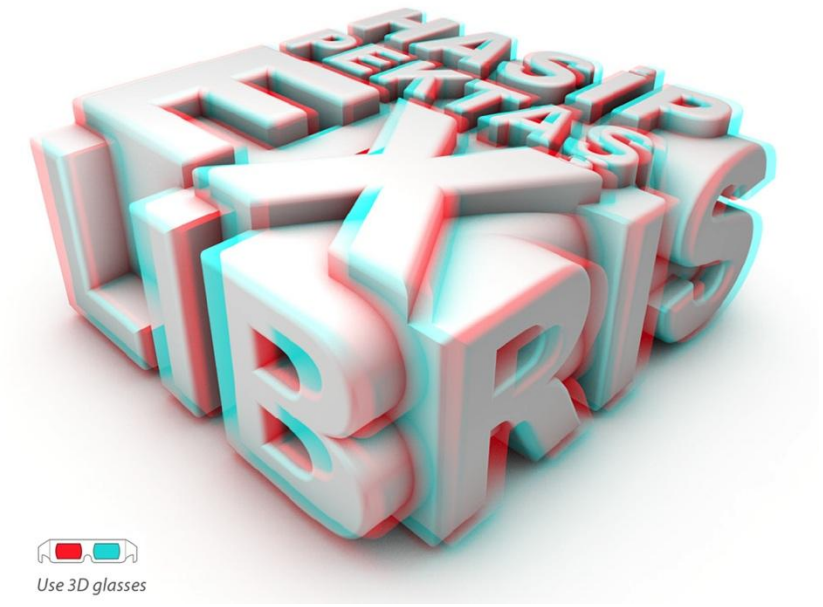


Figure 3.46. 3D Ex-libris designed by Cem Gül for Hasip Pektaş

(Access: http://www.aed.org.tr/tr/galeri/page/3/)

Osman Dinç, another Ex-libris artist, used QR code barcode technology differently in this Ex-libris, which he designed using digital printing (CGD) in 2015. With the QR code reading feature that is available on smartphones, text, photos, videos or links can be placed within the QR code. First of all, in order to be able to read the QR code barcode on the Ex-libris in Figure 3.45, “QR Code Reader” must be downloaded to the smartphone. When this application, once opened on the smartphone, is brought upon the Ex-libris, the information of Hasip Pektaş, the owner of the Ex-libris, can be seen.




Figure 3.47. Ex-libris designed by Osman Dinç for Hasip Pektaş

(Access: http://www.aed.org.tr/tr/galeri/page/3/)

### 3.3.5. Ex Webis

In today's world, due to technological developments, traditional models of information sources have started to change and electronic resources have also started to be used in addition to printed resources. Therefore, exwebis, aims to adapt the traditional requirements of Ex-libris, like finances, status and power, towards technological, artistic and informational leanings. Exwebis is a new type of Ex-libris designed for website ownership. Ex-libris is designed for books and exwebis for websites. It is argued that this idea first originated from Ex-libris collector Catalan Josep Manzano (Miranda, 2009). Manzano explains Ex Webis in more detail on the website "http://www.Ex-librisexwebis.com" as follows:

> "Adding an identity mark through the artist's work would be the way to add a personalized artwork to specific websites. This can be interpreted as the evolution of an element rooted in Latin culture, such as Ex-libris, to the virtual realm.
> I accept that many websites are real works of art in their own right and I believe that exwebis will be a symbol of difference in the future. Like Ex-libris, they can become the target of many collectors. Because, unlike its predecessors, the advantage is that they are available worldwide on the Internet. "

Manzano proposes this structure for exwebis: "This element should consist of an artistic image, just like Ex-libris, including the exwebis title, followed by the name of the website owner and optionally the artist's design and signature. This means "Owner's site" (Miranda, 2009). For the

Ex webis, just like the Ex-libris, the design is sketched on paper, then digitized and added to the owner's website or can be digitally created by using a computer design program. It is also possible to design animated ex webises.

Ex webis is a new element of graphic arts and although relatively new, it has been adopted by some master artists. E.g; Xu Zirong from China, Spanish Jaume Carbonell from the US, Maria Arango from the USA, Maria Aran ex from Argentina are some of the artists who designed the webis. The works of these artists can be seen on the website of Manzano.

Figure 3.46 shows an example of Ex Webis by Jaume Carbonell on behalf of Josep Manzanoarne. In this example, which uses gravure printing technique, there are images depicting Manzanoarne.




Figure 3.48. Jaume Carbonell's exwebis Design for Josep Manzanoarne

(Access: http://www.Ex-librisexwebis.com/Castafloran3.htm)

Exwebis, the digital design of Xavier I. Alba in Figure 3.47, was designed for EMBA Art Gallery.

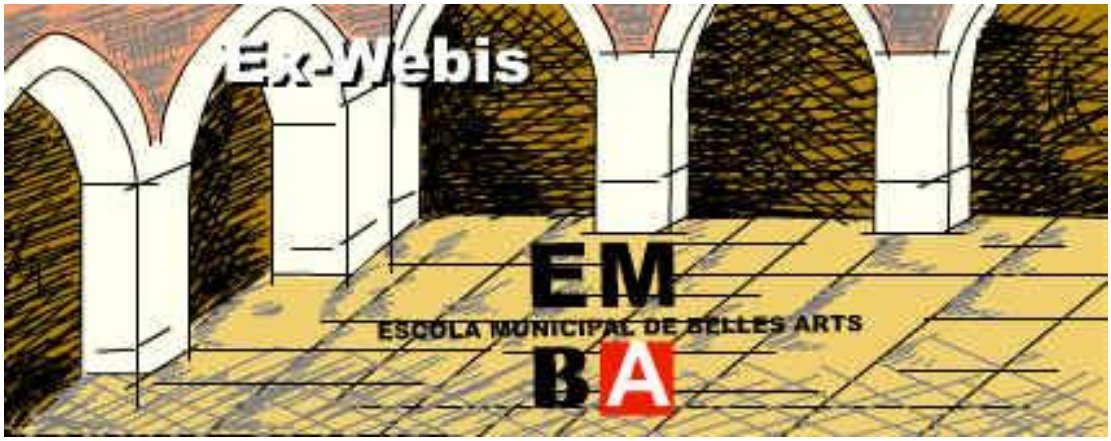

Figure 3.49. EMBA Exwebis design, Artist Xavier I.Alba

(Access: http://www.Ex-librisexwebis.com/Castafloran.htm)

Isabel Aranda, a chilean artist, designed the exwebis on Image 3.48 for Josep Manzanoarne.

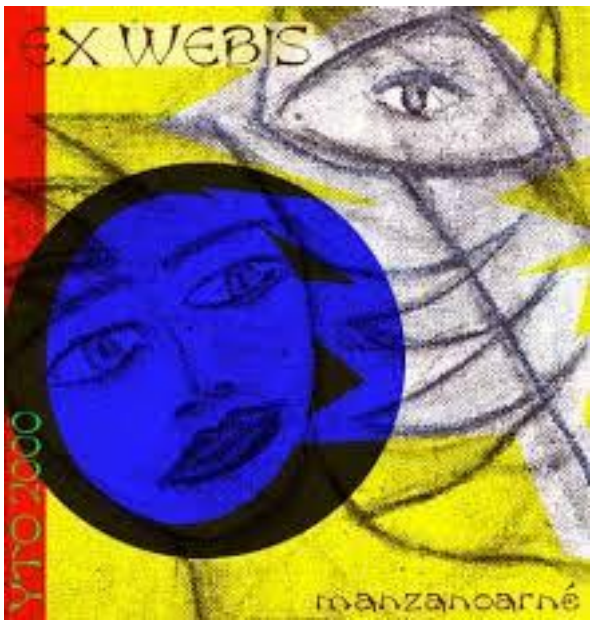


Figure 3.50. Ex Webis design by Josep Manzanoarne, Artist Isabel Aranda

(Access: http://www.Ex-librisexwebis.com/Castafloran.htm)

Spain Sevilla artist Carmen designed an exwebis in 2000, for Miguel Indurain (Figure 3.49).

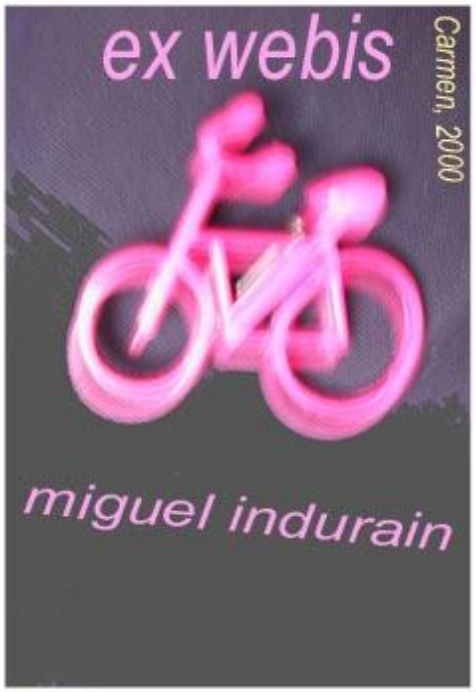


Figure 3.51. Ex Webis by Miguel Indurain, Artist Carmen

(Access: http://www.Ex-librisexwebis.com/Castafloran.htm)

A final exwebis example is by the turkish artist Halil Türker, that has designed an exwebis for Nilgun Türker (Figure 3.50)




Figure 3.52. Exwebis for Nilgün Türker, Artist Halil Türker

(Access: http://www.Ex-librisexwebis.com/Castafloran.htm)

# 4. APPLICATION STUDY: EXPERIMENTAL EX-LIBRIS DESIGNS

In the light of the data obtained as a result of the literature review made up to this part of the thesis; experimental Ex-libris applications designed by the researcher are discussed by taking into account the used techniques and the design style.

In the design style used in the Ex-libris, typography, color and compositions were created in accordance with their owners. The combination of text and image relationship with a good composition on the Ex-libris is one of the most important elements that reveal the qualities of an Ex-libris. When looking at Ex-libris examples from past to present, it can be said that the most successful examples are Ex-libris that carry the image of the owner best, give the message most effectively and demonstrate this with expertly applied technique. Experimental techniques used in this research have increased the competence of composition and printmaking on Ex-libris and brought creative ideas to the fore. In addition, different expression styles are loaded on the Ex-libris.

In accordance with the purpose of the study, seven compositions were created in conformity with the design principles to be used in experimental Ex-libris applications. These compositions were made on behalf of Hasip Pektaş, Zülfikar Sayın, Olivier Bessard Banquy, Güzin Ayrancıoğlu, Hatice Öz Pektaş, Armağan Gökçeraslan and Esma Ünsal Laratte. For Ex-libris designs made in Figure 4.1, Figure 4.2, Figure 4.3, Figure 4.4, Figure 4.5, Figure 4.6 and Figure 4.7; the coloring and drawing were done using a graphic tablet on Adobe Photoshop and Adobe Illustrator programs.

Within the scope of the thesis titled “Experimental Ex-libris”, experimental Ex-libris have been designed with a new understanding and with different techniques and sharings that have not been tried such as AR (Augmented Reality), Video Brochure, Digital LED, Illuminated Pop-up, Quilling, Filipbook and USB Card.

In the Ex-libris designed for Hasip Pektaş as seen in Figure 4.1 the grey color that has been used as a base has been specifically chosen to enable the perception of typographical components. A color that reveals its effect in the background, aside from being one of the colors that are easily processed by the eye, is also a passif and balancing color. In the visual hierarchy ranking of the surface of the Ex-libris, the portrait belonging to its owner has been highlighted. The dots that can be found underneath the portrait express his students. The typography of the texts are easily readable, edited as sans-serif bold-thin characters and have been brought together with the composition in a symmetrical manner. The two corner reagents of the design have been used so as to increase the perceptibility of the creation.




Figure 4.1. Ex-libris design for Hasip Pektaş

In order to establish a cohesive writing in the Ex-libris designed for Zülfikar Sayın seen on Figure 4.2, an easily readable and sans-serif font has been chosen. Though the brush strokes that are the focal point of the design, a fluid and peaceful creation, free from any sort of tension has been made. By taking into account the personality and life approach of its owner, the green color that can be associated with ha1ppiness has been thought for the Ex-libris. By choosing the green color the creation of the aimed emotional state has been intended. Associated with livelihood and dynamism, the green has taken its place the most impactful visual component of the Ex-libris design. The Figure that has been used in the design has been vectorized and the dots represent the lives of the students that the person has impacted.




Figure 4.2. Ex-libris design for Zülfikar Sayın

In this Ex-libris designed for Olivier Bessard-Banquy (Figure 4.3.), the writing character that has been chosen as typography and put in relation with the composition has been selected as white on a dark red background. In the design, the dark red color that has been used as background can be linked to the color of red wine. The plus signs that we can see on the upper left corner of the composition were thought to form a basis for a creativity step and have been deliberately placed to the spot that the viewer eye is drawn to.




Figure 4.3. Ex-libris design for Olivier Bessard Banquy

In this Ex-libris that can be seen in Figure 4.4. for Güzin Ayrancıoğlu, the design elements that perfectly fit with their owner's identity have been assembled in a meaningful and aesthetically appropriate manner. The colors and the used font represent the personality of the owner. The green-turquoise color that has been used as the basis color of the design represents wisdom, trust and loyalty. The base color has been thought taking into account the perception of the typographical elements. The formed imagery and typography has been asymmetrically placed in accordance with the composition.




Figure 4.4. Ex-libris design for Güzin Ayrancıoğlu

In the Ex-libris designed for Hatice Öz Pektaş as displayed in Figure 4.5., the design elements have been impactfully brought together. The used colors represent the divide between the real and fictional world. In this composition that presents its owner, notions such as open-mindedness, novelty and creativity have been expressed. The purple color that has been chosen for the background represents sensuality, poise and nobleness. The sans-serif typography that has been chosen has been composed of two colors and met with on the lower right corner of the composition in a symmetrical way.




Figure 4.5. Ex-libris design for Hatice Öz Pektaş

For this Ex-libris that has been designed for Armağan Gökçearslan (Figure 4.6.), the proportionate link of the layouting of the typographical components' relation with visual interpretation and the prioritisation of the legibility of the text have been taken into account. By taking into account the personality of its owner, the color navy blue that is linked with power, honour and justice has been used as background color. The color of nobleness, claret red also features in the lower section of the design. The composition made of asymmetrical lines on the design has been optimized for the placing of the typographical elements.




Figure 4.6. Ex-libris design for Armağan Gökçearslan

On the Ex-libris designed for Esma Ünsal Laratte as seen on Figure 4.7 the petrol blue color has been used in order to highlight the typography. The color, image and typographical elements in the composition have been systematized toward common sense. For this reason, in the design, in order to present its owner, the cyclicality of natural events in the reality of life has been tried to be highlighted.




Figure 4.7. Ex-libris design for Esma Ünsal Laratte

### 4.1. Augmented Reality (AR) Ex-libris

Augmented Reality (AR), which is one of the most remarkable works in the field of information technologies in recent years, is used in many fields today. It is a technology that takes more place in our daily life day by day. Augmented reality can be expressed as an environment that enables real and virtual objects to be perceived together in the same environment. Although the number of studies in the field of augmented reality has increased in recent years, the definitions and terms in this area vary in parallel with the developments in technology. When the definitions in literature are examined, "Augmented reality can be expressed as the direct or indirect transfer of computer-generated audio, video, graphics or GPS information to the physical world" (Azuma, Zhou, Duh & Billinghurst, Gökçearslan, 2016: 701).

In this study, the usability of Augmented Reality technology in Ex-libris designs has been tested with applications. AR Ex-libris are designed using the owner's voice and video.

#### 4.1.1 Augmented Reality Ex-libris Design Stage

First of all, Üsküdar University and Ondokuz Mayıs University studios were used for video shoots using green screen technology. Green screen videos of Hasip Pektaş and Hatice Öz Pektaş were shot at Üsküdar University (Figure 4.8 and Figure 4.9) and the green screen video of Esma Ünsal Laratte at Ondokuz Mayıs University UZEM studio (Figure 4.10).



Figure 4.8. Green screen shooting for Hasip Pektaş



Figure 4.9. Green screen video shoot for Hatice Öz Pektaş



Figure 4.10. Green screen shoot for Esma Ünsal Laratte

After the video shootings were completed, AR Eklibrises have been created with the following processes:

- Java Development Kit was downloaded and installed on the computer.
- Android Studio has been downloaded and installed.
- Unity program has been downloaded and installed. In order to be compatible with Android and Vuforia, necessary installation settings were made during the download.
- Unity program was run and settings were made to make it compatible with Android from Build Seings.
- Operation for Android devices was provided in this step.
- A virtual camera was created with Vuforia Engine in Unity.
- Player Seings settings have been made from Build Seings. Here, it was ensured that it was compatible with Vuforia and the application name was determined at this stage. Android devices that the application will run on were determined during this stage.
- Login to Vuforia Developer, and also some licenses were made in this step in accordance with the application name.
- Here, the target image was loaded and selected. Ex-libris designs prepared for the names were uploaded here. The process of this step enabled the phone to recognize the image when held on the Figure. Unless the image is deleted in Vuforia, the application will function.
- All transactions made in Vuforia have been turned into a DATABASE package and downloaded.

- Then, Unity was used again and the operations in Vuforia were transferred to Unity in this step. The downloaded DATABASE package has been uploaded to Unity.
- The image of Ex-libris uploaded to Vuforia has been made the target visual here.
- Selecting what to do when the phone saw the target image was done in this step. Previously shot green screen videos (Figure 4.8, Figure 4.9 and Figure 4.10) have been embedded in a video holder opened inside the target image and the location, size and angle of the video have been adjusted. The videos on the Ex-libris visual became visible.
- In order to turn the operations from Build Seings into an installation file, the output was taken, clicking on Build, the name selected for the application was entered, and the output was completed.
- Finally, the printed apk file was transferred to the phone and after its installation, the AR Ex-libris video was made viewable by opening the AR application and holding the phone to the target image.

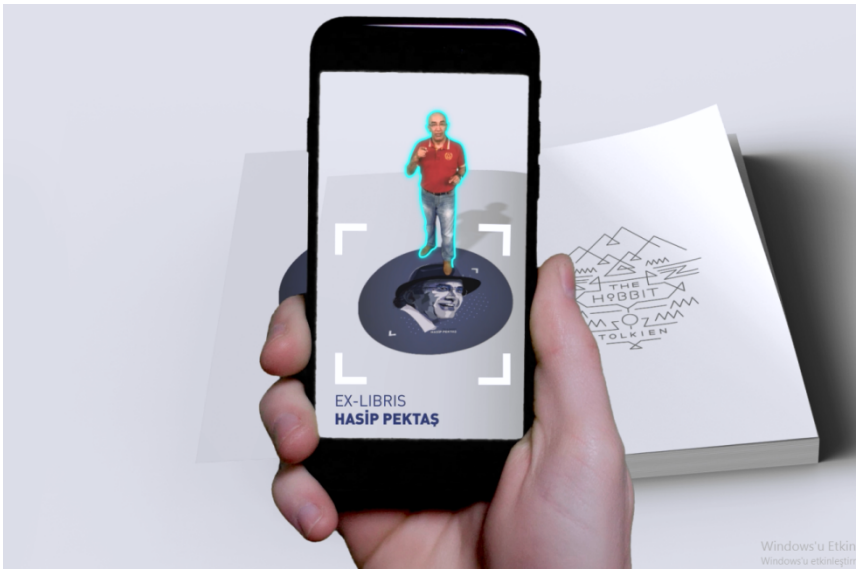


Figure 4.11. AR Ex-libris designed for Hasip Pektaş

Figure 4.11 shows that the video of Hasip Pektaş is displayed when the AR Ex-libris design is placed over the smartphone Ex-libris design and Pektaş states that the book belongs to him saying the following words:

“I am Hasip Pektaş. This book is mine. If you don't take it and bring it back, you'll burn in hell. Ex-libris Hasip Pektaş ”.

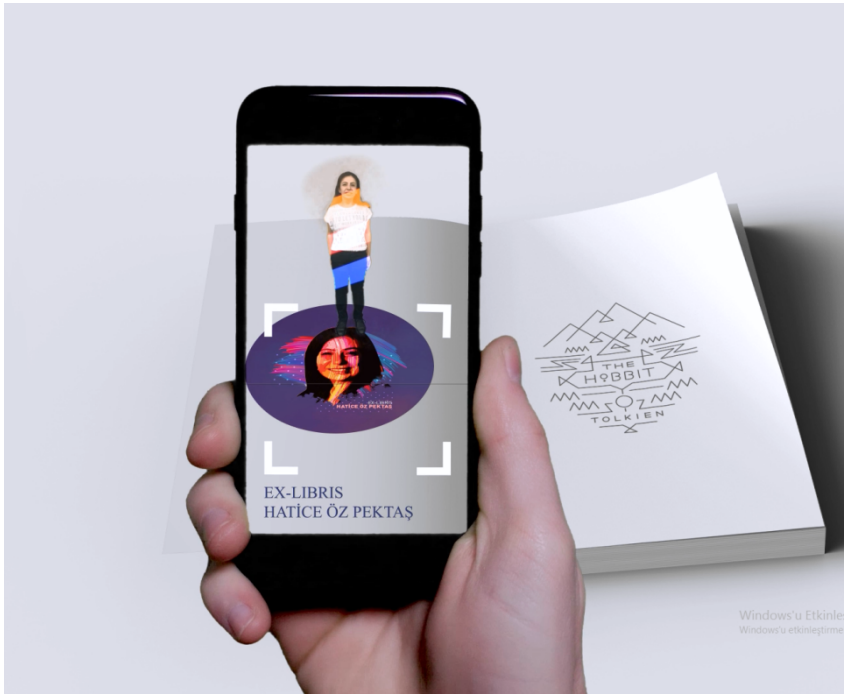


Figure 4.12. Ex-libris designed for Hatice Öz Pektaş

In the AR Ex-libris designed for Hatice Öz Pektaş (Figure 4.12.), It is stated that the book belongs to her with the following words:

“Hello, I am Hatice Öz Pektaş. I would be glad if you bring back the books you borrowed. Those who bring it back may also my son Can. Ex-libris Hatice Öz Pektaş ”.

Finally, in the augmented reality Ex-libris video in Figure 4.13, the speech is as follows:

“Please bring back the book you borrowed from my library, but please after reading it. Ex-libris Esma Laratte ”.

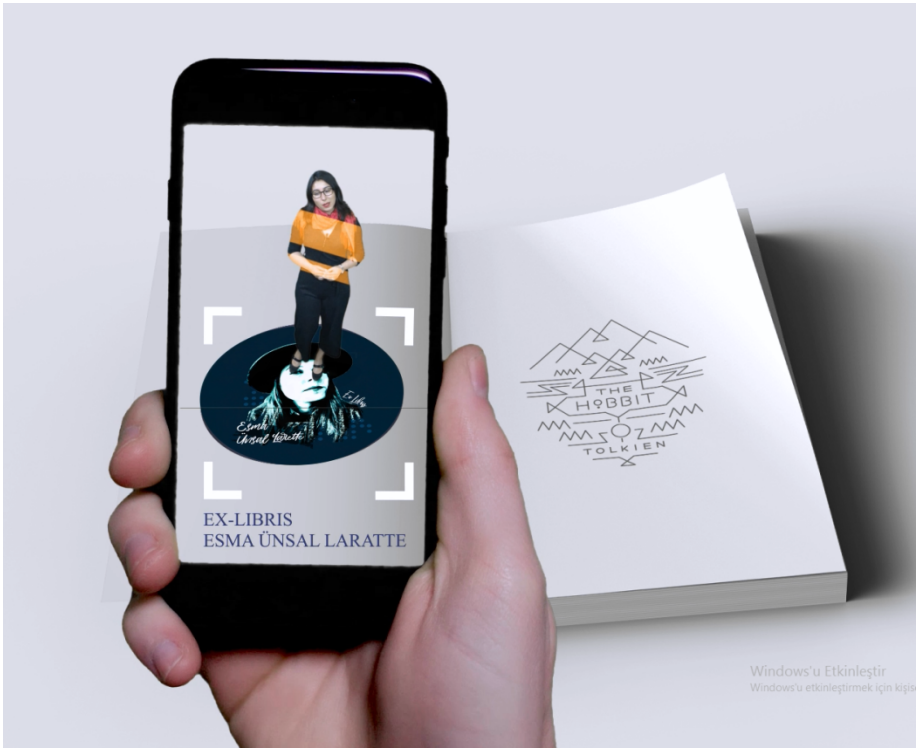


Figure 4.13. AR Ex-libris designed for Esma Ünsal Laratte

### 4.2. Video Brochure Ex-libris

Video brochures are used in all communication and marketing activities in different sectors such as promotion, launch, invitation, sales in recent years. It is a state-of-the-art product that creates awareness by explaining everything that cannot be explained with Figures and texts with sound and video images (Figure 4.14.).

There are many options on video brochures such as play, pause, stop and mute. Video brochures offer even the ability to load a feature film with large memory capacities such as 128 mb, 256 mb, 512 mb, 1gb, 2gb and finally 4gb. Its dimensions can vary from 2.4 inch, 2.8 inch, 3.5 inch, 4.3 inch, 5.0 inch, 7 inch and 10 inch.



Figure 4.14. Example of a video brochure

Video brochures support avi, mpeg, mov extension videos and many image formats such as jpeg, tif, png. All uploaded content can be changed and charged with the help of USB cable.

Within the scope of the thesis, the experimental one is tried to be reached with Ex-libris designed using video brochure technology. Video brochure Ex-libris were designed using the owner's voice.

### 4.2.1. Video Brochure Ex-libris Design Stage

First of all, video brochures with 4.3 inch, 95x54 mm screen size and 256 mb capacity were purchased. In the next stage, sound recordings were taken from Hasip Pektaş, Zülfikar Sayın, Güzin Ayrancıoğlu, Armağan Gökçearslan and Olivier Bessard Banquy, to be used in generics. Then, Ex-libris generics were prepared using After Effect and Photoshop CS6 programs. In Photoshop CS6 program, designs were made with geometric elements and colors, and effects and sound recordings have been added in After Effect program.

Hasip Pektaş Video Brochure Ex-libris: Designed in the name of Hasip Pektaş (Figure 4.15. And Figure 4.16.), This generic last for 12 seconds and in sound recording; “I am Hasip Pektaş. This book is mine. If you don't take it and bring it back, you'll burn in hell. Ex-libris Hasip Pektaş” can be heard.

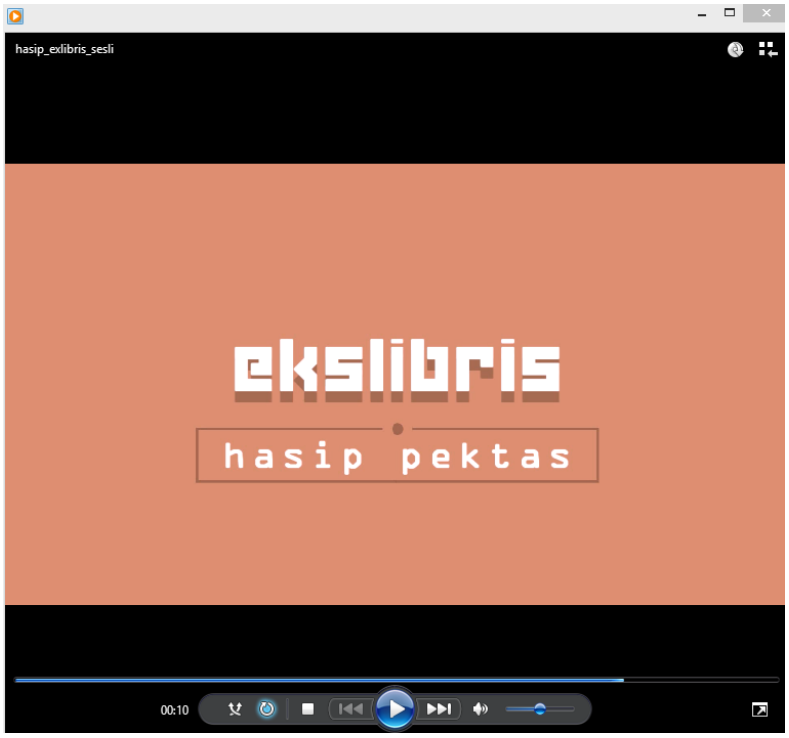


Figure 4.15. Ex-libris generics work for Hasip Pektaş

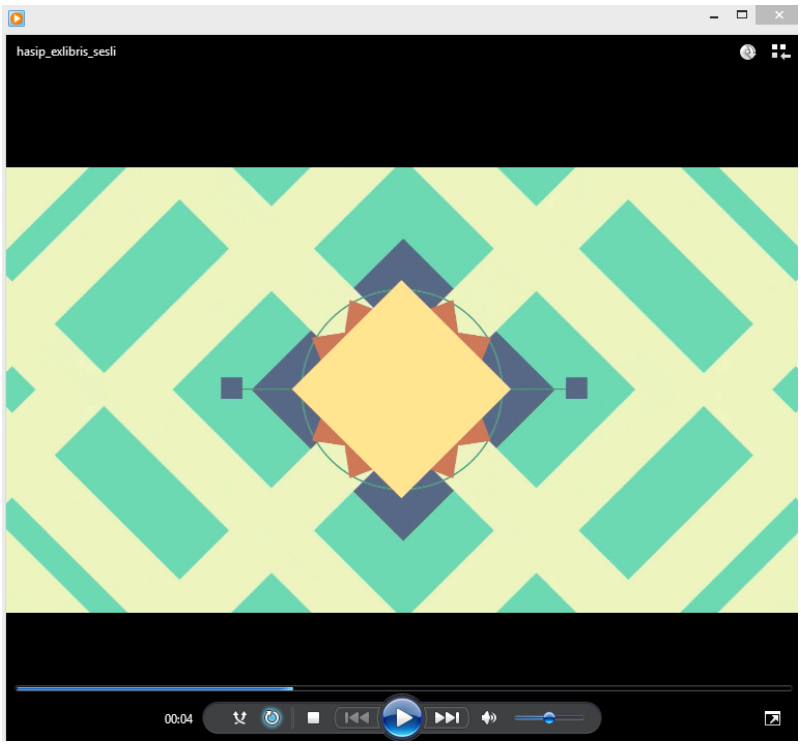


Figure 4.16. Ex-libris generics work for Hasip Pektaş

Hasip Pektaş video brochure Ex-libris has a digital printing Ex-libris inside and outside cover (Figure 4.17 and Image 4.18) and plays with the sound of Hasip Pektaş when the cover of the brochure is opened (Figure 4.19.).




Figure 4.17. Hasip Pektaş Video brochure Ex-libris




Figure 4.18. Hasip Pektaş Video brochure Ex-libris




Figure 4.19. Hasip Pektaş Video brochure Ex-libris

Armağan Gökçearslan Video Brochure Ex-libris:

Designed in the name of Armağan Gökçearslan (Figure 4.20. And Figure 4.21.), This generic last for 17 seconds and in sound recording the phrase “Hello, don't forget to bring my book back to my library. Ex-libris Armağan Gökçearslan” can be heard.

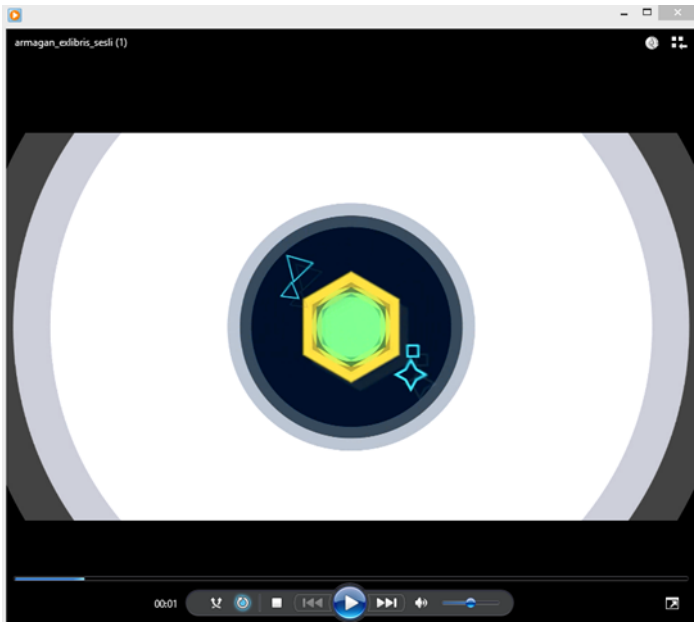


Figure 4.20. Ex-libris generics designed for Armağan Gökçearslan




Figure 4.21. Ex-libris generics designed for Armağan Gökçearslan

In the video brochure Ex-libris of Armağan Gökçearslan, there is a digital print Ex-libris (Figure 4.22 and Figure 4.23) and when the cover of the brochure is opened, it plays with the voice of Armağan Gökçearslan (Figure 4.24.).




Figure 4.22. Armağan Gökçearslan Video brochure Ex-libris




Figure 4.23. Armağan Gökçearslan Video brochure Ex-libris




Figure 4.24. Armağan Gökçearslan Video brochure Ex-libris

Zülfikar Sayın Video Brochure Ex-libris:

Designed on behalf of Zülfikar Sayın (Figure 4.25. And Figure 4.26.), This generic takes 14 seconds and within the sound recording we hear “Hello, this book is mine, please don't forget to bring it back to my library, okay? Ex-libris Zülfikar Sayın”.




Figure 4.25. Ex-libris generics designed for Zülfikar Sayın

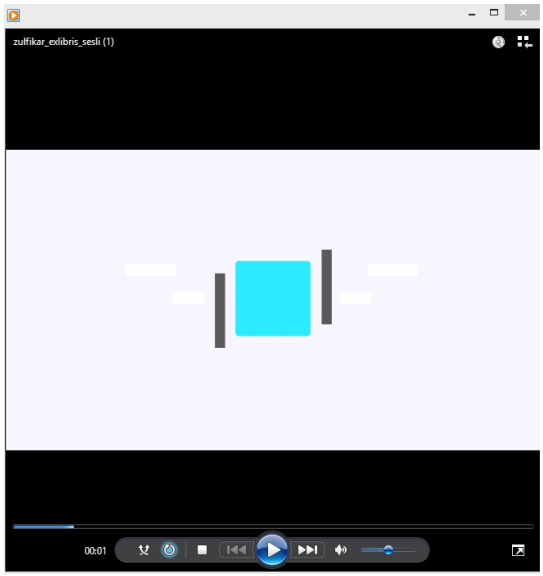


Figure 4.26. Ex-libris generics designed for Zülfikar Sayın

On the inner and outer cover of the video brochure Ex-libris belonging to Zülfikar Sayın (Figure 4.27 and Figure 4.28), there is a digital printing Ex-libris and when the cover of the brochure is opened, the voice of Zülfikar Sayın can be heard.




Figure 4.27. Zülfikar Sayın Video brochure Ex-libris




Figure 4.28. Zülfikar Sayın Video brochure Ex-libris

Güzin Ayrancıoğlu Video Brochure Ex-libris:

Designed in the name of Güzin Ayrancıoğlu (Figure 4.29. And Figure 4.30.), This generic last for 18 seconds and in the recording, we hear “Hello, don't forget to bring this book that belongs to me back to my library. Ex-libris Güzin Ayrancıoğlu”.

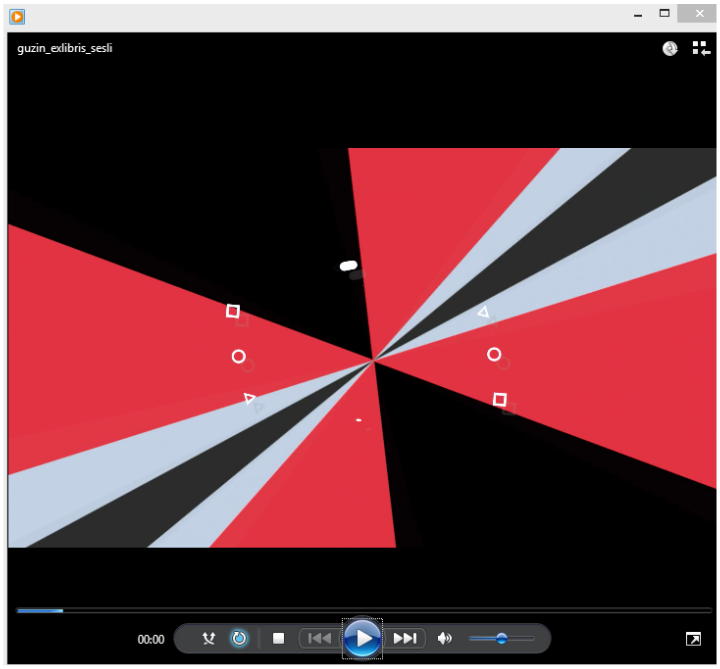


Figure 4.29. Ex-libris generics designed for Güzin Ayrancıoğlu

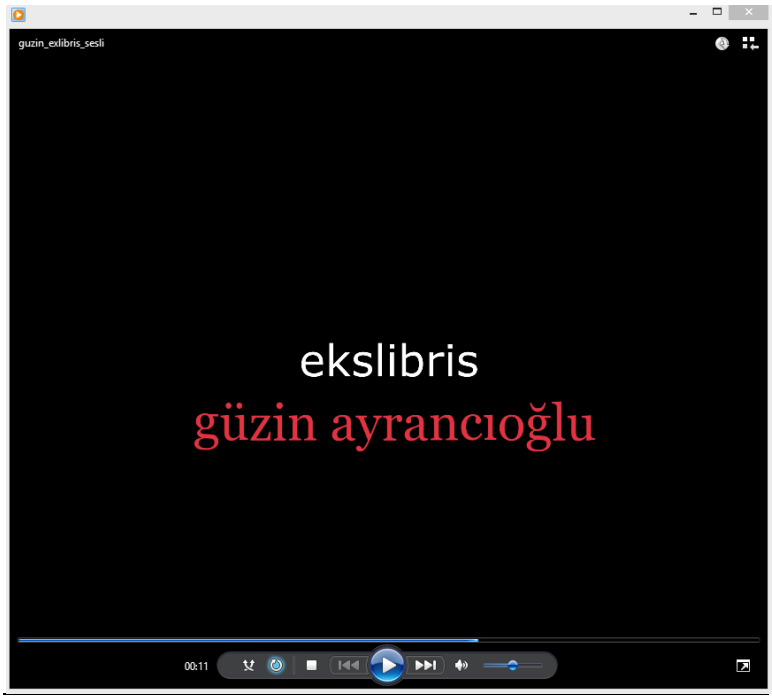


Figure 4.30. Ex-libris generics designed for Güzin Ayrancıoğlu

In the video brochure Ex-libris of Güzin Ayrancıoğlu, there is a digital printing Ex-libris on the inner and outer cover (Figure 4.31 and Figure 4.32) and when the cover of the brochure is opened, it plays with the voice of Güzin Ayrancıoğlu (Figure 4.33).




Figure 4.31. Güzin Ayrancıoğlu Video brochure Ex-libris




Figure 4.32. Güzin Ayrancıoğlu Video brochure Ex-libris




Figure 4.33. Güzin Ayrancıoğlu Video brochure Ex-libris

Olivier Bessard Banquy Video Brochure Ex-libris:

Designed on behalf of Olivier Bessard Banquy (Figure 4.34. And Figure 4.35.), This generic takes 13 seconds and includes French in sound recording; "Bonjour, voici ma bibliothèque, veuillez rapporter le livre que vous avez emprunté, Ex-libris Olivier Bessard Banquy" statement. In English, "Hello, this is my library, bring back the book you borrowed, Ex-libris Olivier Bessard Banquy".

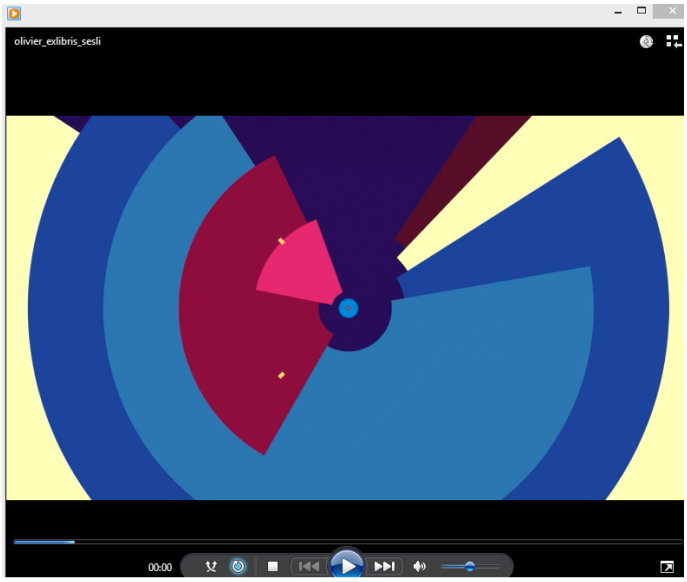


Figure 4.34. Ex-libris generis designed for Olivier Bessard Banquy

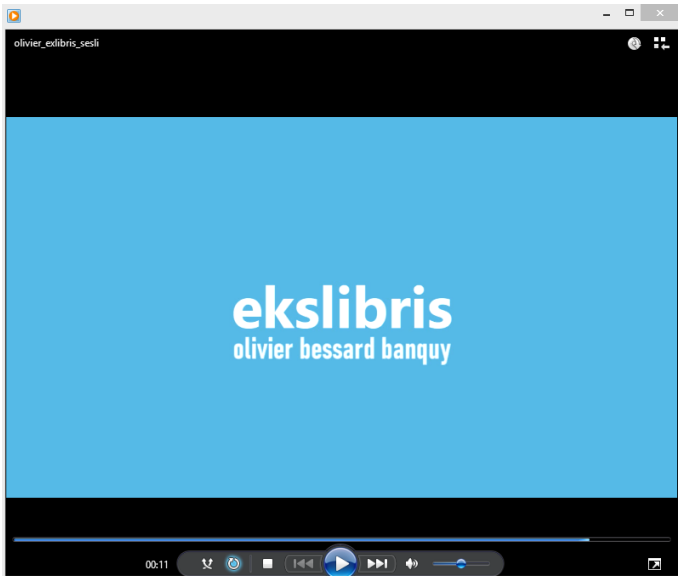


Figure 4.35. Ex-libris generis designed for Olivier Bessard Banquy

The video brochure Ex-libris of Olivier Bessard Banquy has a digital print Ex-libris on the inside and outside cover (Figure 4.36 and Figure 4.37) and plays with the voice of Olivier Bessard Banquy when the cover of the brochure is opened.




Figure 4.36. Olivier Bessard Banquy video brochure Ex-libris




Figure 4.37. Olivier Bessard Banquy video brochure Ex-libris

### 4.3. Digital LED Ex-libris

The digital LED used in the experimental Ex-libris design has been used in corporate identity promotions, tourism industry or various competitions in recent years. Usb digital LED can be used not only in business life, but also on any object in daily life.



Figure 4.38. Digital LED

Ex-libris, designed with led screens with the name of the owner, are an important step in achieving the new and experimental one. With dimensions of 98 x 26.5 x 7 mm, Led has a battery life of up to 24 hours.

### 4.3.1. Digital LED Design Stage

3 LEDs were purchased for the Digital LED Ex-libris application to be made on behalf of Hasip Pektaş, Armağan Gökçearslan and Zülfikar Sayın. The Ex-libris, which are digitally printed in 16x16 mm dimensions, are adhered to a decal of 10 mm thickness and 21x28.5 mm (Figure 4.39). Later, a gap in LED dimensions was opened just below the Ex-libris work area (Figure 4.40). By connecting the digital LED devices to the computer with a USB cable, the words "Ex-libris Hasip Pektaş", "Ex-libris Armağan Gökçearslan" and "Ex-libris Zülfikar Sayin" were written.

Finally, Digital LED devices are mounted on a specially designed book cover. When the button on the side of the device is pressed, as seen in Figure 4.40, the text "Ex-libris Hasip Pektaş" appears on the Led as a flow.




Figure 4.39. Hasip Pektaş digital LED Ex-libris design



Figure 4.40. Hasip Pektaş digital LED Ex-libris design




Figure 4.41. Hasip Pektaş digital LED Ex-libris design

In the Ex-libris (Figure 4.42) made on behalf of Zülfikar Sayın, when the button on the side of the device is pressed, the text “Ex-libris Zülfikar Sayın” is displayed on the screen (Figure 4.42 and Figure 4.43.).




Figure 4.42. Zülfikar Sayın digital LED Ex-libris design




Figure 4.43. Zülfikar Sayın digital LED Ex-libris design




Figure 4.44. Zülfikar Sayın digital LED Ex-libris design

The "Ex-libris Armağan Gökçearslan" text appears on the screen when the Digital LED device embedded in the decode is operated in the Armağan Gökçearslan Ex-libris, which is designed in the same order of operation.




Figure 4.45. Armağan Gökçearslan digital LED Ex-libris design



Figure 4.46. Armağan Gökçearslan digital LED Ex-libris design




Figure 4.47. Armağan Gökçearslan digital LED Ex-libris design

### 4.4. USB Card Ex-libris

In this experimental Ex-libris study, a different technological application was made using a usb card device. Usb cards are 8x5 cm in size and have 8, 16, 32, 64gb or even 2Tb memory (Figure 4.47). With the feature of digital printing on it, interesting designs can be made in Ex-libris applications. All kinds of images can be placed in usb cards.

Again, with this advantage, videos, photos and even short films can be transferred into the usb card in Ex-libris designs.

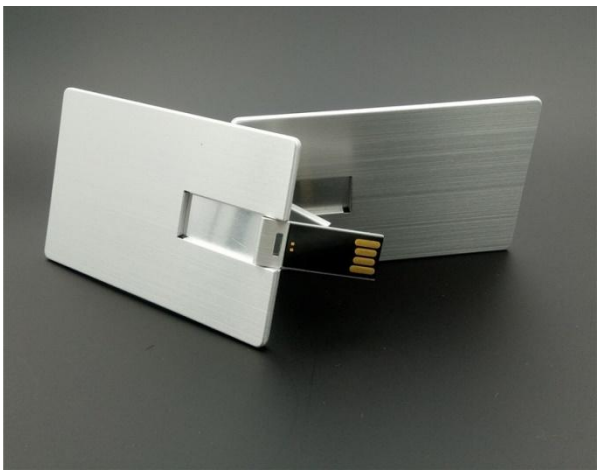

Figure 4.48. USB memory card

There are some artists who use Usb memory card in different art fields. Spanish animation artist Rocío Álvarez led an interesting introduction using Usb memory Card in the promotion of his "Simbiosis Carnal", the best short-length animated film at the "The Brussels Animation Film

Festival" in 2018. USB card was placed in a 4-page brochure with information about the animation film and an animation film was loaded in the usb card (Figure 4.48 and Figure4.49).




Figure 4.49. Simbiosis Carnal USB Card design




Figure 4.50. Simbiosis Carnal USB Card design

### 4.4.1 USB Card Ex-libris Design Process

This experimental design Ex-libris application has been planned to be made on behalf of Hasip Pektaş, Olivier Bessard Banquy, Zülfikar Sayın, Armağan Gökçearslan ve Güzin Ayrancıoğlu. The Ex-libris designs that have been made prior to the purchase of 8x5 cm USB memory cards have been digitally printed on the USB cards afterwards.

Then, video brochure generics have been loaded on these cards. On the digitally printed 16x16 cm Ex-libris, small 5cm ling cuts have been made on the right side. Te loaded USB cards have been inserted in these cuts. Thanks to this interesting and efficient application of design, the owner's voice can be heard through the Ex-libris.

The Ex-libris USB card example that was designed for Hasip Pektaş that can be seen on Figure 4.50 and Figure 4.51, when plugged into the computer see the generics with him saying: “I am Hasip Pektaş. This book belongs to me. If you don't bring it back, you'll burn in hell. Ex-libris Hasip Pektaş”.




Figure 4.51. USB Kart Ex-libris design for Hasip Pektaş



Figure 4.52. USB Kart Ex-libris design for Hasip Pektaş

As for the Olivier Bessard Banquy USB Ex-libris on Figure 4.52 and Figure 4.53 when plugged into the computer we hear, “Bonjour, voici ma bibliothèque, veuillez rapporter le livre que vous avez emprunté, Ex-libris Olivier Bessard Banquy”. The generics in English translates to “Hello, this is my library, bring the book that you have borrowed back to me, Ex-libris Olivier Bessard Banquy”.




Figure 4.53. USB Card Ex-libris design for Olivier Bessard Banquy




Figure 4.54. USB Card Ex-libris design for Olivier Bessard Banquy

As seen on the examples of the USB Card Ex-libris designed for Zülfikar Sayın in Figures 4.54 and 4.55, when the digitally printed USB Card Ex-libris is plugged to the computer we see the generics and hear his warning : “Hello this book belongs to me please don't forget to bring it back to my library okay?”




Figure 4.55. USB card Ex-libris design for Zülfikar Sayın




Figure 4.56. USB card Ex-libris design for Zülfikar Sayın

When the USB Card Ex-libris designed for Armağan Gökçearslan that we see on Figures 4.56 and 4.57 is plugged to the computer we see the generics and hear her warning : “Hello, don't forget to bring this book that belong to me to my library”.




Figure 4.57. USB Card Ex-libris design for Armağan Gökçearslan




Figure 4.58. USB Card Ex-libris design for Armağan Gökçearslan

On this USB Card Ex-libris example designed for Güzin Ayrancıoğlu (Figures 4.58 and 4.59), when the digitally printed Ex-libris card is plugged into the computer, the generics specifically designed for Güzin Ayrancıoğlu can be seen and we can hear her warning going : “Hello, don't forget to bring this book back to my library. Ex-libris Güzin Ayrancıoğlu”.




Figure 4.59. USB card Ex-libris design for Güzin Ayrancıoğlu




Figure 4.60. USB card Ex-libris design for Güzin Ayrancıoğlu

### 4.5. Illuminated Pop-up Ex-libris

Pop-up designs that draw the attention of artists who are on the lookout for original designs are quite popular in education, leisure and presentation purposes. Pop-up designs embody features like sound effects, lights, textural feel, 3d structural mechanisms and shiny colorful papers. These qualities make them more interesting, intriguing, visually rich and a creative expression tool. Nowadays, pop-up designs are used in multiple fields to attract and to make a difference.

Rasco Ciric that has been previously mentioned and has made several studies in the matter of Ex-libris has a good amount of pop-up designs of his own. In order to add a new, never tried design to the Ex-libris literature, illuminated pop-up Ex-libris has been studied within the scope of the thesis.

### 4.5.1. Illuminated Pop-up Ex-libris Design Process

First a source research has been made on pop-up designs to assess how it can be realized. The renowned book of David Carter entitled “The Elements Of Pop-Up” has been used. After deciding that pop-up Ex-libris examples will be made on behalf of Hasip Pektaş, Zülfikar Sayın and Güzin Ayrancıoğlu, Ex-libris templates on Adobe Illustratorhave been prepared (Figures 4.60.,4.61. & 4.62.)

The templates were then taken to the EBABX (L’École des Beaux-Arts de Bordeaux) University workshop, cut on the laser cutting machine to create the pieces required for the assembly of the pop-up design (Figure 4.63).

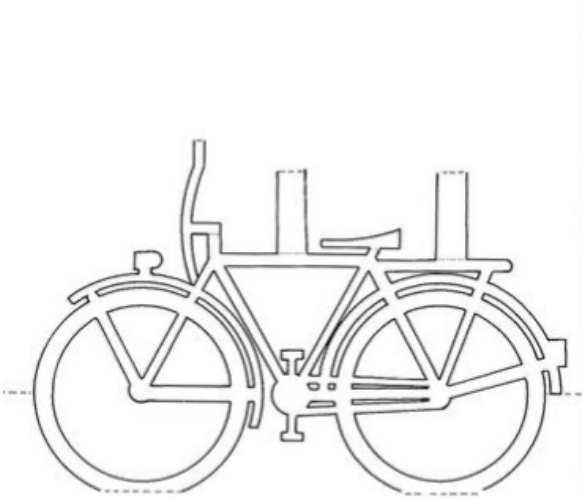

Figure 4.61. Illuminated Pop-up Ex-libris template work

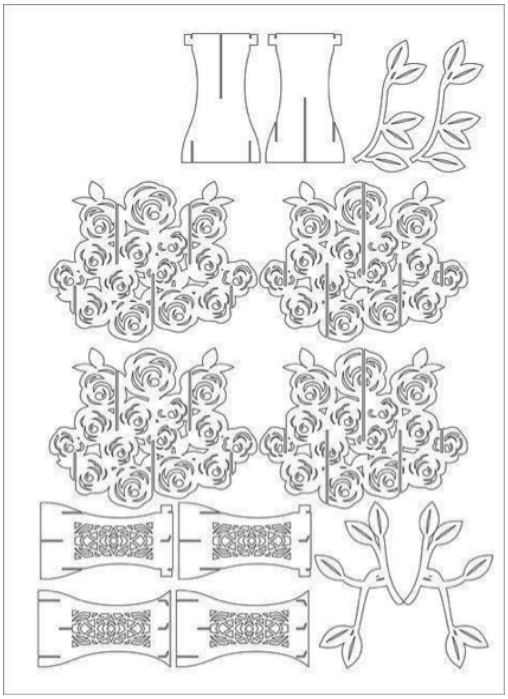

Figure 4.62. Illuminated Pop-up Ex-libris template work

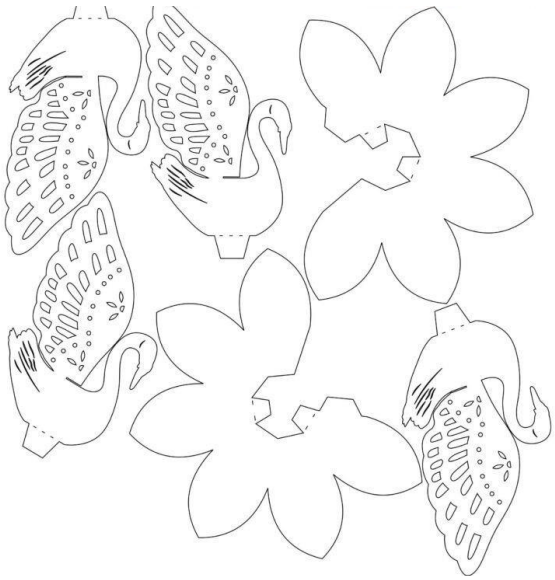

Figure 4.63. Illuminated Pop-up Ex-libris template work




Figure 4.64. Laser cutting machine

For the illuminated pop-up Ex-libris that have been designed for Hasip Pektaş (Figure 4.64), Güzin Ayrancıoğlu (Figure 4.65) ve Zülfikar Sayın (Figure 4.66) all the pieces that have been cut on the laser cutting machine have been assembled to make a whole. On the outside and inside of the Ex-libris, the previously designed and used templates have been digitally printed. (Figures 4.67, 4.68 & 4.69).




Figure 4.65. Cover of the illuminated pop-up Ex-libris designed for Hasip Pektaş




Figure 4.66. Cover of the illuminated pop-up Ex-libris designed for Güzin Ayrancıoğlu




Figure 4.67. Cover of the illuminated pop-up Ex-libris designed for Zülfikar Sayın



Figure 4.68. Illuminated pop-up Ex-libris designed for Hasip Pektaş



Figure 4.69. Illuminated pop-up Ex-libris designed for Güzin Ayrancıoğlu



Figure 4.70. Illuminated pop-up Ex-libris designed for Zülfikar Sayın

The Ex-libris that have been turned into pop-ups have been glued onto 10mm tall PVC foam pieces. On the back side of the foam piece, a 25x40 crease has been carved, a battery has been placed within and led lights that have been glued to thin wires have been distributed within the pop-up design.



Figure 4.71. Illuminated pop-up Ex-libris designed for Hasip Pektaş

On the examples that can be seen on Figures 4.70 & 4.71, 3 led lights that have been placed underneath the wings and one underneath the body of the bird have been used. The use of these lights has made the design much more intriguing.



Figure 4.72. Illuminated pop-up Ex-libris designed for Hasip Pektaş

As for the Güzin Ayrancıoğlu exibris, two led lights have been used (Figure 4.72). An interesting design piece has been made by placing the lights on both sides of the tree.



Figure 4.73. Illuminated pop-up Ex-libris designed for Güzin Ayrancıoğlu

Finally for the Zülfikar Sayın pop-up exlibsris, two led lights placed behind the bicycle have been used (Figure 4.73).




Figure 4.74. Illuminated pop-up Ex-libris designed for Zülfikar Sayın

### 4.6. Quilling Ex-libris

"Quilling (Ornamental Paper Craftwork), is an art form in which a work results in the assembly of shapes made by rolling thin pieces of paper around a needle" (Sun- ok Choi, 2007: 10). Quilling art, is known to have appeared in China in 105 A.C. with the discovery of paper, has evolved in parallel with the evolution of art during the Renaissance and became popular in Europe. At the time it was used to decorate sacred book covers and today it is used as an ornament form. Quiling, which is also used in the industrial field, has been used to make small

models of metal items and machines of the era. Due to the 19th century war period, these types of designs have been forgotten. However, nowadays this artform is being brought back to use and is becoming more popular.



Figure 4.75. Quiling art example from the 17th century
(Access: http://quilling-guild.weebly.com/the-history-of-quilling.html)

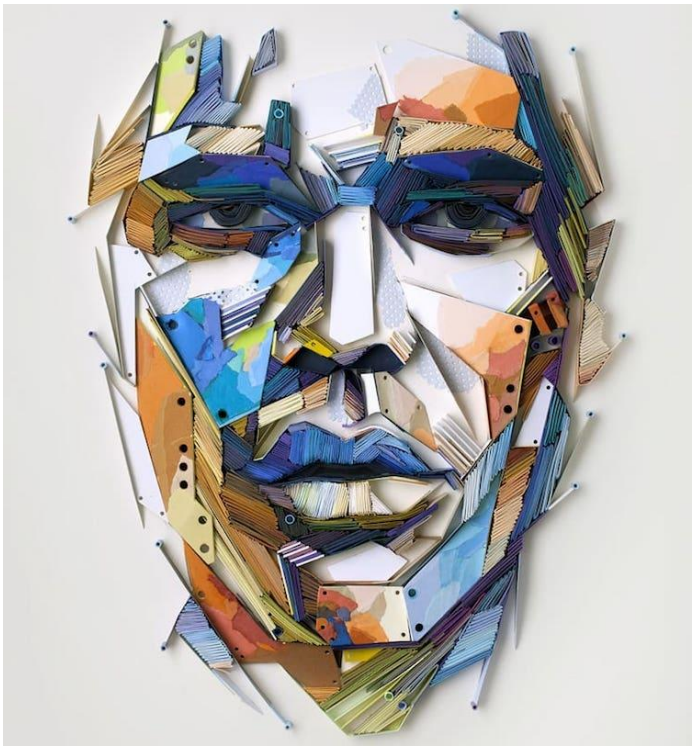

Figure 4.76. Contemporary Quilling Art Example

(Access: https://blog.drewsartbox.com/2019/09/the-origins-of-paper-quilling.html)

### 4.6.1 Quilling Ex-libris Design Process

First, Quilling art supplies have been purchased. The supplies are as listed below:

- 15 colored paper strips in various sizes
- Quilling Shaping Tool with a Metal Hangle and Tip
- Quilling Shaping and Sizing Template
- Quilling Zigzag Tool
- Metal Tipped Quilling Comb
- Quilling Tutorial Booklet
- Metal Quilling Paper Tweezer
- Small Sized Transparent Paper Glue
- One Pair of Steel Scissors
- One Box of Pin Needles
- Working Cardboard (14.5 cm x 24.5 cm)




Figure 4.77. Quilling Set

After the materials were supplied, digital printing of Ex-libris templates, previously designed for Hatice Öz Pektaş, Güzin Ayrancıoğlu and Armağan Gökçearslan, was printed on a 16x16 mm cardboard.

First of all, a composition was created in accordance with Hatice Öz Pektaş, stork and flower designs were made with the quilling technique and it was properly adhered on the Ex-libris (Figure 4.77). The stork figure used in this design was inspired by the meaning of the "protective spirit of the nest" in mythology. The stork, which usually stands on one leg, has a noble

adjective. At the same time, a flower figure was made in accordance with the colors used in the Ex-libris design and the composition was completed. The purple color used in the design represents durability, patience and trust.




Figure 4.78. Quilling Ex-libris design made for Hatice Öz Pektaş

Secondly, for Armağan Gökçearslan, the wren and cherry blossom motifs were made with the quilling technique and a different composition was created by sticking on the Ex-libris (Figure 4.78). Cherry blossom is the metaphorical representation of life in general. They herald the beginning of life, spring. Wren are famous for representing courage and fragility. This composition, which aims to present the owner of the Ex-libris, has created an integrity with the colors used in the design. The red color in the center of the design symbolizes good luck, sincerity and love.



Figure 4.79. Quilling Ex-libris design made for Armağan Gökçearslan

Finally, butterfly and flower motifs were made with the quilling technique for Güzin Ayrancıoğlu and adhered to the Ex-libris (Figure 4.79). The butterfly motif used in the design symbolizes youth and dynamism in the far east and wisdom in ancient Greek mythology. In addition, the blue color used predominantly in the design can be defined as the color of eternity and peace. Orange, which is at the center of the composition, represents the courage, reassurance and constructiveness that defines its owner.




Figure 4.80. Quilling Ex-libris design made for Güzin Ayrancıoğlu

### 4.7. Flip book Ex-libris

Flipbook is a small book that creates motion illusion with quick turning of pages. By rotating quickly with the finger control, the moving image is obtained by the illusion of motion. Flip book is based on the fact that the Figures drawn on the edge of a notebook create a moving image when rotated very fast and in series.

The first appearance of the flip book dates back to the 18th century (Figure 4.80). Today it is used for different purposes. For example, Finland made its passport design in the form of a flip book. (https://www.businessinsider.com/new-finnish-passport-is-a-flip-book-2013-3).

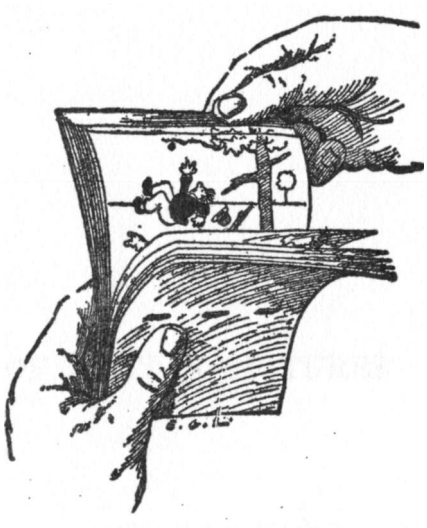

Figure 4.81. Flip book illustration from 1886

(Access: http://www.flipbook.info/history.php)

### 4.7.1. Flip book Ex-libris Design Process

Within the scope of experimental Ex-libris design, flip book Ex-libris designs have been made for Hatice Öz Pektaş and Armağan Gökçearslan, and have been worked on Adobe Illustrator ve After Effect programs (Figures 4.81 & 4.82).

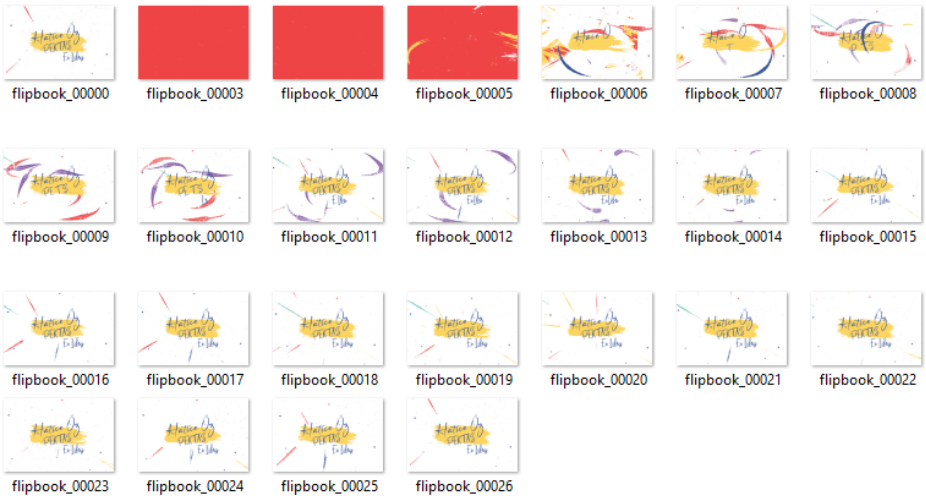


Figure 4.82. Flip book design process for Hatice Öz Pektaş

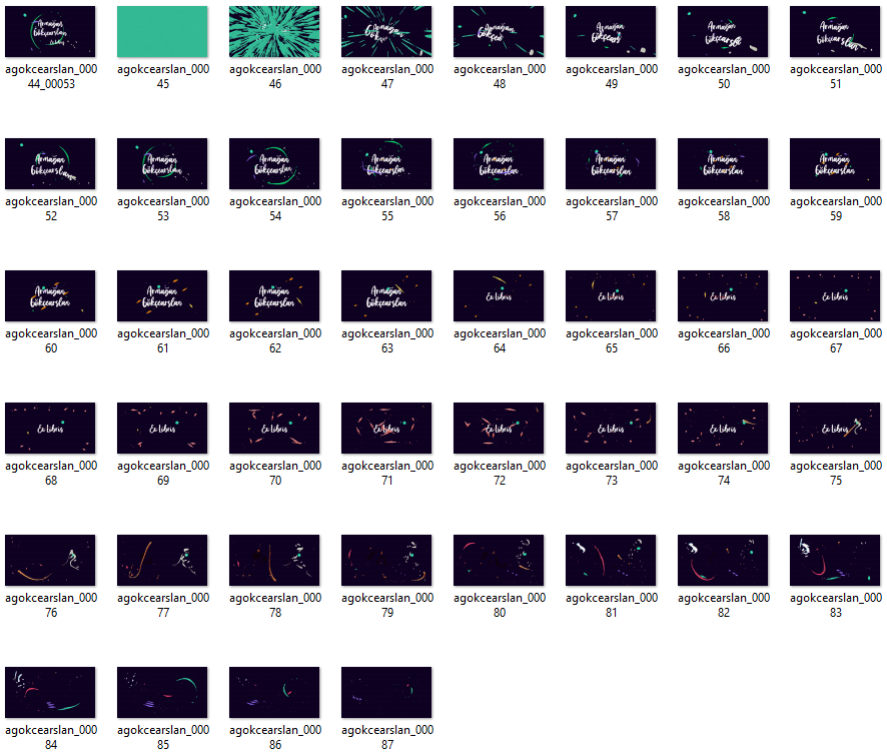


Figure 4.83. Flip book design process for Armağan Gökçearslan

The Ex-libris made for Armağan Gökçearslan has 86 pages. By being copied in 12x6 cm through digital printing, it has been glued to a 16x16cm Ex-libris (Figures 4.83 & 4.84).




Figure 4.84. Flip book Ex-libris for Armağan Gökçearslan



Figure 4.85. Flip book Ex-libris for Armağan Gökçearslan

As for the flip book Ex-libris designed for Hatice Öz Pektaş, it is made of twenty-six pages. It has been glued on a 16x16cm Ex-libris, by being digitally printed (Resim 4.85 ve Resim 4.86).



Figure 4.86. Flip book Ex-libris for Hatice Öz Pektaş



Figure 4.87. Flip book Ex-libris for Hatice Öz Pektaş

# 5. METHODOLOGY

This study aims to address the experimental Ex-libris in all aspects to attract the attention of academics, the young generation and designers, and contribute to the literature. In the light of the data obtained from the literature review made up to this part of the thesis, experimental Ex-libris applications designed by the researcher are discussed by considering the used techniques and the design style.

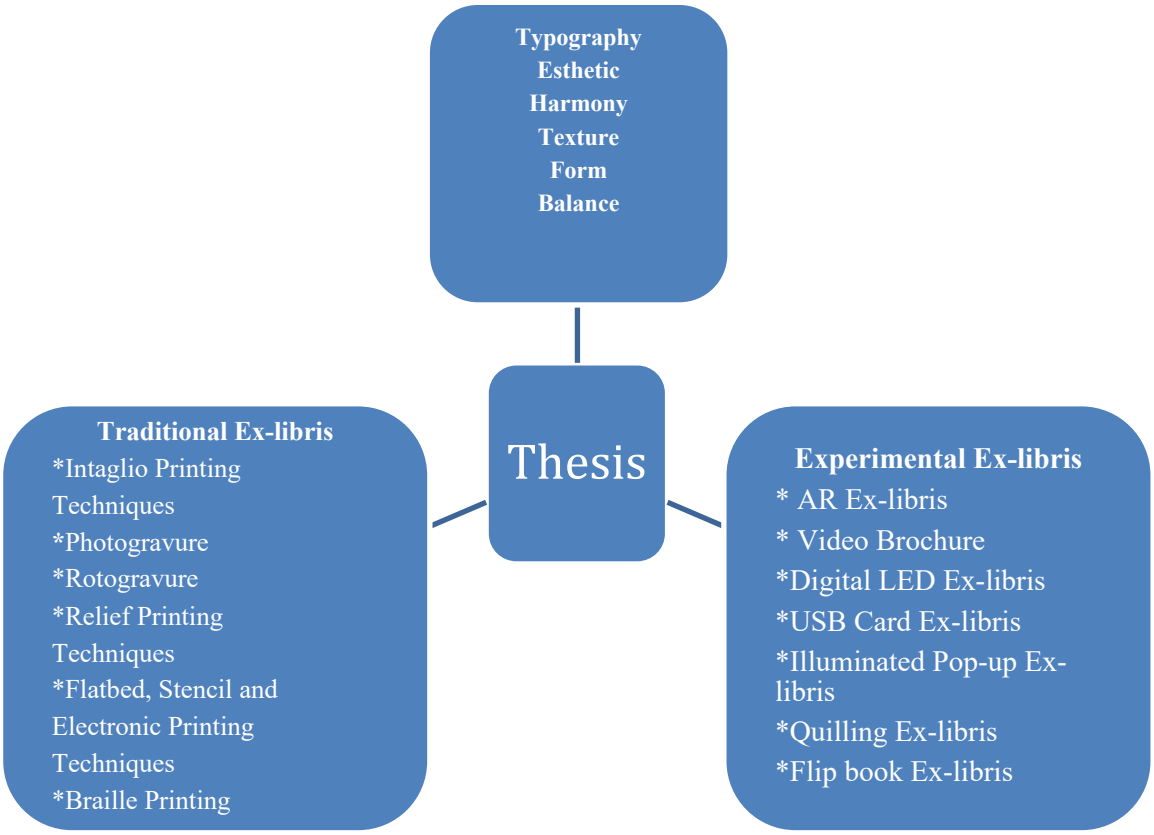


Figure 5.1. Thesis scheme

As the information age, problems such as the transmission of information and its correct design arise today. These problems become clearer, especially when combined with the complex information pollution and confusion. The tools that feed the production of art and the world's perception beyond modern futurism, the idea that art is coming to an end as a narrative tool, has led to the creation of endless layers of meaning created by using technology possibilities of science (Fineberg, 2000).

This study is important in showing the design processes of experimental Ex-libris designs while being transmitted to the target audience and eliminating design problems. Thanks to the rapidly changing and developing technologies, it is important to address this issue in today's Ex-libris design. One of the important pillars of this study is to present a resource in determining the problems and proposing solutions by researching the subject. Applying an experimental Ex-

libris design in line with the design elements and principles by utilizing the advancing technological possibilities is another important step that reinforces the research. Consequently, it is necessary to compile various disciplines regarding Ex-libris design and transform it into a meaningful summary. The relationships among performance, conditions and parameters can be tracked and to evolve the summary to a design. Due to this reason, the thesis is structured upon an extensive literature review. The method used in the thesis can be defined as Document Analysis as a Qualitative Research Method. According to Bowen, document analysis is a systematic procedure for reviewing or evaluating printed and electronic materials. In the way that other analytical methods in qualitative research, document analysis requires the study and interpretation of information to uncover meaning, gain understanding, and develop empirical knowledge (Bowen, 2009).

### 5.1 Application Process

This application is designed as a study that will show that traditional Ex-libris designs in the world may decrease gradually, contrary to expectations. In this study, the reasons that lead to the thought that the future will occur in a more complex and uber-technological world are presented and the reason why this should happen is tried to be explained in a simple language. These experimental Ex-libris designs have been prepared with the latest technological methods and techniques. The most appropriate method was determined after the data obtained in the researchers conducted within the thesis's scope, the applications tried and various investigations were made. This determination process was carried out as follows.

First of all, the thesis is structured upon an extensive literature review. The literature review covers books, e-books, journal articles, conference proceedings, theses, seminar/course notes and encyclopedias, dictionaries, etc. Subsequently the basic criteria were determined within the scope of the research. Experimental Ex-libris design is emancipatory, creativity-inducing, process-oriented designs. It is essential to analyze experimental design processes in order to understand how to make better use of these designs and gain insight into how designs should be positioned. In the analysis of design processes, deep research was done on experimental design and its artists, and then application processes were started.

### 5.2. Background of Designs

The experimental Ex-libris message for this study focuses on whether Ex-libris designs will become more unusual and technological in the future. As the first step of the implementation

part, the contents' main message was revealed and confusing details were not included. Sub messages supporting the main message have been specified. A study has been carried out on how to explain the analyzed data to the target audience in the easiest way. As a result of this study, it was decided to create a text describing the subject for each Ex-libris.

While preparing the text in question, care was taken to ensure that the application has a language that can best summarize the message it contains. Considering that the subject was detailed and that the perception was raised to a sufficient level with mainly visual expression, it was decided to voice some texts. Since the text to be voiced forms the basis of the application, the whole structure is built on this text. The text has been prepared as short, simple and understandable as possible. While preparing the text, word choices were written with the visualization phase in mind.

While preparing the text's content to be voiced, care was taken to use a language that could reach the target audience. Care has been taken to ensure that the words chosen for the text content can attract the target audience's attention and bring them closer to the message. The text has been prepared in order and successively. Transitions between sentences provide easy perception and fluency; It is written in a lively, expressive, and permanent style in the target audience's mind.

The simplification of the created text's information has been achieved by trying it and considering the target audience's perception.

### 5.3. Target Audience Analysis

The experimental Ex-libris applications are based on a target audience with prior knowledge about the world's technological developments. However, individuals with a certain education level and young age are also determined as the target audience. This target audience is a community that follows social media and is not unfamiliar with visual content such as animation, film and video in digital media. Therefore, this target audience consists of people who have faced new technological developments many times.

Since the target audience is entirely passive in experimental Ex-libris applications, it is impossible to direct their designs by their reactions. However, the familiarity of the target audience with such new technological designs is an important factor in receiving the message.

### 5.4. Visualization and Design

The variety and features of today's technologically oriented or experimental designs are examined in the third chapter. As a result of these examinations and considering the thesis application's message and target audience, it was decided to make the visualizations using two-dimensional and three-dimensional elements. One of the important reasons for this decision is to be able to eliminate the content's complexity.

The target audience chosen for experimental Ex-libris applications was taken as an important reference during the visualization phase. While choosing the visuals to be highlighted, design elements that strengthen the expression of the subject and attract the audience's attention were selected. While working on these design elements' visual equivalents, attention has been paid to their aesthetics, convenience, and legibility. The prepared visuals must integrate with the expression and be compatible with the concepts. While sketching works for the visuals, it tried to create a style that would make a difference without getting too far from the audience's expectations. In order to achieve a compelling visual expression, many sketches have been made to produce simpler and stronger images.

The search for a more linear style was continued, considering that the design elements depicted as stained throughout the sketches did not reach the desired aesthetically pleasing effect. It has been decided that the linear designs, which have been used in many areas recently and which are an important element of the various visual design made for the search for style, are suitable for the application. A simple straight line contrasting with the background, much more complicated.

Drawing on the Bauhaus artist Paul Klee's thought, who advocated that he could express an abstract subject, his sketches continued. In practice, it is aimed to create the mentioned power of the line by blending it with the text. For the visuals that have an important place in the designs, the Ex-libris owner features were investigated and studies were made based on the visuals belonging to the person. The visuals to be used were created in a linear style and it was aimed to be compatible with other studies in the application.

In addition to creating a linear, aesthetic and straightforward style, details have been worked on to make the visuals different and memorable. With minor changes made on the visuals' lines, an effort was made to personalize the form. The purpose of this is to increase the impact on the images and help the audience reinforce the message. Linear changes are repeated for all items, and care has been taken to ensure that a common language is not disturbed.

Different studies have been made for the character designs to be included in the application content, and simpler expression methods were sought. In the first illustrations, details about the owners of the Ex-librises were emphasized and then these details were simplified.

During the visualization phase of the design elements, many alternative studies have been made. Care has been taken to ensure that the visuals used to reflect the characteristics of the people they indicate. The drawings of the visuals were made so that the viewer could understand the fastest, with the most minor line use.

All visual elements of the content in the application have been prepared using Adobe Illustrator and Photoshop. The vectorial visuals are designed to form a whole based on language unity on a single page. The elements of this whole are arranged to describe the message from top to bottom. The work with the characteristics of the printed information design; laid the groundwork for experimental Ex-libris design phases. Each of the parts that make up the design is divided into separate layers and sub-layers and positioned. All layers are arranged and lined up with the animation phase in mind. All objects in the composition are placed according to their design purpose.

### 5.5. Mobilization for AR, Video Brochure and USB Card Ex-libris

In these applications, the movements of graphic elements are formed on the x, y, z axis, while the direction, tempo, speed and shape of these movements are designed to convey information. While organizing the movement, the effects of elements such as contrast, focal point, depth, continuity and balance were considered.

Three basic movements ensure the transmission of information within the designs. The first of these is the movement of objects. Objects follow the compositions that convey the information in the order of expression and proceed in a predetermined line. The tempo and direction of movement of the object are repeated sequentially, without much change. Object transitions are designed as sudden and hard to attract attention, and when the information is located on the composition, it is minimized.

Dimension property while positioning some elements in composition movement has been given by changing. This move is designed to be less effective than any other movement. For example, while the movements and progress of the objects in the composition in Image 4.6 provide a clearer understanding of the content, it also aims to attract attention.

Typographic elements are tried to be animated so that it does not tire the audience and does not disrupt the expression (see Image 4.29). The typographic elements highlighted by

differentiating them from other visual elements in terms of color, location and size were carefully selected and determined. The majority of the items in the applications where there are different typographic elements for each Ex-libris consist of geometric shapes. The reason for this is that geometric shapes add an important image to these applications. By this priority, geometric shapes take their place as the first perceived elements in compositions.

"Zona Pro" font is used in the application videos. This typeface, designed by Kostas Bartsokas in 2014, has a simple and legible structure. It is thought that this font, which is designed without nails and has two different options as "bold" and "thin", has a structure suitable for the application.

During AR Ex-libris preparation, Java Development Kit, Android Studio, Unity Program, and Vuforia Developer programs were used (see Image 4.11). During the application, when the previously prepared visuals and plans are combined with the movement element, it is tried to be understandable and remarkable for the target audience. In the animations prepared with these programs, decisions such as the time the visual elements remain on the screen, when they appear and when they will disappear are made by keeping the principle of easy transmission of the information at the forefront.

The resizing effect was used to display the visual elements dominated by contour lines in a remarkable way (see Image 4.12). With this effect, the visual's size takes its place in the frame within a second and then meets the audience. This movement aims to establish a link between "message" and "effect". The AR Ex-libris video text was first combined with the design elements of the messages and then with these effects to create a fluent narrative setup.

Care has been taken to organize the movements in a way that does not tire the audience. For this reason, instead of moving the camera, it is designed by the method of changing the composition prepared in the Unity Program in front of the camera. A "Null Object" is prepared by leaving the camera fixed and all objects are connected to it. Thus, all movements to be made in x, y and z positions have been made easily controllable. With this feature, the feeling that the camera is moving is created in the audience.

White corners are used in AR applications (see Image 4.13). These corners act independently of the general movement pattern and object animations. The purpose of these corners is to move around where the viewer's eye needs to be focused, to strengthen their connection with the message. The movement dynamics of these corners are different from other routine movements. In an irregular rhythm, it suddenly enters the frame and leaves the frame with a sudden movement. In order to strengthen the effect of the corners, the "blur motion" effect is used on

it. This feature, which allows it to progress by leaving a mark on the plan, increases the corners' perceptibility.

In the Unity Program's animation, the messages that are considered important in the text, for example "Ex-libris Hasip Pektaş", are emphasized in writing, and the expression is strengthened. It was tried to prevent the audience from missing the message and being distracted, both visually and audibly. The color of the texts used is determined as blue. They are in different colors with the white corners floating on the page strengthening the emphasis.

In the application, the remarkable feature of the color element has been used. In the design where all linear graphic elements are used in different colors, bright light gray color is preferred for the background. After many different experiments, the main reason for choosing gray is that gray is a color that gives energy and confidence. This color, which is generally preferred in all sectors, was preferred due to its strong art connotation.

Depending on the narration in the application, instant color changes were made to attract the audience's attention. These changes are designed according to the content and aim not to slow down the fiction's pace.

For the voices used for the application, it has been decided to use the voice belonging to the Ex-libris's owner. After recording the sound, the sound noises were cleaned with the help of Android Studio software and the sound was made more fluent and understandable.

In this application study, the stages that must be passed to deliver the designed experimental Ex-libris to the target audience quickly and correctly and the solution methods of the emerging problems are shown.

## DISCUSSION

In the first section of the study, answers to the questions that have guided the evolution of this thesis have been researched and found. The questions and findings are as follows:

- Is the actual definition of experimental Ex-libris is enough? The description of the notion of experimental Ex-libris that is one of the pillar questions of this thesis can be found on the third chapter. A link with experimental art has been made making a contribution to the Ex-libris literature.
- Is it exist an experimental Ex-libris? If there is, what are the techniques used in experimental Ex-libris? There are some artists who make experimental Ex-libris. They usually use pop-up and barcod technology.
- Who are the artists engaged in experimental Ex-libris around the world? And with which disciplines can ex-libris work together? Artists making experimental Ex-libris works have been mentioned in the third chapter. The most renowned artists in the field being Rastco Ciric, Martin R. Baeyens, Anna Tikhonova, Osman Dinç, Cem Gül and Josep Manzano. In this study, some disciplines that are or may be related to ex-libris are discussed. These disciplines are; semiotics, literature, transmedia, information and communication technologies. These disciplines should be studied with a new research area in the future.
- Can we bear an Ex-libris with owner's voice and video record? What are the possible new forms of ex-libris? Ex-libris containing these features have been created within the scope of this thesis. For example, we can bear an Ex-libris with the owner's voice and video record.
- Is experımental Ex-libris can be interesting for young generation? I can not answer this question because this topic is related to sociology. This topic should be studied with a new research area in the future.

Experimental techniques that are used in the creation of Ex-libris can reflect their creators and their characteristics during their life and even beyond in an efficient manner. In that way, an indispensable part of our existence that is experimentality, its new impacts and its easily producible aspect reflects and highlights the openness of Ex-libris to novelties in the art field and new production methods.

# 6. CONCLUSION

In this study entitled “Experimental Ex-libris” aimed at the use of experimental Ex-libris designs, several Ex-libris using experimental methods have been made.

In the design style used in the Ex-libris, typography, color and compositions were created in accordance with their owners. The combination of text and image relationship with a good composition on the Ex-libris is one of the most important elements that reveal the qualities of an Ex-libris. When looking at Ex-libris examples from past to present, it can be said that the most successful examples are Ex-libris that carry the image of the owner best, give the message most effectively and demonstrate this with expertly applied technique. Experimental techniques used in this research have increased the competence of composition and printmaking on Ex-libris and brought creative ideas to the fore. In addition, different expression styles are loaded on the Ex-libris.

At this stage, we see that Ex-libris never goes out of fashion. However, at the same time, we can say that it is a complex process at the intersection of artistic and creative disciplines, making it possible to grasp that it has a coherent future thanks to technology. Furthermore, these processes make it possible to take advantage of the properties of "traditional" Ex-libris and contribute more to them (more information, more sensitivity, more profound, more people - with the owner’s sound - ...) and making it accessible to a younger audience (social networks, etc.).

In the scope of the thesis, the evolution of Ex-libris throughout history, its relationship with other disciplines and the used techniques have been analyzed and the subject matter has been explained in full detail. In our everyday world where visuality forestalls reality, the technology that is used by the masses has more and more impact on directing and affecting individuals. As we already know, in the design of Ex-libris the use of computers or designs made by technological objects are becoming more and more common. Aside from the conveniences brought to us by the use of these technologies, what matters is how they are used and consumed. The aforementioned creations made by the use of these technological objects can be identified as the experimental Ex-librises that have been applied in this study.

In the literature study, the researcher found that production techniques such as Augmented Reality, Video Brochure, Flip Book, Quilling, Digital Led, Illuminated Pop-up, and Usb Card weren't used in the design of nowadays Ex-libris and these techniques have been tested for the first time.

These experimental Ex-librises that have been designed for this thesis have been proven to be feasible but the disadvantages of other design techniques have also been highlighted. We can say that the disadvantage of the Video Brochure Ex-libris lies in the costliness of the materials used in its making but the advantage of this creation is its originality and intriguing aspect.

The thickness of the design is a big disadvantage for the Video Brochure and Digital Led Ex-libris. However, this problem was somewhat solved by the creation of book covers specially dedicated for these designs. For example, 10mm book covers have been made for these Ex-libris. This issue has been solved by mounting the Video Brochure and Digital Led Ex-libris designs on these custom-made covers.

The scientific contributions of the research are the application of untested traditional techniques and new technologies to ex-libris design. In addition, these new approaches can be considered as contributions that will guide ex-libris designers and that different materials and technologies will be tested in future studies.The developments in this research are the handling of traditional techniques and new technologies that have never been tried before, within the scope of experimental ex-libris, and at the same time, the textual handling of application studies.

In addition; semiotics, literature, transmedia and information-communication disciplines that will contribute to the development of ex-libris are also included in the research. These subjects have been studied primarily in order to fill the lack of scientific literature in the fields of Experimental Ex-libris, Ex-libris - Semiotics and Ex-libris - Transmedia. Semiotics is a beneficial method when analyzing a product, especially in the connotation layer. I think that the ex-libris designs we have made will also contribute to the analysis of their connotations. In particular, fields such as advertising, art and design have different meanings than their existing definitions. Exlibris design also includes different meanings beyond the visible. In order to analyze the message to be given, the data of semiotics were used. Ex-libris can take place within the story set in a transmedia series. Here, it can say that the most crucial aim of this project is to make more viewers, users, listeners and most importantly ex-libris a part of this storytelling world. Ex-libris experiments could be planned through storytelling in the further work. At the same time, locating ex-libris in transmedia or transmedia in ex-libris opens the door for new research in the future. For example, the development of the subject can be achieved by determining a new definition, conducting experiments and surveys among multimedia tools.

If we talk about some of the difficulties encountered during the research, developing an aesthetic language in Ex-libris design, combining aesthetics with functionality, and creating original designs are some of the challenges faced. There were also difficulties arising from the thesis title. While deciding on the thesis title, it was decided whether it should be experimental

or contemporary by doing extensive research. After investigating the differences between the two concepts, it was decided that the name Experimental Ex-libris was more suitable for the main idea of the thesis. The experimental nature of the subject necessitates the use of new technology and traditional techniques by the researcher for the first time. The thesis work started in 2017, and since then, the possibility of trying new and experimental approaches that the researcher has considered by other designers is another challenge.

Ex-libris art, which has no scientific studies about its awareness and widespread use in the world, should be introduced to book lovers more effectively. Contests should be organized to encourage the use and reproduction of Ex-libris through non-governmental organizations and educational institutions, and Ex-libris exhibitions involving young individuals should be made widespread.

We are rapidly developing technology to make our lives easier. We must make the most of the opportunities it offers us. We should make students and ex-libris interested individuals the habit of using virtual museums and galleries. We should use more and new technological instruments in digital-based artistic productions, and we should be careful to produce quality works without losing aesthetic concern with sufficient equipment. Although traditional methods and techniques may seem conventional or practical, one should be open to innovations and technology, and full technological and digital information should be provided. Experimental studies and activities should be given more opportunities, but care should be taken to produce quality works that contain aesthetic values. It should not be forgotten that; regardless of what technique and material is used, if the essence of art is life, discipline, aesthetics, balance and rhythm; Ex-libris is art made especially for the person, embodying the beauty and taste of all arts or disciplines.

The main idea of the thesis is to try untested traditional techniques and new technologies in ex-libris design from an aesthetic and functional point of view. We are identifying the difficulties encountered while testing the latest and addressing this issue in the thesis process.

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## LIST OF ABBREVIATIONS

| | |
|---|---|
| FISEA | International Federation of Societies of Ex-libris Collectors |
| QR | Quick Response |
| AR | Augmented Reality |
| LED | Light Emitting Diod |
| USB | Universal Serial Bus |
| EBABX | L'École des Beaux-Arts de Bordeaux |
| CGD | Computer Generated Design |

# APPENDIX

**APPENDIX A: Ex-libris of Famous People in the World**

**APPENDIX B: Contemporary Ex-libris Designs**

**APPENDIX A**




**Figure A.1.** Elizabeth Duches of York

(Later Queen Elizabeth, Consort of King George VI, and since his death the Queen Mother)

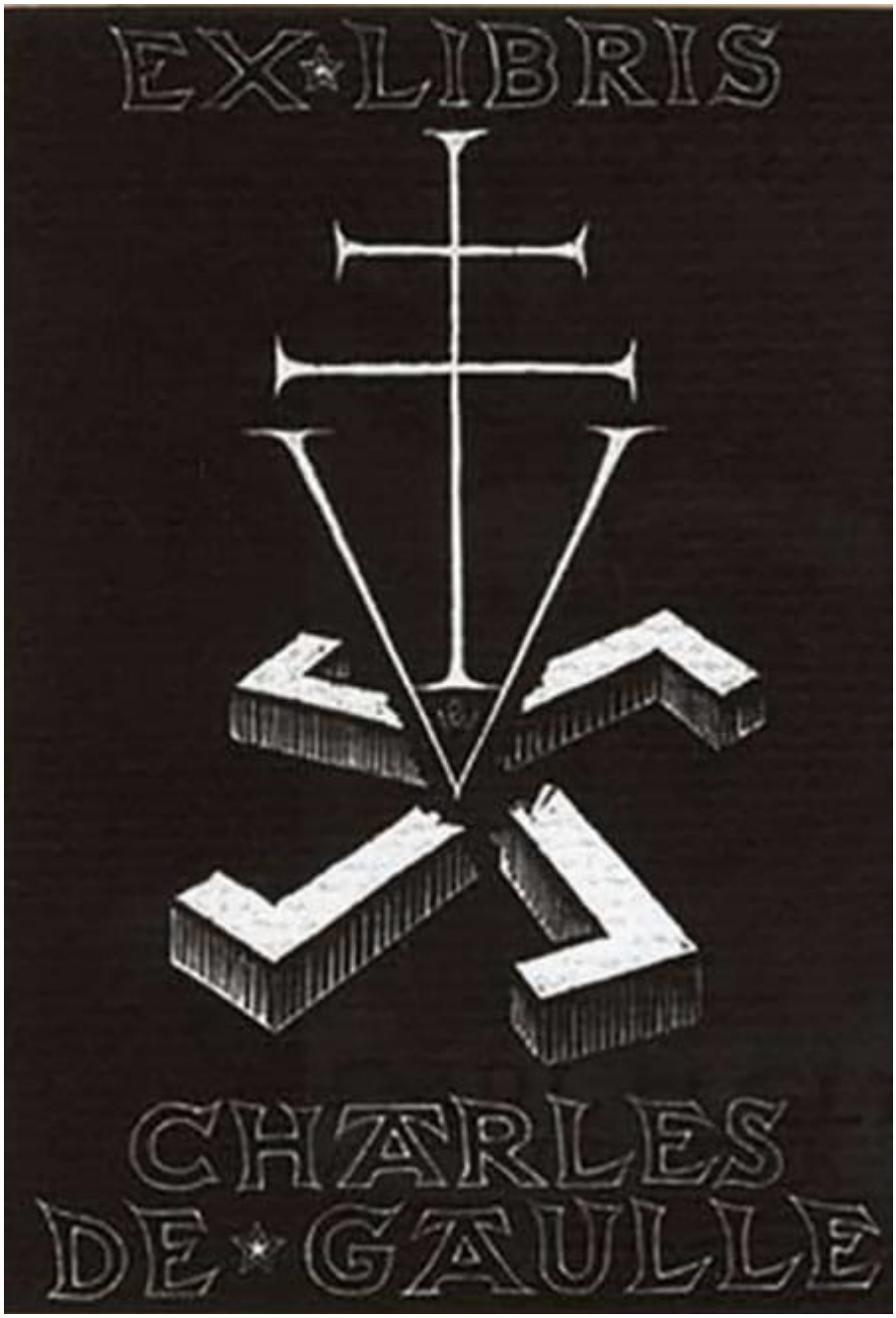


**Figure A.2.** Ex-libris of Charles De Gaulle




**Figure A.3.** Ex-libris George Washington

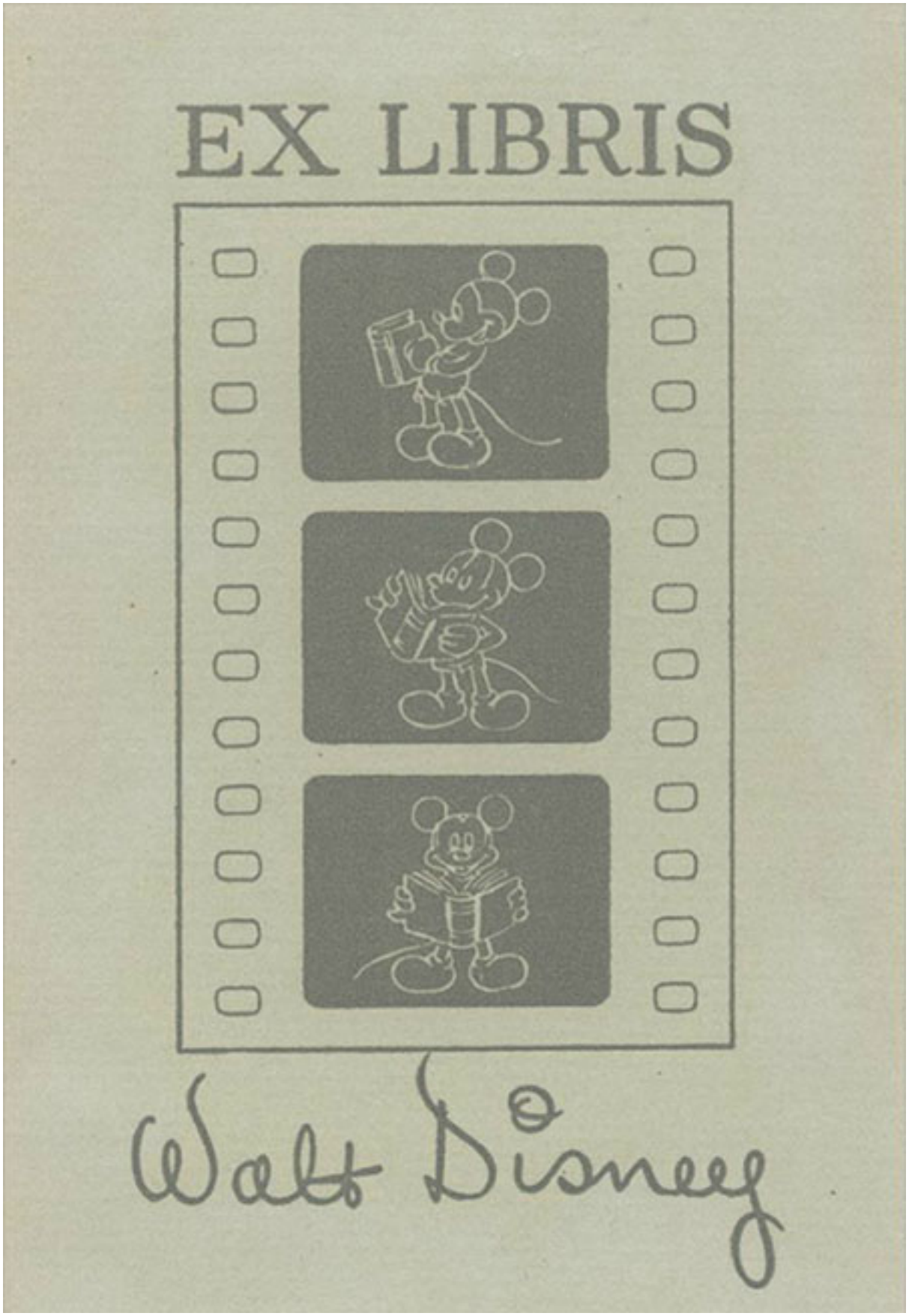


**Figure A.4.** Ex-libris W.Disney




**Figure A.5.** Ex-libris F. Scott Fitzgerald

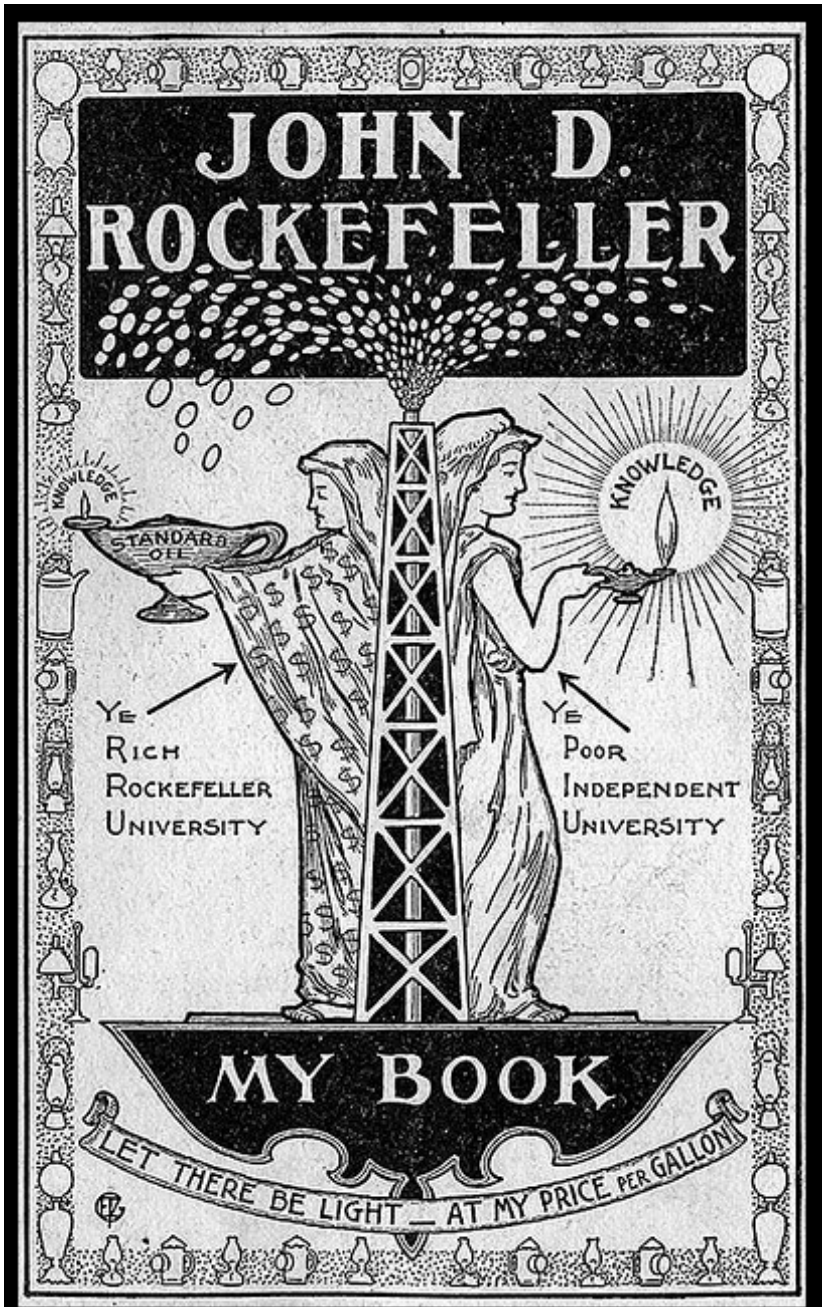


**Figure A.6.** Ex-libris John D. Rockefeller

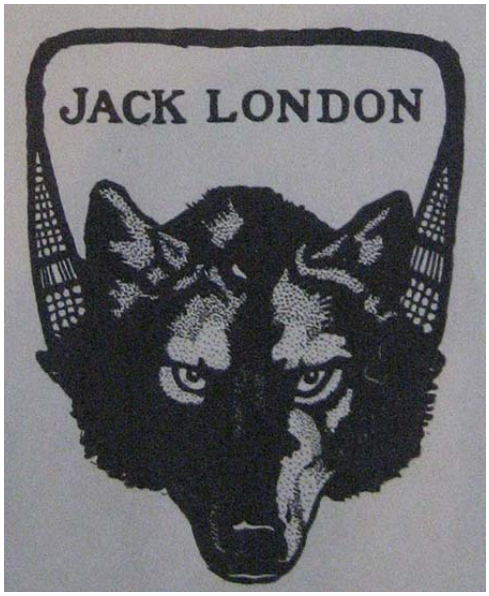


**Figure A.7.** Ex-libris Jack London




**Figure A.8.** Ex-libris Greta Garbo

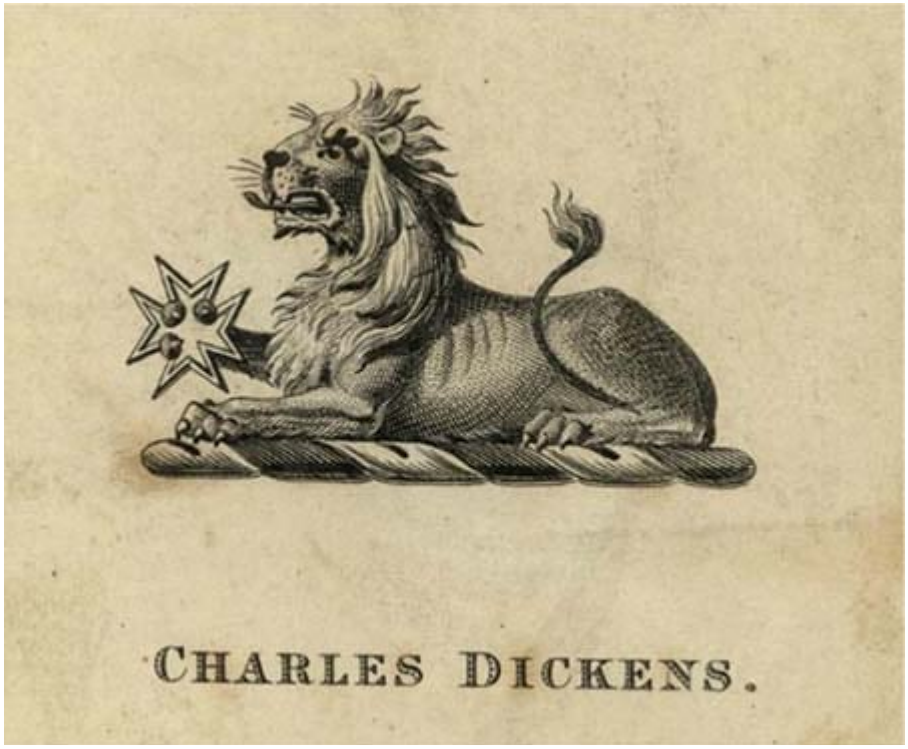


**Figure A.9.** Ex-libris Charles Dickens




**Figure A.10.** Ex-libris Lewis Carrol




**Figure A.11.** Ex-libris Theodore Roosevelt

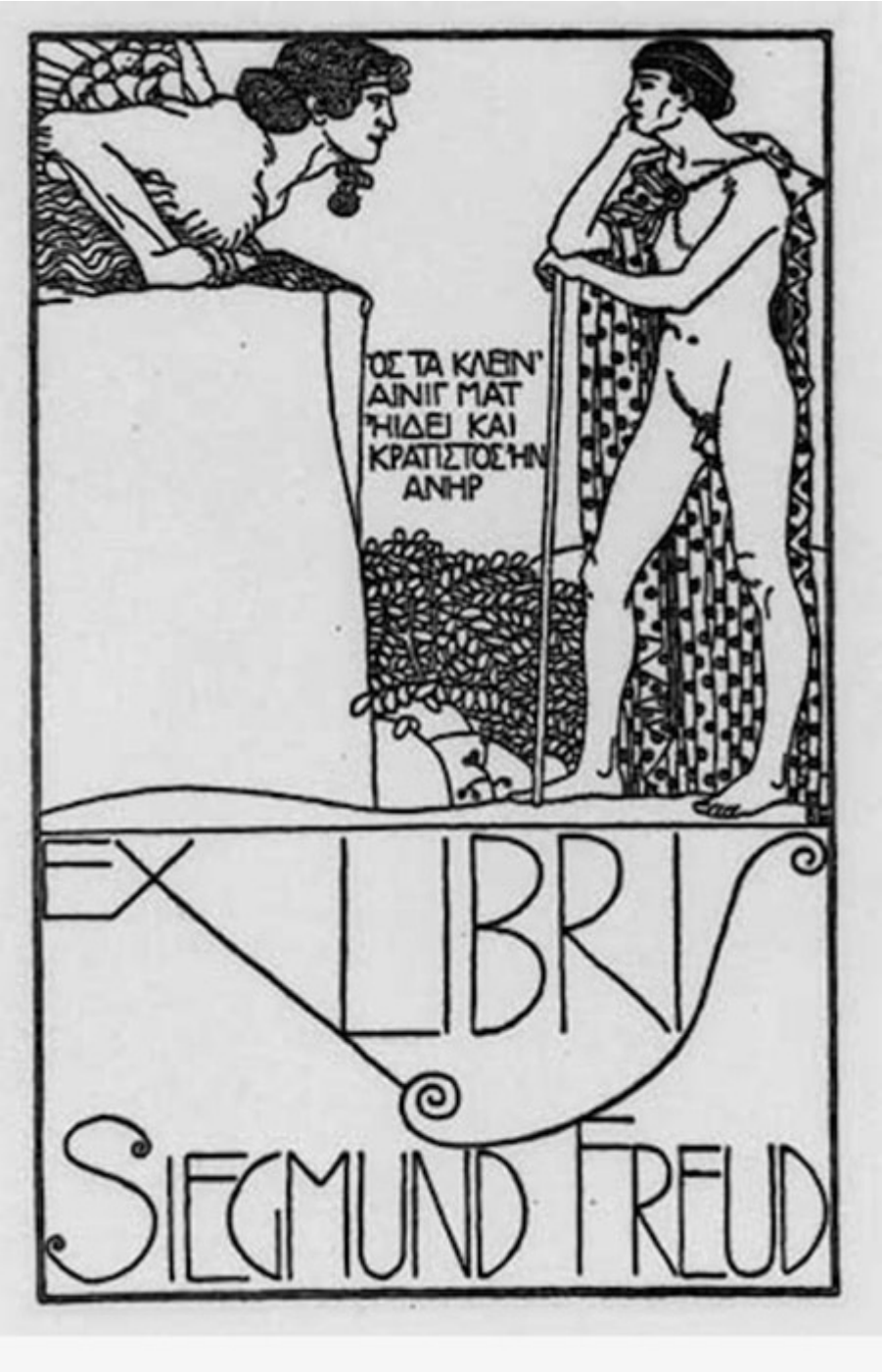


**Figure A.12.** Ex-libris Siegmund Freud




**Figure A.13.** Ex-libris Charles Chaplin




**Figure A.14.** Ex-libris Ernest Hemingway




**Figure A.15.** Ex-libris Albert Einstein

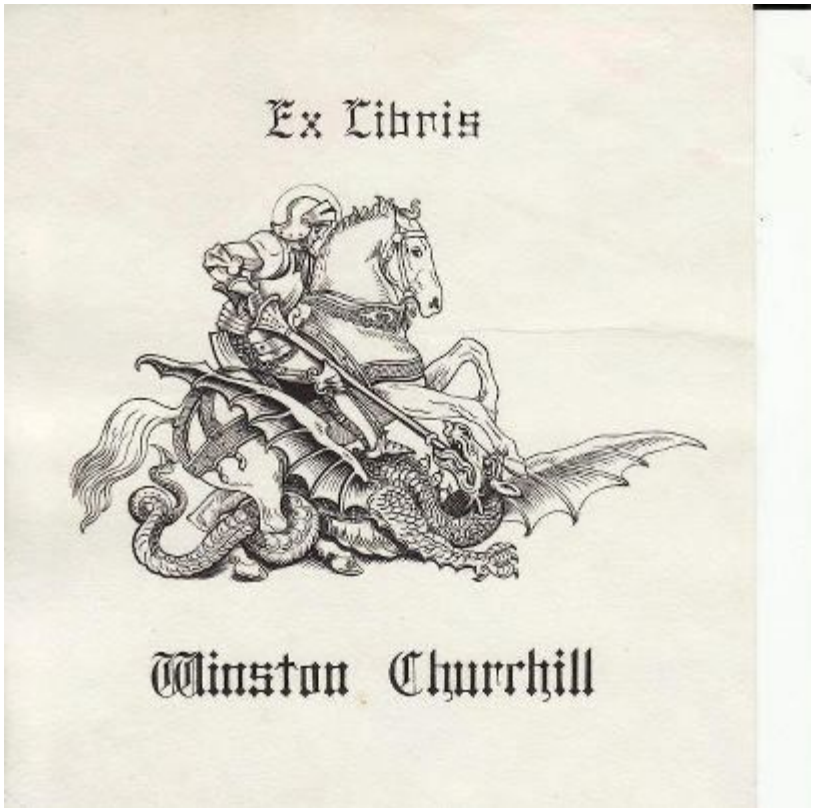


**Figure A.16.** Ex-libris Winston Churchill

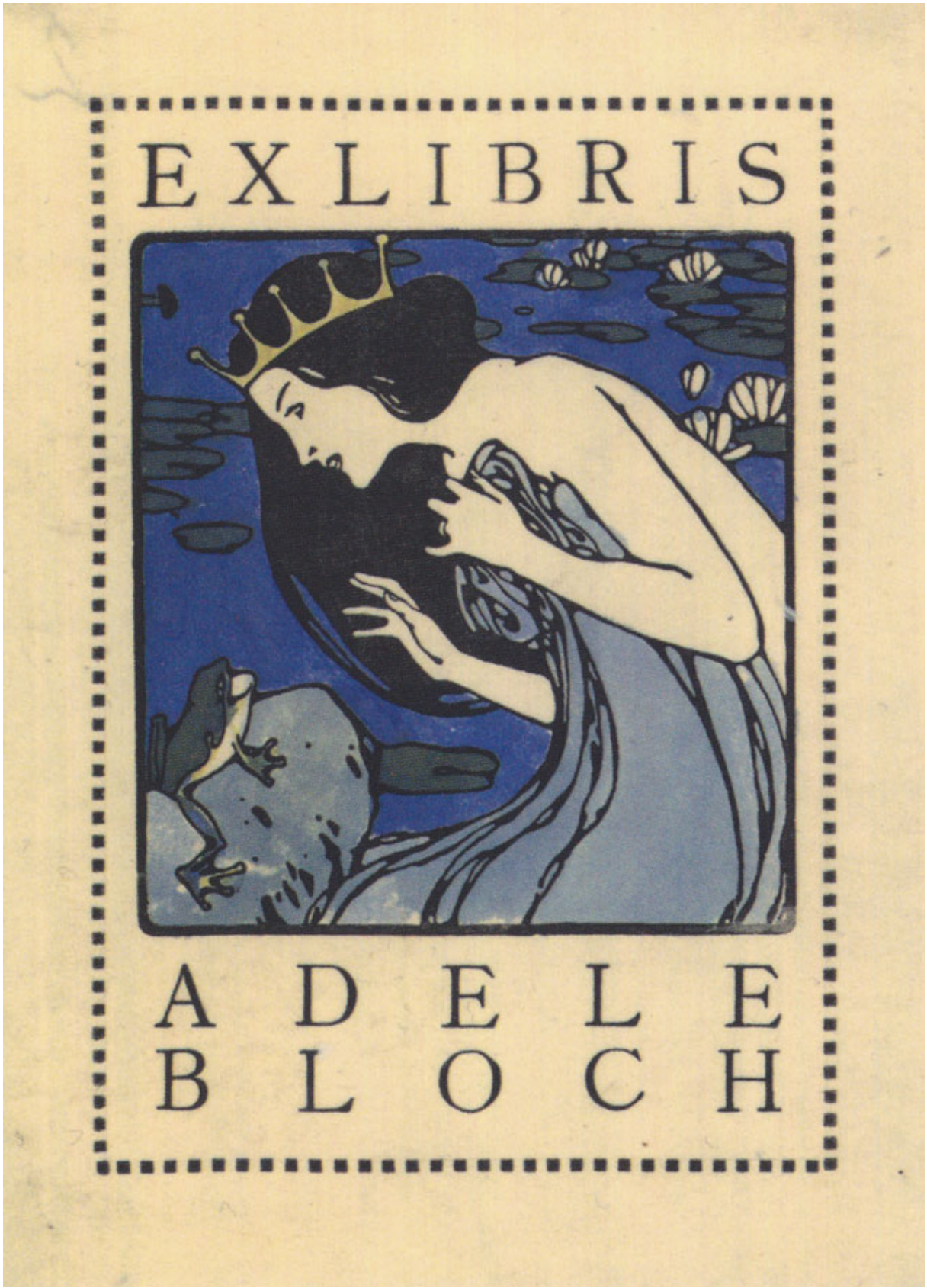


**Figure A.17.** Ex-libris Adele Bloch



**Figure A.18.** Ex-libris A.Nachet

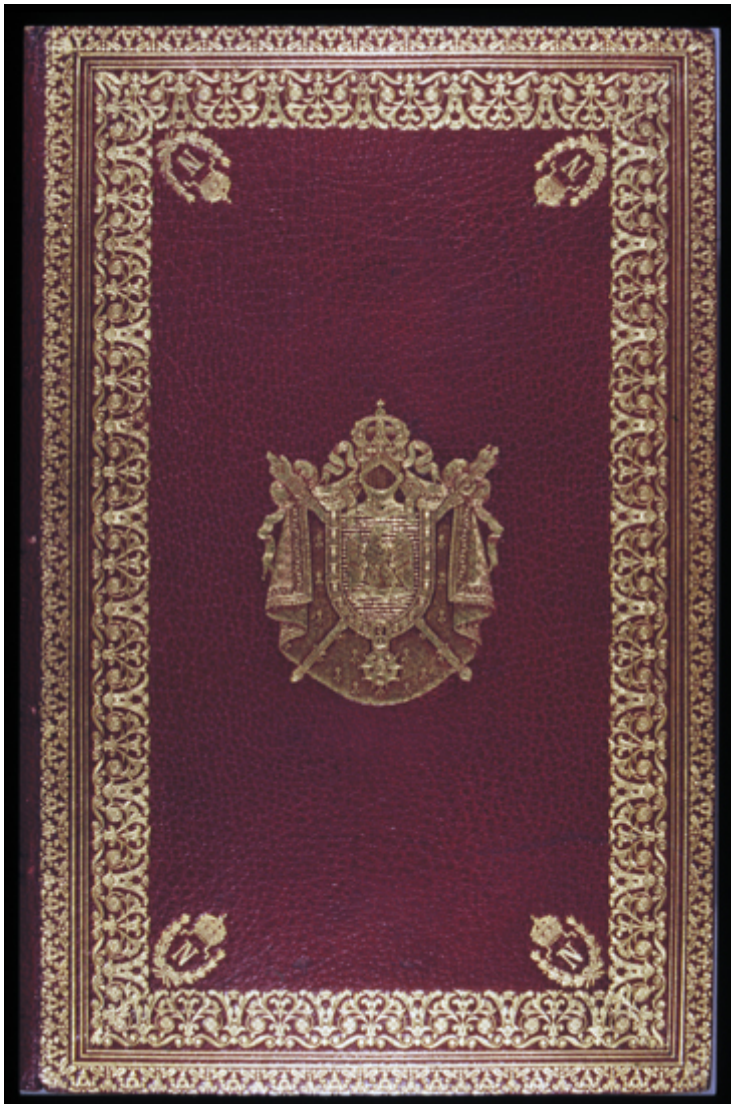

**Figure A.19.** Ex-libris Napoleon III
(The crest of Napoleon III and Empress Eugenie)

**APPENDIX B**




**Figure B.1.** Ex-libris Hatice Öz Pektaş



**Figure B.2.** Ex-libris Durmuş Bahar




**Figure B.3.** Ex-libris Tezcan Bahar

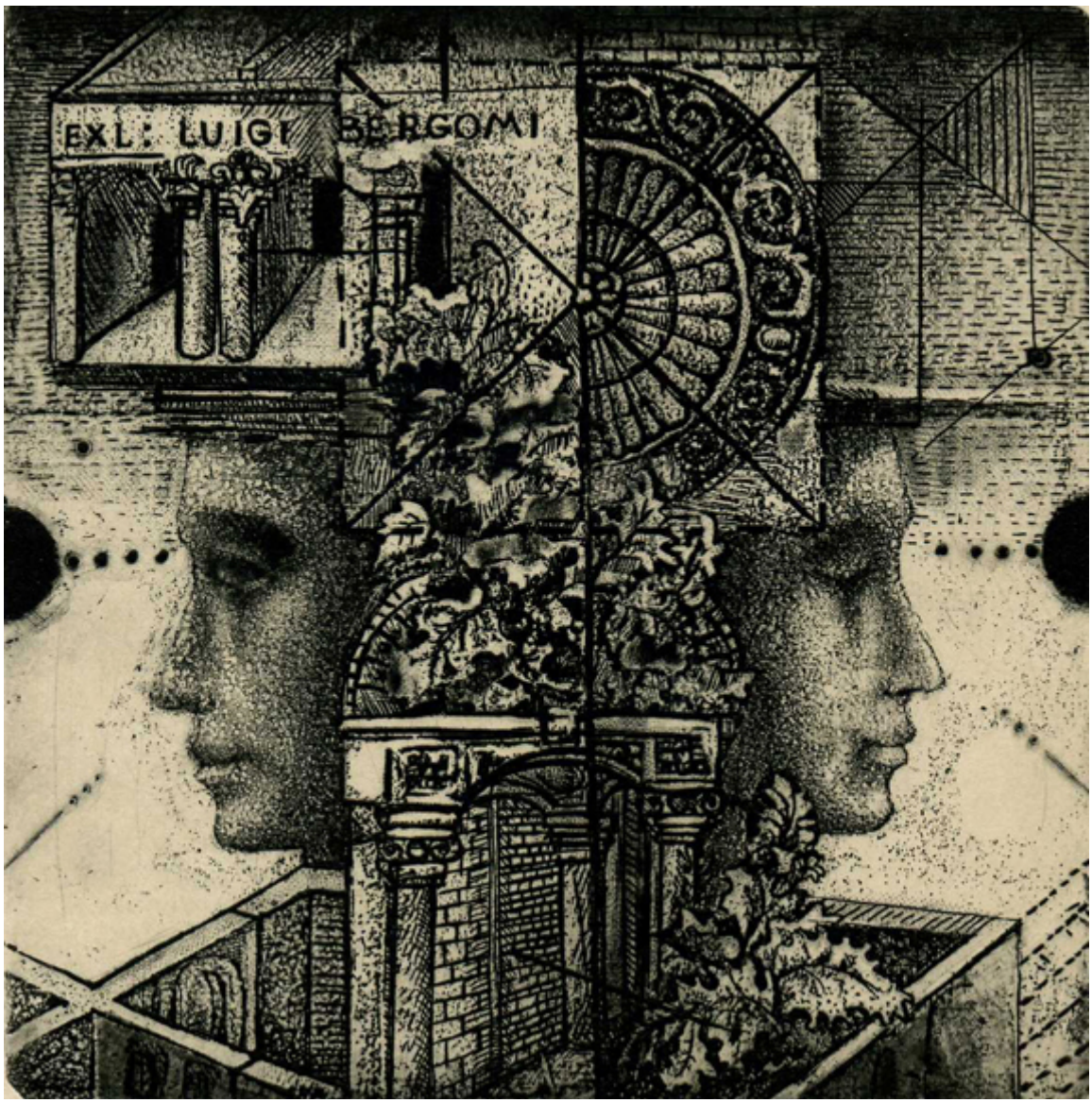


**Figure B.3.** Ex-libris Yulia Protsyshy

Follow




**Figure B.4.** Ex-libris Elena Felicia Selejan




**Figure B.4.** Ex-libris Obiora Obieze



**Figure B.5.** Ex-libris Ewelina Rivillo




**Figure B.6.** Ex-libris Veselin Damyanov

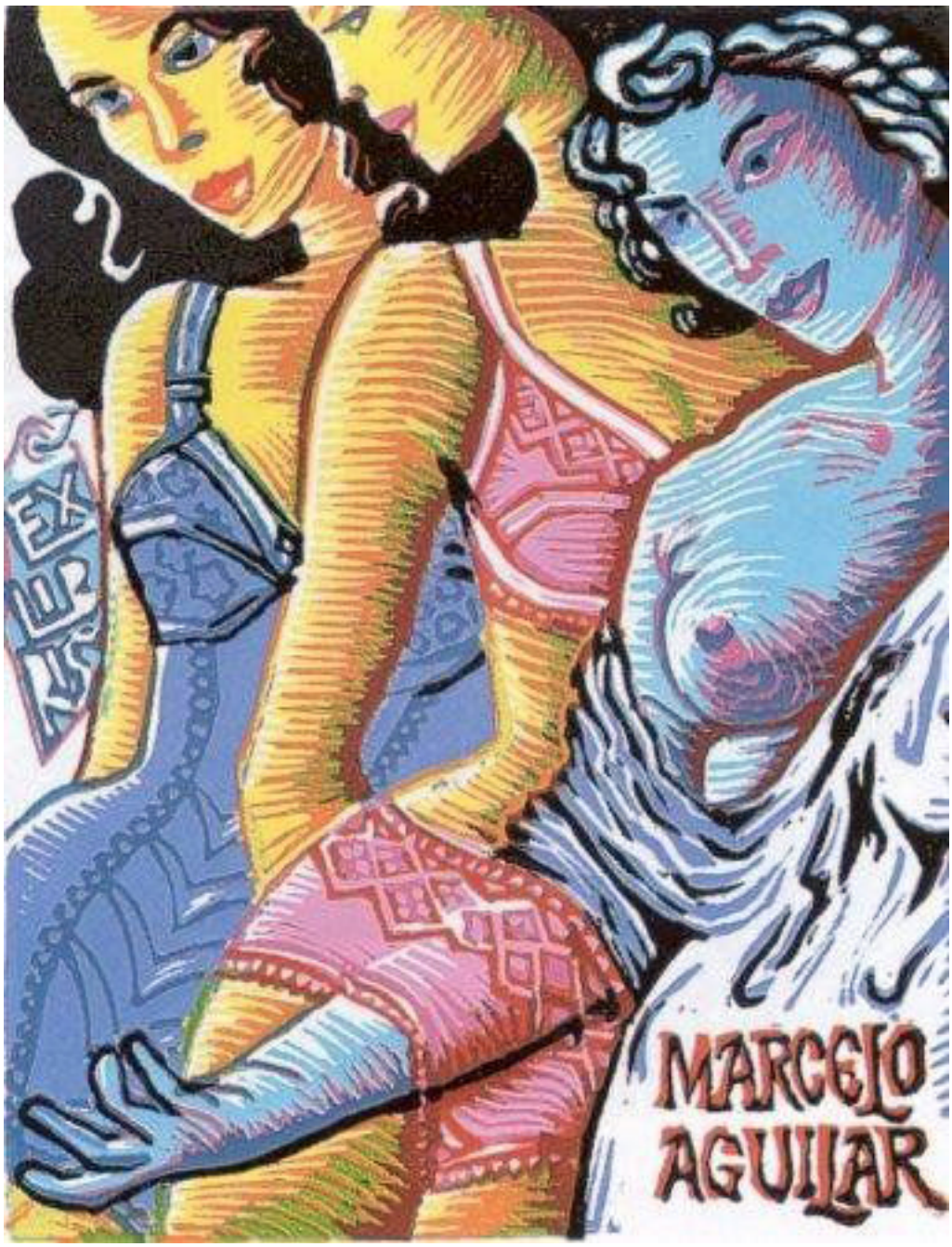


**Figure B.7.** Ex-libris Mauricio Schvarzman

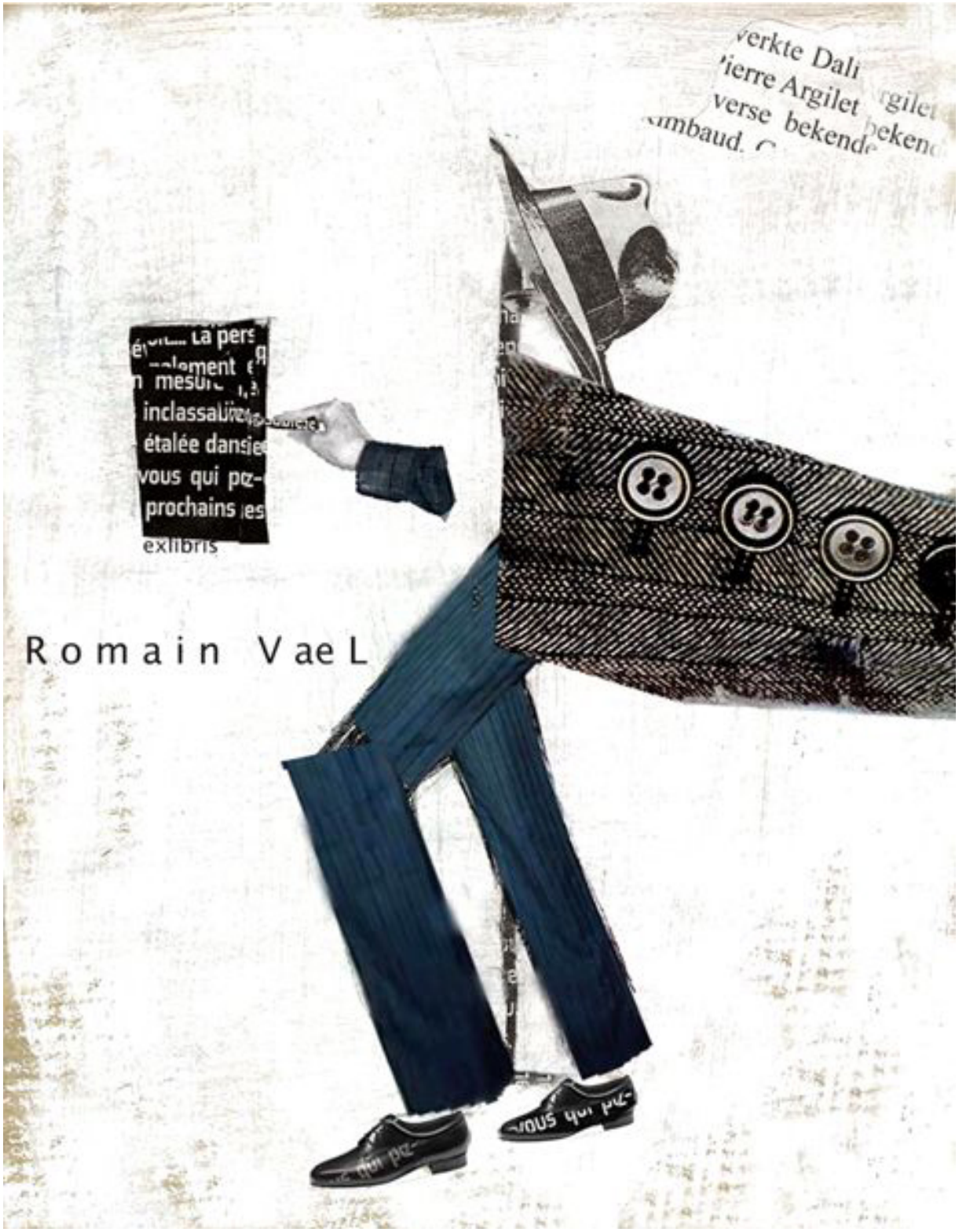


**Figure B.8.** Ex-libris Sophie Vael




**Figure B.9.** Ex-libris Ann Kestens



**Figure B.10.** Ex-libris Vladimir Zuev

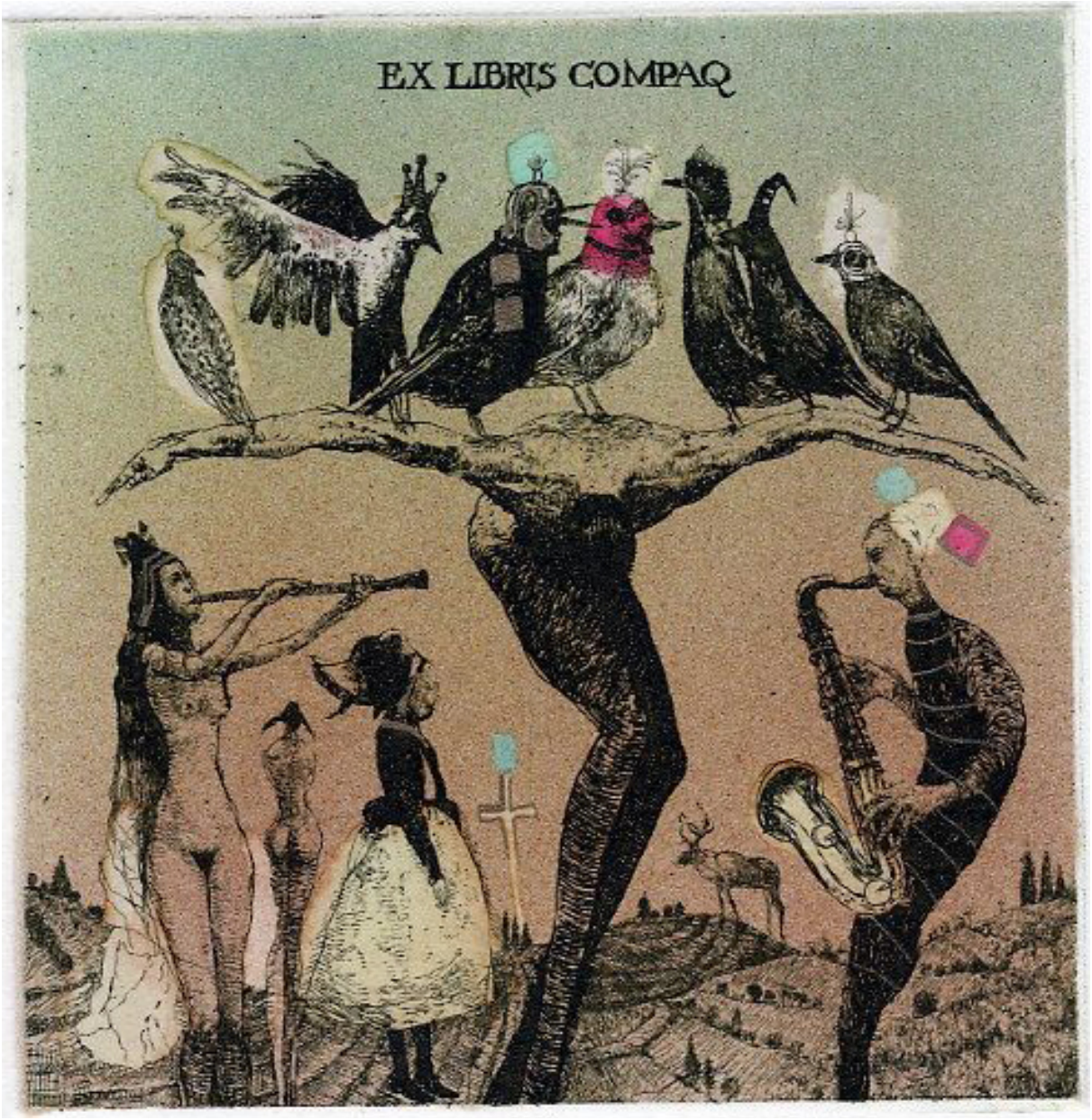


**Figure B.11.** Ex-libris Katarina Vavrova




**Figure B.12.** Ex-libris Nurgül Arıkan




**Figure B.13.** Ex-libris Miroslav Houra




**Figure B.14.** Ex-libris Christine Deboosere

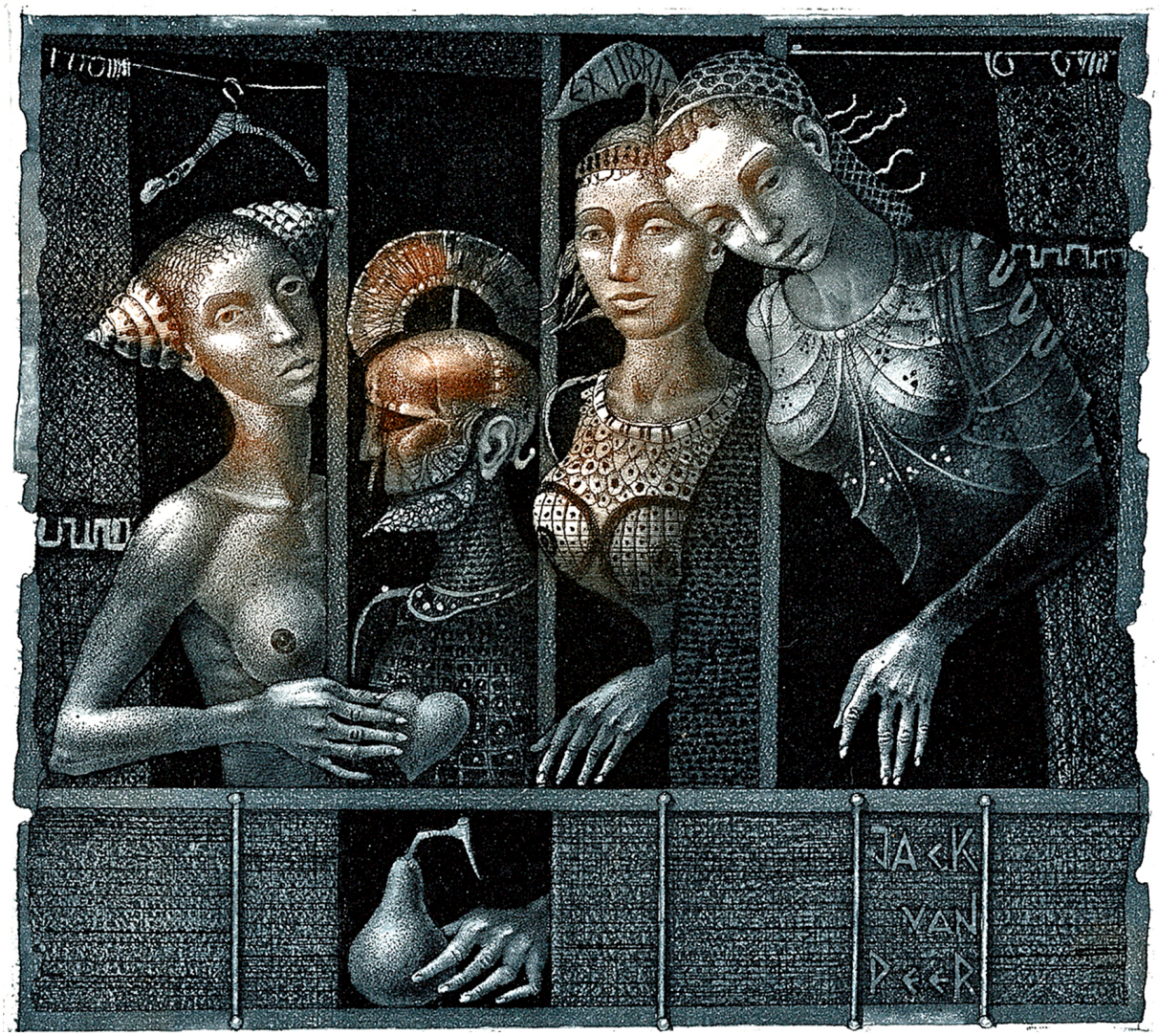


**Figure B.15.** Ex-libris Eduard Georgiev




**Figure B.16.** Ex-libris Hasip Pektaş