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**THE CONTRIBUTION OF THE TURKISH PRINTMAKING ARTIST TO THE
INTERNATIONAL ART**

ABSTRACT

Printmaking which is based on duplication is made on a metal plate, smooth surfaced Stone, smooth wood, mackintosh or a similar material. The history of the printmaking in Turkey goes back to the first Turkish typography carried out by İbrahim Müteferrika. Of the printmaking artists in Turkey, Mustafa Aalier's traditionally puffed motifs of the Anatolian public art, Gündüz Gölünü's rhythmic tissues which he made to increase the optic effects of the shapes, Turgut ZAİM's Anatolian people themed subjects, Nevzat Akoral's spotted descriptions, Süleyman Saim Tekcan's horses and calligraphies which he reflects as a plastic expression of the economic and moral culture of the society that he lives in, Devrim Eebil's units which he made as motifs, Ercüment Kalmık's abstractive interpretations, Hasip Pektaş's original exlibrises, Atilla Atar's abstract nature themed lithographies, Ayşegül İzer's works which focus on shape and content, contributed to international printmaking in both content and aesthetic means.

Keywords: Printmaking, Graphic Arts, Graphic Design,
Visual Cominication, Fine Arts

TÜRK BASKİRESİM SANATÇILARININ ULUSLARARASI SANATA KATKISI

ÖZET

Temeli çoğaltmaya dayanan baskiresim, sanatçı tarafından metal bir plaka, düz yüzeyli bir taş, düz bir tahta, muşamba ya da benzeri bir malzeme üzerine yapılır. Türkiye'de baskiresim sanatının tarihi, İbrahim Müteferrika tarafından gerçekleştirilen ilk Türk basımcılığına kadar götürülebilir. Türkiye'deki baskiresim sanatçılarından Mustafa Aslıer'in Anadolu halk sanatının geleneksel bezeli motifleri, Gündüz Gölünü'nün biçimlerin optik etkilerini çoğaltmak amacıyla oluşturduğu ritmik dokuları, Turgut Zaim'in Anadolu insanı temalı konuları, Nevzat Akoral'ın lekesele betimlemeleri, Süleyman Saim Tekcan'ın içinde yaşadığı toplumun maddi ve manevi kültürünün plastik bir dışavurumu olarak yansıttığı atları ve kaligrafleri, Devrim Erbil'in motif şeklinde oluşturduğu birimleri, Ercüment Kalmık'ın soyutlamacı yorumları, Hasip Pektaş'ın özgün Ekslibris'leri, Atilla Atar'ın soyut doğa imgeli taşbaskıları, Ayşegül İzer'in biçim ve içerik odaklı eserleri, uluslararası baskiresim sanatına hem konu hem de estetik anlamda katkı sağlamıştır.

Anahtar Kelimeler: Baskiresim, Grafik Sanatlar, Grafik Tasarım,
Görsel İletişim, Güzel Sanatlar

1. INTRODUCTION (GİRİŞ)

Original printmaking can be described as "a picture that's put forward by the limited duplication of a picture designed by the artist using the modern print techniques, in addition to the classical print techniques that have been applied since 15th century and its being signed and numbered by its artist [1]. This description changes according to Aksoy [2] as " in the aim of duplicating the artist's artistic approach, putting forward a product using different print applications, by personally himself or under control of him by someone else".

Kayaalp [3] describes the original printmaking as; "a published work; whose accuracy is proved by the artist's signature and the duplication number, and which is produced from the pattern that the artist himself creates and that is produced in limited numbers by himself or under control of him.

According to İçmeli [4], "Duplicating text or picture with pattern lies behind both printing press and original printmaking.

As understood from the descriptions above, the basis of original printmaking is duplication. In printmaking studies, while creation period is going on, the patterns are made on a metal plate, a smooth surfaced stone, a smooth wood, a linoleum or a similar material. The printing process is made by the artist himself or a print expert with the instructions of the artist according to the number that the artist decides. The artist, following the publishing sequence, numbers the works according to the publishing sequence and expresses the work's originality by signing it.

The word "duplication" which takes place in original printmaking definitions, has been seen as the most important negativity which distinguishes printmaking from any other painting fields. A paint customer chooses a picture to hang on his/her wall from the oil paintings drawn on a canvas, and thinks original printmaking as a second alternative. The idea that someone else can have a similar printmake, even though it's duplicated in limited numbers, prevents the effort to tell and understand the reasons which make up the originality of these prints. Because, it may be original or not, his/her idea about the printmake is that it's not original. It's a fault to think that original printmaking is a reproduction of a painting. [5]

A second negativity which effects the approach to original printmaking is the worry about a work' permanency and its Access to future centuries in a healthy way because it's applied on paper.

The arguments which have been taking place since the 15th century about the original printmaking is an art or not have come to light in our century. "Adam Ritter Von Bartsch examined the matter scientifically for the first time in his book "Anleitung zur Kupferstichkunde (Bakır Kazıma Bilgileri)" published in 1821 [6].

Printmaking which is one of the means that the artist uses to express his creativity, despite the written arguments in recent years, after taking place as "original print" in the art terms dictionary, has made itself adopted as a type of art which has people's admiration and interest. Definitely, the next step will be "The Original Print"s taking its place in the art market [7].

Especially, beginning from the 15th century, some of the painters' making printmaking which carries artistic value, besides making pictures, by gathering engraving and lithography works, "Classified Art" started. The works of the artists especially like

Lucas Granach, Albrecht Dürer and Rembrandt have contributed much to the original printmaking to be prevalent.

The developments seen in the printmaking, after the second half of our century, carried these works from the files to the walls, near the paintings. The arguments about that these works -whose pattern the artist himself makes in the process of creating, that he publishes or inspects it to be published, and certifies its originality with his signature- can be considered as an art or not have come to an end with this development and prevalence. The artistic and originality values of these works can be discussed, but there is no one left to defend the idea that a work which has those values can't be regarded as a work of art because it's printmaking [8].

İlbeyi [9], he represents their views on the original printmaking. He says: Printmaking and painting the image covers all the aspects of originality and even beyond that which can more easily accessible to people because of proliferation takes place in a line.

Due to reproduction, the purchase price is lower than Canvas image. This feature printmaking, an art space art is effective in reaching the masses. Whereas, during the first application, the technique does not know enough, and reproduced in art circles because of the direction very well deserved for a long period of printmaking that can not reach, but 20 century. At the beginning of a unique art space has been considered.

People who could not compare with the painter, the canvas of people, yet the pressure of artists and art and artists, to give it easier access to the idea began.

Original printmaking in the field generated images. artistic value beyond their numerous published because they are the economic values that affect the "specificity" and "uniqueness" concepts, such as the negative effects the avoidance and studies the art work into position to add to the original printmaking art works to identify the basic principles that is needed. In order to gain artworks identity and international communication in the definition convenience purposes in Vienna in 1960 the "International Fine Art Congress" for its originality in respect of decisions taken and also, original printmaking artists also required to comply with the principles determined.

These principles, printmaking works, using molds, patterns of the image is based on the principle of transferring to another surface. Edition will be held in the regulation of the multiple printing is essentially valid and all the pressures are required to be identical. Step by step, all the pressures are required, artist name and the date should be printed. Subsequently, made by a printing technique which used the original artwork, brush, etc. Not be taken to interfere with tools, which make prints by the artist or it must be under the control of a specified number [10].

This includes technical and policy development in Turkey and this research constituted the reason, art of printmaking in this development process to examine its contribution to the international space.

2. RESEARCH SIGNIFICANCE (ÇALIŞMANIN ÖNEMİ)

This research is important because it puts front the development of the art of printmaking in Turkey and the contributions of the Turkish Printmaking Artists to the international art of printmaking. It's also notable because it shows the front and back structures of the works of art of the Turkish printmaking artists. This study

interests anyone who is interested in visual art education. Also the research is important because it's a source in the fields in general in visual art and in private in the art of printmaking and graphic.

3. FINDINGS AND DISCUSSIONS (BULGULAR VE TARTIŞMALAR)

• Printmaking Art Printmaking Art of Turkey and the International Development Contribution

The first time, the concept of printmaking used by Mustafa Aslier'in Turkey in 1972 and was adopted quickly [11]. In Turkey, printmaking practices has been described under "graphics" the name in the first period.

Graphic is given the name that contemporary sense, "all communications made through painting and photography. When artists, printing techniques, uses tools such as film and television in order to reproduction, artists, the message to the masses of pictures, texts, illustrations [12].

Today, in our language, the original printmaking art is said, dies artists created by the incident while the printing of the artist by or under the control of the original painting with products which art is understood.

"When we look to the past to reproduce something that gives people the artistic production during the first begin, there are many examples in this area such as Sumerians, Ancient Egyptian and Grek.



Figure 1. Mesopotamian's cylinder seal [13]
(Şekil 1. Mezopotamya silindir mühürü)



Figure 2. Hitite round seal pressures [14]
(Şekil 2. Hitit yuvarlak mühür baskıları)

Graphic art in Turkey, consequently on the art of printmaking, conducted by Abraham Müteferrika be taken until the first Turkish typography,

"Müteferrika Ottoman on typography who the" printing and graphic arts of "is the founder and first practitioner", printing by using a replication technique, a Western art [15].

On that date the printer dry up, "today's first furnace of our graphic arts, printing techniques and examples of the first application of this art patriarch Abraham to know the value of the count will be a place" [16].

Turkey has taken the initial steps of the art of printmaking when Müteferrika of Abraham in 1730 in which the "date-i Hind-i Garbi" in his book.

"The book that İbrahim Müteferrika itself during the period when the 17th book, the new hadith with the named West Indian History, 1730," Date-i Hind-i Garbi-i "in the book; Batlamyus'a according drawn maps of the heavens and the West Engraving of the appreciation of close to 13 printmaking has, is the first illustrated book in Turkey." [17].

In 1732, Müteferrika push the "Cihannuma" in his book's 40 color maps and figures that are attractive qualities. When Müteferrika printed "Date-i-i Hind-i Garbi" in his book with wood, he was printed using a metal mold "Cihannuma" in his book. Turkey started to be used in early printing techniques, named lithography printing (lithography) technique. This technique in Germany 18. at the end of the century has been very early to come to Turkey [18].

Khosrow Mehmet Pasa on the orders of Henry Cayol from France, established in 1831 the equipment and materials brought from France in Istanbul with the weaving of the first stone (lithography), the workshop [19]. In this the publisher of the military orders were published maps and books as well as public pictures.

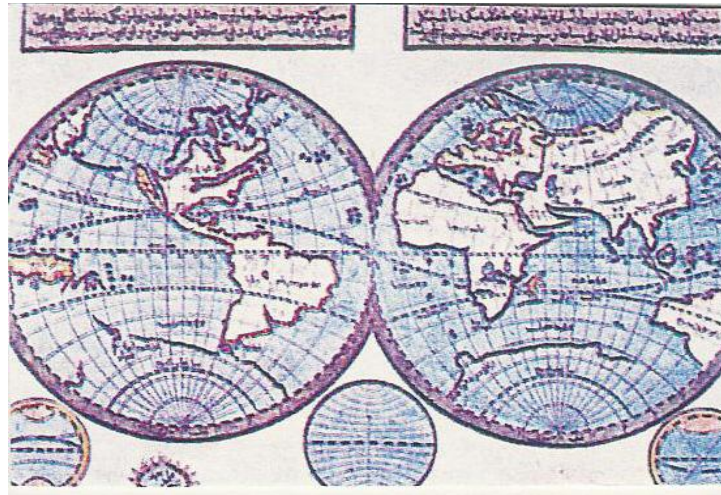


Figure 3. Abraham Müteferrika "Cihannuma"on the world map [20].

(Şekil 3. İbrahim Müteferrika "Cihannüma"da yer alan dünya haritası [20])

Manuscripts and books in the "miniatures" period so that the closed and the "Köroğlu", "Ferhat and Shirin", "Miss World" as colorful lithographs of "art" another language to describe begun and

public coffees decorate the walls of these paintings, printmaking art in Turkey 'laid the foundations [21].

Pera Cayol brothers in their names have opened a new piece of weaving workshop, With closing of the publisher in 1836, In later stages, and other private publishers established publishers in the military orders were reopened.

With compression techniques, the first authentic picture of the stone soldiers have been suppressed as printmakings can be counted." "Hoca Ali Rıza is the first artist that Initially the services offered to the military advantage of this technique. He is also known lithographs that the 19th Century towerd the end of his pencil like the pictures" [22].

When establishing the industry-with the Academy of Fine Turkish original printmaking, Osman Hamdi Bey has begun to be taught in schools in 1882. It was shown that named "engraved" course, unfortunately, did not carry an artistic content. The value given to other parts of the school and the interest shown in the engraving fields are not shown for lack of demand in 1924, this course is closed. Therefore, the period, reached today in the sample has not been any pressure [23].

Industry-Academy of Fine Arts Academy was named in 1927. Sabri Berkel and French Artists in 1936 with Leopold Levy instructive pit printing (gravure) work has started. Selim Turan, Ferruh Basaga, Nuri İyem, Mümtaz Yener, trained at this workshop is for artists like Neset Günel. "As the original art printmaking in Turkey in this workshop, metal etching, lithography and linoleum began their work, other artists have also opened shop. Sabri Berkel and Turgut Zaim gave the first products [24].

4. AFTER THE REPUBLIC IN THE TURKEY PRINTMAKING (CUMHURİYET SONRASI TÜRKİYE'DE BASKİRESİM)

In the early 1940s young artists, who trained in the section, have continued their work in this workshop. Mahzar Olgun, Nejad Melih, Mümtaz Yener, Fethi Karakaş, Avni Arbaş, Kemal İncesu, Selim Turan, Ferruh Başağa, Nuri İyem and Neşet Günel have the original prints that are signed. These are mostly made of metal engraved monochrome prints are hollow. There is also the only print a few colored stones. There is also the only print a few colored stones. "The original prints, works of those artists and the youth of Turkey, the first products to be conscious of the art in terms of the original edition has different values" [25].

After returning to Paris from the fire academy, Leopold Levy has been a great contribution to the Turkish original print image. Sabri Berkel workshop in 1960, re-edited and distorted by the press was re-repaired. "Orhan Peker, and Bedri Rahmi Eyuboglu Aliye Berger, who works in the field of printmaking of this period are rare artist" [26].

Istanbul State Fine Arts High School in 1957 and opened in 1962, printmaking workshop founded by Mustafa Aslıer. In addition to student artists have benefited from this workshop equipped. "Aliye Berger, Mustafa Pilevneli, İsmail Türemen, Kadri Özaytan, Bedri Rahmi Eyüboğlu, Fevzi Karakoç, Sabiha Erengönül, Cihat Burak also like artists have worked in the field of printmaking" [27].

In the Republican Era, was opened in Ankara Gazi Institute of Education. In the academic year 1932-1933, which aim to train teachers for secondary schools, All kinds of pictures, graphics, intensive courses and workshops covering a program for talented young people

that applied. With board, Linol and Monotype printmaking techniques have been studies done at the institute Adnan Turani, Mürşide İçmeli, Mustafa Aslier artists have trained from this school.

"The high level of arts education provided in schools (Fine Arts Academy and the Gazi Education Institute) for the first time to vote in the Republican era in materials such as wood and linoleum free art work has started. For Turkey, metal engraving, silk screen printing techniques such as the graphics are more recent. Leopold Levy Professor Sabri Berkel and instructor with the French artists at the Academy of Fine Arts began engraving work, but over the last decade has shown a marked improvement " [28].

After 1965, Nevzat Akoral and Muammer Copper Gazi Education Institute's efforts, in the course hole graphic printing works, was launched. In 1970, Mürşide İçmeli abroad came back having learned the techniques well and continued the teaching of printmaking in this section. Printing presses to work the pit of the new equipment was completed by taking workshops.

Nevzat Akoral, Aliye Berger, Mustafa Aslier, Erol Denenç, Muammer Bakır, Gündüz Gölönü, Mustafa Pilevneli, Güngör İblikçi, Fethi Karakaş artists as well as engravings Bedri Rahmi and Eren Eyüboğlu, Fethi Kayaalp, Ercüment Kalmuk, Turgut Zaim, Orhan Peker, Cemal Tollu and Sabri Berkel the artists work with such occasional engravings are also met [29].

State Academy of Fine Arts and Applied Arts High School then, Ataturk Training Institute, Izmir and Samsun Buca Education Institute of Education Institute was founded in the printmaking workshops. "After 1982, the new universities and the Education Faculty of Fine Arts in printmaking workshops also continued to be established" [30].

Faculty of Fine Arts in Turkey in 1982 after several high school and converted to the Faculty of Fine Arts was created under the pressure of workshops and events. The Turkish original of the art of printmaking, printmaking art and the enrichment of artistic media interest has helped to increase the number of artists.

"After the year 1962 in Turkey, the art of printmaking in the field, the so-called explosion, development and expansion began." [31]. For his reason, fine art printmaking in the art of training is taken seriously in the Higher Education Authority.

In Turkey by Mustafa Aslier "The Art of Printmaking" with the name of the first exhibition was opened. When he opened his first exhibition in Stuttgart based artists in 1957 he opened in Istanbul and Vienna in 1959.

After 1960, the number of original printmaking artists began to increase. In this case, the original international field of printmaking in the art, made from Turkey, has provided an important opening. For example, states participating in the 1965 exhibition, 10 of 240 images, 200 images from 1966, 19, 20 from 210 in 1970, 1971, 35 of 219 images, 19 of 116 files in 1982 as a printmaking were selected and exhibited. DYO started in 1967 that painting Competition also contribute a picture of our next Printmakings should be noted. Because DYO performed VIKING printmaking competitions that covering only Printmakings [32].

The great artists Printmakings development, technical and artistic point of view, in order to achieve the universal language, occupational studies are in development every day.

Original contribution to the development of Turkish art of printmaking artists should be examined.

Mustafa Aslier, our traditional Turkish folk art motifs were stylized, black-and-white, wood or Linol editions, precise geometric lines, the layout has been applied to the image [33]. Thus, Aslier international printmaking art "from local to global" understanding of the examples presented.



Figure 4. Mustafa Aslier "Mother-son", Woodcut [34]
(Şekil 4. Mustafa Aslier "Ana Oğul" Ahşap Oyma Baskı[34])

Mürşide İçmeli usually works within a geometric considers fiction, it transforms into a formalism [35].

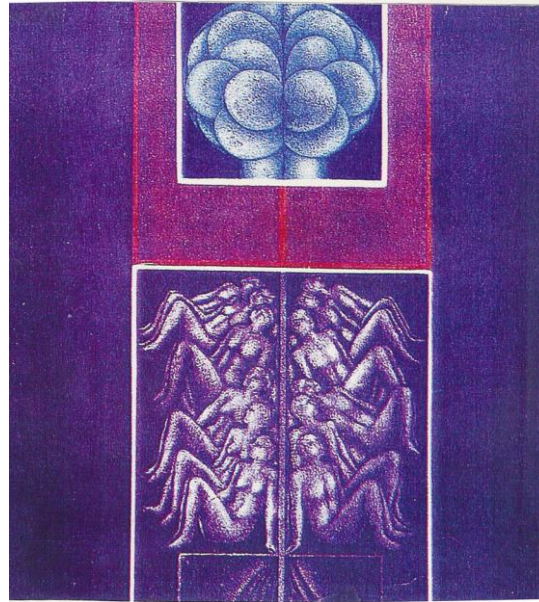


Figure 5. Mürşide İçmeli "Brown Spheres" 1990, Etching [36]
(Şekil 5. Mürşide İçmeli "Kahverengi Küreler" 1990, Gravür [36])

Suleyman Saim Tekcan, recently used in printing and calligraphy for the horses, living in the community, an expression of a plastic material and spiritual culture. In his works, from traditional Turkish miniature of Craft, is seen as experimental re-applied. Tekcan, In this regard, the international pressure to the art and philosophy,

both content and use of plastic can be said to have provided important contributions.

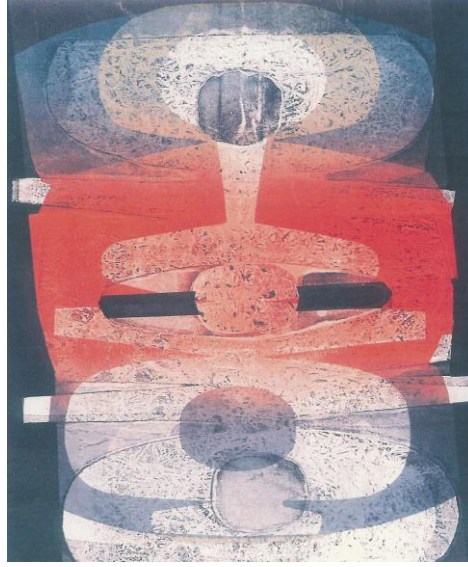


Figure 6. Süleyman Saim Tekcan, Serigraphy [37]
(Şekil 6. Süleyman Saim Tekcan, Serigrafi [37])

Mustafa Pilevneli, picture of the overall structure and their patterns of tissue is composed of realistic expression.

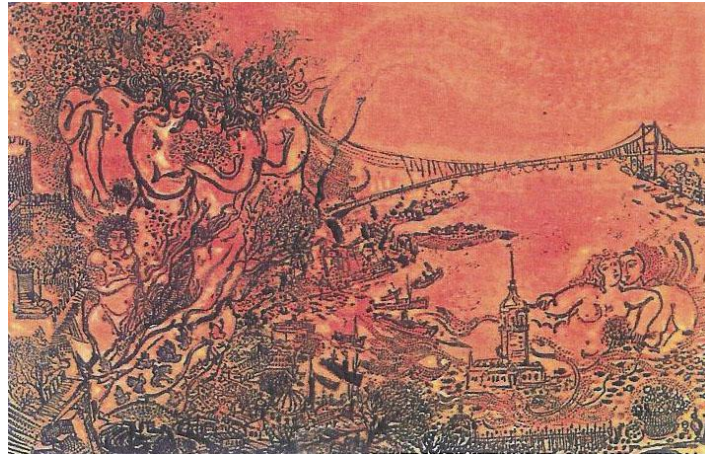


Figure 7. Mustafa Pilevneli, Metal Etching [38]
(Şekil 7. Mustafa Pilevneli, Metal Oyma Baskı[38])

Ismail Türemen's editions, motifs and pictorial format rather than the absolute tissue is predominant.



Figure 8. İsmail Türemen, "Window and Outside", 23,5x23,5 cm, Metal Etching

(Şekil 8. İsmail Türemen, "Vitrin ve Dışarıdaki", 23,5x23,5 cm, Metal Oyma Baskı)

In Gündüz Gölönü's pictures, the format in order to reproduce the optical effect is remarkable rhythmic textures. There is charm in green, red and pink, with a beautiful symphony of establishing the regulations [39].

In Devrim Erbil pictures, patterns formed as units, free rhythm, texture, movement of converts.



Figure 9. Gündüz Gölönü "From zero to zero", 60.5 x71 cm, lithography [40]

(Şekil 9. Gündüz Gölönü "Sıfırdan Sıfıra", 60.5 x71 cm, Taşbaskı [40])

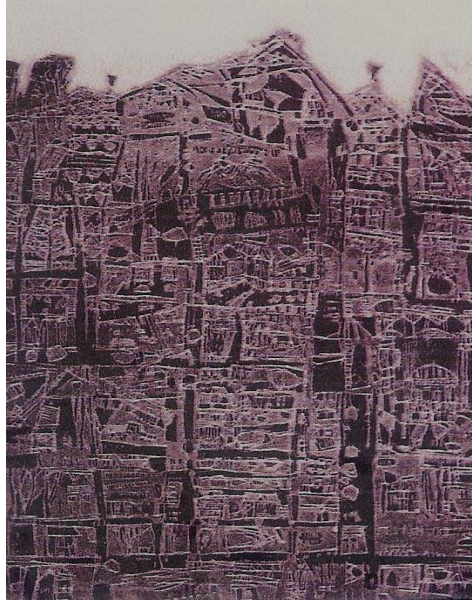


Figure 10. Devrim Erbil "Anatolia Variations in the village life on it", Metal Etching
(Şekil 10. Devrim Erbil "Anadolu Kasabasının-da Yaşam Üstüne Çeşitlemeler", Metal Oyma Baskı)

Adnan Turani, in their own pictures, tend to create abstract forms.

Nevzat Akoral, stains on the depictions in effect, he focused on the villages and rural life. After 1960, Sabri Berkel, screen printing and monotype techniques with that of the original print, has a tendency to use abstract forms.



Figure 11. Nevzat Akoral, Wood Print 17 x 38 cm [41]
(Şekil 11. Nevzat Akoral, Ahşap Oyma Baskı 17 x 38 cm[41])

Also, In the 1960s artists who work in the original illustrated edition Bedri Rahmi Eyuboglu and Nurullah Berk. Bedri Rahmi Eyuboglu, a series of multi-colored screen prints when printing and metal, Nurullah Berk also works with Linol has carved.

Turgut Zaim, original printmaking techniques and artists is one of the most studied. He used to work in the pit, pressure and high

pressure techniques. Zaim is a painter of figures in the paintings of nature, a quality that is nearly complete figures. He has made about the figure of the local Anatolian people [42].



Figure 12. Turgut Zaim, "Local" Linolcut [43]
(Şekil 12. Turgut Zaim, "Yörükler" Linol Baskı[43])

Kalmuk Ercument the geometrical Linol worked with printing techniques.



Figure 13. Ercument Kalmuk, Linolcut [44]
(Şekil 13. Ercument Kalmuk, Linol Baskı[44])

In 1970 and later graduated from the names announced who our artists are "Sema Boyancı, Hasip Pektaş, Gültekin Yıldız, Çetin Bilgin, Ayşegül İzer, Devabil Kara, Emin Koç, Bilgehan Uzuner, İsmail İlhan, Muhammet Şengöz, Şakir Gökçebağ, Hayri Esmer, Cebraail Ötgün, Hasan Kıran, Hüsnü Dokak, Cemil Ergün, Melih Görgün, Sevil Görür, Yusuf Ziya Aygen, Belgin Onar Durmaz" [45].

Aysegul İzer's between the years 2000-2002 in his work, pointing to elements symbolic Work can be found. "This icon is an indication of the semantic ones. As a result, all the reviews, the content-oriented discourse, takes the viewer into the contemporary iconography. In the analogical sense, works of the cosmos in a mystical connection with the particular sub-section headings and can also create" [46]



Figure 14. Ayşegül İzer, "Projections", Etching, 51 x 76 cm, 2002)
(Şekil 14. Ayşegül İzer, "İzdüşümler", Gravür, 51 x 76 cm, 2002)

Hasip Pektaş is artist who present his oil painting works, designs and photographs taken in addition to introducing and implementing Ekslibris. In Turkey, Pektaş's efforts has created widespread opportunities for Ekslibris. In this sense, laid down by the works of Turkish artists, has an important place in the international arena.

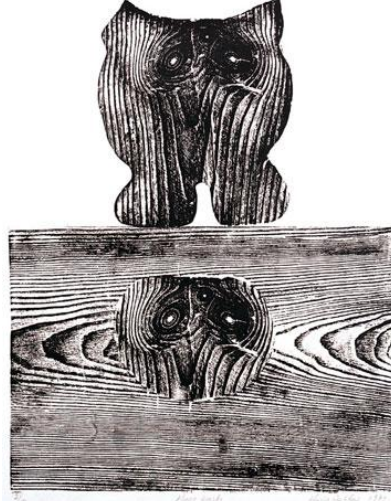


Figure 15. Hasip Pektaş, Woodcut, 43,5 X 34,5 cm, 1973
(Şekil 15. Hasip Pektaş, CGD + P7, 43,5 X 34,5 cm, 1973)

"At the end of 80 years, Atilla Horse, the pressure built on abstract images of nature pictures reflect two-way effect. At the end of the 90s abstract approach, a trajectory for the image to erase the image of all traces. Three-dimensional volume and survive in the context of an abstract process. Picture of the surface pressure effect, is directed concerns outweigh a picture of the content" [47].



Figure 16. Atilla Atar, "Untitled" Litography, 76 X 55 cm, 2002
(Şekil 16. Atilla Atar, "İsimsiz" Taş Baskı, 76 X 55 cm, 2002)

Moreover, the institutional means established museums in Turkey, this area offers many important services. Especially IMOGA (Istanbul Museum of Graphic Arts), printmaking with examples from their collections together, provide audiences exlibris museum and educational context is a crucial step to give the course. IMOGA is among the few museums in this area in the world. Also, Isik University and Istanbul Graphic Arts Museum (IMOGA) in 2008, to art and art education to the importance of belief, the original printmaking works together to bring the international level is an art memory to create the artists to encourage, Printmakings endearing and widespread to all the artists open to an international contest (1st International Printmaking Biennial) was organized.

5. CONCLUSION (SONUÇ)

In conclusion, the art of printmaking in Turkey, despite a long history of the past, seems to have come an important step. Moreover, it can be said that the Turkish general printmaking artists, works by taking advantage of Anatolia's rich cultural fabric formed. That means "a local under the universal values of all lies". Local cultural values has added a wealth of different visual angle with being utilized as an image in printmaking, painting to international pressure, Turkey printmaking artists, local value addition, according to modern art, artistic merit and technique to benefit from the international to the art of printmaking, conceptual and empirical dimensions has brought a new perspective. Besides, these artists won important works that international edition in painting the foreground with the plastic expressions, the background and content of the philosophical richness of the host.

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