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MENGÜ ERTEL'S DESIGN STYLE (SAMPLE OF POSTER DESIGNS)

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Abstract

The art of graphic design, which emerged in the establishment phase of the Republic and developed with the effective support of master artists, started to blossom through successful works. In the field of graphic design, the first unforgettable name that comes to mind as a Republican era artist is İhap Hulusi Görey. Another graphic designer, Mengü Ertel, who, like Görey, has made a name for himself in Turkey with his designs -especially theatrical poster designs-, has followed the western design language since the Academy of Fine Arts. Although he considered the original stance of Polish posters as close to his own design language, it is visible in the designs he made that he has captured a unique style in poster designs and became original over time. This research aims to analyze the Ertel-specific style in the posters designed by Mengü Ertel, taking into account the design approaches of the period. The research seeks to answer the following question: "How is the style in the poster designs of Mengü Ertel?" In this context, Ertel's poster designs were examined using the "content analysis" technique, which is based on the survey model. In the research, 103 posters designed by Mengü Ertel were analyzed. The findings show that unique patterns are at the forefront in Mengü Ertel's design style, and the typographic elements he used not only provide information, but are also actively used as design objects. It is identified that there was a color palette that was reflected in all posters, especially in selecting the colors. When the poster designs prepared by Mengü Ertel were examined, the economic desperation experienced did not prevent the artist from being successful in his designs, and he concentrated his love and curiosity for the art of theater on the axis of poster designs and created original designs. In addition, the research has set as a side goal of creating knowledge about a crucial graphic designer in Turkey by contributing to the very few academic studies about Mengü Ertel.

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MENGÜ ERTEL'İN TASARIM ÜSLUBU (AFİŞ TASARIMLARI ÖRNEĞİ)

Özet

Cumhuriyet'in kuruluş döneminde ortaya çıkan ve usta sanatçıların etkili desteği ile gelişen grafik tasarım sanatı, başarılı işlerle meyvelerini toplamaya başlamıştır. Grafik tasarım alanında Cumhuriyet dönemi sanatçısı olarak akla ilk gelen unutulmaz isim İhâp Hulusi Görey'dir. Görey gibi Türkiye'de adından yapmış olduğu tasarımlarla -özellikle tiyatro afiş tasarımları- söz ettiren bir diğer grafik tasarımcı olan Mengü Ertel, Güzel Sanatlar Akademisi'nden itibaren batı tasarım dilini takip etmiştir. Polonya afişlerinin özgün duruşunu kendi tasarım diline yakın görse de zaman içerisinde afiş tasarımlarında kendine özgü bir üslubu yakaladığı ve özgünleştiği yapmış olduğu tasarımlarda kendini göstermektedir. Yapılan bu araştırma, Mengü Ertel tarafından tasarlanan afişlerdeki, Ertel'e özgü üslubu, dönemin tasarım yaklaşımlarını da dikkate alarak incelemeyi amaçlar. Araştırma, "Mengü Ertel'in Afiş tasarımlarındaki üslup nasıldır?" sorusunun cevabını aramış ve bu bağlamda Ertel'in afiş tasarımları, tarama modeline bağlı olan "içerik analizi" tekniğini kullanarak incelenmiştir. Araştırmada Mengü Ertel tarafından tasarımı yapılan 103 afiş analiz edilmiştir. Elde edilen bulgular, Mengü Ertel'in tasarım üslubunda kendine özgü desenlerin ön planda olduğu, kullanmış olduğu tipografik unsurların bilgi vermenin yanında bir tasarım nesnesi olarak da aktif olarak kullanıldığı görülmüştür. Özellikle renk seçiminde tüm afişlerine yansıyan bir renk paletinin olduğu tespit edilmiştir. Mengü Ertel'in hazırladığı afiş tasarımları incelendiğinde yaşanan ekonomik çaresizlik sanatçının tasarımlarında ki başarısına engel olmamış tiyatro sanatına duyduğu sevgi ve merakı afiş tasarımları ekseninde yoğunlaştırarak özgün tasarımlar ortaya çıkarmıştır. Ayrıca bu araştırma ile, Mengü Ertel hakkında oldukça az olan akademik çalışmaya katkı sağlayarak Türkiye'nin önemli bir grafik tasarımcısı hakkında bilgi birikiminin oluşturulmasını da kendine yan bir hedef olarak belirlemiştir.

Anahtar Kelimeler: Grafik Tasarımı, Afiş, Mengü Ertel, Tasarım, Üslup

INTRODUCTION

It is possible to come across the first traces of Graphic Design in the depictions drawn by people on the cave walls. Each figure drawn on the cave walls is a message and a method of communication that the people of that period wanted to give each other. Despite the dangerous conditions they were living in, while the first humans were struggling for life and survival, they tried to leave a trace with the paintings they made on the cave walls (Demir, 2003; Selamet, 2011; Turani, 2011; Meggs, 2012; Arlı, 2017; Kulakoğlu, 2019; Yegen, 2020).

The Turkish Language Association (TDK) stated that the word poster is of French origin and has been defined as "A poster, usually with a picture, hung in a place where the crowd can see, prepared to announce or promote

something” (sozluk.gov.tr). On the other hand, scientists working in the field of posters defined posters as a communication tool that can convey a specific message or information effectively, and enable people to access this information and message easily (Kaptan, 1996:1-2; Gümüştekin, 2013; Yeşilyurt, 2018; Uçar, 2019:13; Çilingir, 2020:34). At the same time, the poster, which is encountered and actively used in every field (theater, cinema, social responsibility studies, product promotion, etc.), is one of the most crucial products of graphic design (Meggs, 2012). It is possible to define graphic design as a communication tool that conveys the message to the other party through art (Ünsal, 2014:6). Art is the expression of emotions and imagination. Graphic design, which unites with art, has emerged with different branches of art and with different techniques since the very first existence of humanity (Arıcan, 2011:3).

The first example of a poster made on paper appears in the 15th century. The depiction of Saint Flour, known as the oldest poster, was hung on the doors of the churches of the Diocese of Notre Dame de Saint Flour in Paris, the capital of France. The first example of a poster, which is qualified as an announcement poster, aims to get the public to donate to the church. When evaluated in terms of encouraging people to donate, it has shown us that poster designs have an impact on the society in the early stages of graphic design. Poster design methods have developed since the first poster designs were made, but the purpose of the poster has not changed (Serin et al., 2006; Artan and Uçar, 2018; Yeşilyurt, 2018; Dinçeli, 2020; Kulakoğlu, 2020; Özpolat, 2020a).

The emergence of graphic design with today's structure occurs with industrialization and the transition to modern life. Everything from the packaged products we buy from the markets to the t-shirts in our wardrobe are included in our lives as products with graphic designs. The field of Graphic Design has become a field that makes great use of digital tools. The new versions, when combined with the graphic design programs of fast and advanced computers, create the most effective designs (Tanrikulu, 2009:35). The development of technology has improved the graphic design which had two dimensions and made it multidimensional (Uslu, 2017:18). However, thanks to the developing technology in this process, the emergence of the Internet has brought many innovations with the desire of people to develop, learn and renew themselves. As different branches emerged, graphic design managed to show itself in these branches. The method of conveying the message through print has now left its place to computers, television and the Internet (Twenlow, 2008:8; Tanrikulu, 2009:35-36).

With the effect of the industrial revolution, the posters, which are the products of graphic design, were reproduced relatively easily compared to the conditions of the period thanks to the development of Gutenberg's industrial printing activities and the posters were delivered to large masses (Dinçeli, 2020; Özdemir and Kurt, 2018). With the industrial revolution, mass production has become important, and with the invention of faster and more productive machines, graphic design and poster concepts have gained importance in order to meet the mass-produced products with the consumers (Ülüş, 2010; Kulakoğlu, 2020:10; Dinçeli, 2020). It is possible to say that there is a close relationship between the industrial revolution and the importance of graphic design. On the other hand, in this context, Merter (2008) explained the birth of graphic design and its impact on societies as follows; *“The birth of graphic design occurred with the increase of interest in the streets and the freedom of press that emerged in France in 1881. As the wheels of the industrial revolution started to rotate, graphic design gained importance, and various kinds of studies were carried out to sell more and to increase credibility.”* (Merter, 2008).

With the discovery of the printing press initiated by Joseph Gutenberg and the developments that followed, propaganda, announcements and theater posters took their place in the squares and streets and began to increase their influence on the communities. With the invention of lithography printing, color and visuals have also become printable. While the theater posters made with the lithography printing method were printed in smaller sizes in the 1860s, it became possible to print in even larger sizes as the technology advanced (Dinçeli, 2020).

The poster and the theater are connected to each other for communication purposes. Thanks to the poster, the theater is conveyed to the people in the most effective way. The first invitation to theater plays takes place thanks to the posters. The right color describing the theater play and the visuals used determine the quality of communication (Dinçeli, 2020). Thus, it has become easier to communicate with people thanks to the posters. The first representative of the posters, which are one of the ways to reach people that became a mass with the industrial revolution, was French Jules Cheret. Cheret, the artist of great importance for Parisian women, broke the taboos by portraying Parisian women as cheerful and free, reflecting the effect of the poster on the conservatives, and shed light on the artists after her through colorful lithography (Kaptan, 1996:7; Çakır, 2008; Becer, 2009; Gayret, 2018: 39-40; Kulakoğlu, 2020:11; Dinçeli, 2020).

While the developments in graphic design in general and in poster design in particular continued in Europe, the real prominence of poster design

emerged and developed after the proclamation of the Republic in Turkey even though poster design gave its first examples with the establishment of the printing press in our country. As the artists of the Republican era, who ensured the development of poster design in Turkey, one may count Kenan Temizan, Münif Fehim and İhap Hulusi Görey (Danacı, 2003; Umur, 2009; Selamet, 2011, Yarar, 2021). The first corporate identities of state institutions were established in the early periods of the Republic, and again, it was during this period that the newly established Republic of Turkey expressed itself visually (Serin et al., 2006:118).

1. LIFE AND CAREER OF MENGÜ ERTEL

Mengü Ertel was born on March 16th, 1931 in Üsküdar. He spent his childhood in Toptaşı district of Üsküdar and Yeldeğirmeni of Kadıköy. Thanks to his art teacher in secondary school, he was directed to the Fine Arts Academy and received training in the field of "Ornamental Arts" (Umur, 2009; Bektaş, 2011; Mengü Ertel, 2021; <https://menguertel.com/bolum-i/>; Abacı, 1999; Wannart Beta-Taya, 2018). One of the most important breaking points in Ertel's life occurred when Muhsin Ertuğrul sent Ertel to the decorator Kurt Halleger for stage works (Umur, 2009; Bektaş, 2011; Mengül Ertel, (2021). <https://menguertel.com/bolum-i/>; Abacı, 1999; Wannart Beta - Taya, 2018). In the next stage, Mengü Ertel had the opportunity to develop himself in the fields of cinema, acting and decoration through İlhan Arakan and Aydın Arakan. At the same time, through the famous writer Ahmet Hamdi Tanpınar, he met the famous sculptor of the period, Kuzgun Acar, and Adalet Cimcoz, who opened the first art gallery in Turkey, Maya Art Gallery (Bektaş, 2011; Mengül Ertel, (2021); <https://menguertel.com/bolum-ii/>). Ertel has been in the same environment with artists who are interested in abstract art, surrealism and existentialism philosophy. Ertel, who is also interested in literature, wrote humorous poems under the pseudonym "Satılmış" in the journal Kırkbirbuçuk, published by his friends Turhan Selçuk and İlhan Selçuk. His stories were also published in Dolmuş and Yeni Ufuklar magazines. Ertel established an advertising office called San Organization in Karaköy in 1953 and started his career (Soğuksu, 2015).

Mengü Ertel started to gain appreciation with his poster works in the 1960s and was referred to as a "graphic artist" together with other artists with whom he shared the same period (Gayret, 2018; Özpolat, 2020b). It is seen that Ertel concentrated on designing the theater posters that he was interested in. In addition to designing the play posters for the State and City Theaters, Ertel also designed posters for the Dostlar Theater, Karaca Theater and Kenter Theater (Bektaş, 2011; Dinçeli, 2020:73).

With the arrival of design magazines from abroad in Turkey, designers had the opportunity to meet the international design world. Mengü Ertel sent his works to the exhibition forms in design magazines and participated in the International Warsaw Poster Biennial in 1966. Ertel's posters named "The Good Soldier Schweik" and "Waiting for Godot" were included in the exhibition catalogue. "The Caucasian Chalk Circle" and "the Ballad of Ali from Keşan" posters were accepted at the 1968 biennial and were included in the archive of the Wilanow Poster Museum, the first of which was held in Poland (Becer, 2011:108).



Image 1: Poster Designs by Mengü Ertel

Reference: (Taken from the Archive and Information Bank of the General Directorate of the State Opera and Ballet)

2. GRAPHIC DESIGN APPROACHES OF MENGÜ ERTEL ERA

After completing his military service, Mengü Ertel's focus on poster designs was with the poster design he prepared for the play Two for the Seesaw played by Muhsin Ertuğrul, Yıldız Kenter and Müşfik Kenter. Thanks to Ertel's interest in theater and the theater posters that he started to prepare with the guidance of Muhsin Ertuğrul, he went back and forth between theater back stages and printing presses, causing his name to become a theater poster designer. Thus, he started to design theater posters in 1959 and later (Umur, 2009; Bektaş, 2011; İltaş, 2019; Özpolat, 2020).

Mengü Ertel transformed the advertising office he opened under the name of San Organization into a graphic design workshop under the name of San Grafik. San Grafik Workshop has become an educational institution that has improved visual communication design in Turkey. Talents such as

Yurdaer Altıntaş, Erkal Yavi, Turgay Betil and Mustafa Eremektar, who come to mind when it comes to graphic design years later, have worked with Mengü Ertel. Ertel designed the posters of many theaters such as Münir Özkul, Lale Oraloğlu, Arena, Mücap Ofluoğlu and Dostlar theaters (Bektaş, 2011; Dinçeli, 2020; Mengü Ertel, 2021 <https://menguertel.com/bolum-ii/>).

Yurdaer Altıntaş shared the same contemporary graphic design period with his friend Mengü Ertel in the 1960s and focused on theater posters. Erkal Yavi, on the other hand, was another artist who worked on posters at the San Grafik Workshop, whose paths crossed with Mengü Ertel in 1961. Although Erkal Yavi worked on posters with the artist Ertel, he mostly worked with many publishing houses such as Can Yayınları and Çağdaş Yayınları and focused on book cover designs. Another graphic artist who made a name for himself in San Grafik Workshop was Turgay Betil. Like Erkal Yavi, he worked with Mengü Ertel on theater posters. However, the studies he focuses on are book and magazine illustrations and designs for children. Betil has included humorous language in his designs. Mustafa Eremektar is one of the names involved in the establishment of San Organization in the 1950s. He undertook the designer of successful comics such as the Flintstones and Space Boys series. Due to his inclination towards cartoon production, he parted ways with San Organization and established advertising agencies and continued his working life. (Boztaş, 2004; Tuzcu Tıǧlı, 2012; Haştemoğlu, 2014; Gayret, 2018; Arlı 2019; Yamur, 2019; Yiğitaslan, 2019; Kahraman and Durgutluoğlu, 2019)

In the same period, the influence of Polish, German and Austrian artists was felt on graphic designers in Turkey. Thanks to the posters made in this period, the deep bond and curiosity of the artists with the theater, the theater posters reached popularity and the posters that made a name for themselves abroad were also created (Bektaş, 2011; Kaplan, 2015:77). Despite the negative conditions caused by World War II, Polish artists turned to the field of posters and designed for areas such as theaters and operas. The art environment that allows artists to act freely has led to improvements in poster designs (Becer, 2011:108; Dinçeli, 2020). Polish artist Tadeusz Gronowski contributed to the importance of typography by shedding light on the art that lost its influence after the war, and by working for the development of the field of graphic design. The Polish cult came to life with Henryk Tomacahwski, with his works after World War II. He made his name known to the world with the propaganda posters designed by Tomacahwski, revealing the negative conditions of the country. The 1950-1960 period, which was a very active period in Poland as it was in Turkey, gained diversity

in terms of artists and designs (Arkitera, 2014, arkitera.com/haber/polonyada-yuzyillik-afis-tasarimi; Dinçeli, 2020; Gümüştekin, 2012).

3. METHOD

3.1. Research Model

The survey model was used to carry out “the research process”. Karasar (2005) defines the survey model as “research approaches that aim to describe a past or present situation as it is or it was” (Karasar, 2005:77). Within the scope of the research, "Content Analysis" technique, which is a qualitative analysis technique, was used depending on the survey model. Content analysis technique is defined as “the careful, detailed and systematic examination and interpretation of a material” (Berg & Lune, 2015:380; Altunışık et al., 2007:268-269). In the context of the study, the content analysis of the posters designed by Mengü Ertel was made in the context of the determined categories and questions.

The research aims to reveal the design style of Mengü Ertel through the posters designed by Mengü Ertel. For the stated purpose, poster designs designed by Mengü Ertel were examined. The visuals of 103 posters evaluated within the scope of the study were obtained from the Archive and Information Bank of the Ministry of Culture and Tourism, the General Directorate of the State Opera and Ballet.

3.2. Research Questions

The examination of Mengü Ertel posters was carried out within the scope of "content analysis", based on the two segment; which is "Examination in terms of Design" and “Examination in Terms of Style”,

1.The answers to the questions below were sought under the title of "Examination in terms of Design".

1.1 How is the use of visuals (photographs and illustrations) in poster design?

1.2 How is the use of color in poster designs?

1.3.For what purpose (to provide information, as a design object) was the typography used?

2.Under the title of “Examination in Terms of Style”, the answers to the questions below were tried to be clarified.

2.1 What is the stylistic indication of Mengü Ertel's poster designs?

2.2 Are there any influences of the graphic design trends of the period in which Mengü Ertel was involved in the poster designs? If any, what are these influences?

4. FINDINGS

A general evaluation of the posters designed by Mengü Ertel was made. Accordingly, information on the distribution of poster designs made by Ertel by types and years is given in Table 1.

Table 1: Distribution of Posters Designed by Mengü Ertel by Years and Types

Years	Play	Opera/Musical	Announcement	Film	Total
1959-1964	3	1	0	0	4
1965-1970	49	6	1	2	58
1971-1976	25	7	2	0	34
1977-1982	3	0	1	0	4
1983-1988	2	0	1	0	3
Total	82	14	5	2	103

When Table 1, which shows the distribution of posters made by Mengü Ertel according to their types and years, is examined, it is seen that Ertel has worked on posters intensively between 1965 and 1976. While Ertel designed 89% of his poster designs between 1965 and 1976, there were 4 posters in 1959-1964, 49 plays, 6 opera/musicals, one announcement and one film poster between 1965-1970. He designed 58 posters in total. The master artist designed 25 play posters, 7 opera/musical posters, 2 announcement posters, and 34 posters in total between 1971-1976. The poster design activities of the designer between 1977-1982 and 1983-1988 were close to each other and it is possible to say that the number of designs was quite low compared to other years.

4.1. Findings for Design

The designs of the posters made by Mengü Ertel were examined in terms of the components (typography, photography, color and illustration) used. The examination of poster designs in the context of the components

used was made in the axis of three main questions. Ertel's poster designs were firstly analyzed within the scope of the following question: "*For what purpose (to provide information, as a design object) was the typography used?*" The typography used in poster designs in the related question was analyzed by dividing into three groups including "*1: For information purposes, 2: For Information and Design Purposes and 3: For Design Purposes*". The findings we came up with are listed in Table 2.

Table 2: The Use of Typography in Mengü Ertel's Poster Designs

Years	1	2	3	Total
1959-1964	1	0	3	4
1965-1970	34	23	0	57
1971-1976	15	19	0	34
1977-1982	0	4	0	4
1983-1988	0	3	0	3
Total	50	49	3	102

1: For Information Purposes / 2: For Information + Design Purposes / 3: For Design Purposes

When Table 2 is examined, it has been identified that the typography used by Ertel in his poster designs was used intensively for information purposes and as part of the design. In particular, he used typography for information purposes in 34 works between 1965-1970, while for both information and design purposes in 23 works. Based on previous years, 15 of the poster designs in 1971-1976 used typography for information purposes, while it was found that 19 poster designs used typography for information and design purposes. While typography was used both for design and information purposes in almost half of the designer's poster designs (49 posters), typography was used for information purposes only in the remaining half of the poster designs.



Image 2: Poster Designs by Mengü Ertel, **Reference:** (Bektaş, D. (2011))

Mengü Ertel's poster designs were examined in the context of the following question: "*How is the use of visuals (photographs and illustrations) in poster design?*" While the findings related to the use of photography are included in Table 3, the illustration (lines, textures, patterns) findings used by Mengü Ertel in his designs are analyzed within the scope of Table 4.

Table 3: The Use of Photography in Mengü Ertel's Poster Designs

Years	Yes	No	Total
1959-1964	1	3	4
1965-1970	1	57	58
1971-1976	3	31	34
1977-1982	0	4	4
1983-1988	1	2	3
Total	6	97	103

When Table 3, which shows the use of photographs in Mengü Ertel's posters, is examined, it is observed that the designer did not prefer to use photographs in his poster works. While Ertel did not use photographs in 97 posters he designed, he used photographs in 6 of his posters. While Ertel did not include photographs in 88 of the 92 poster designs he made between 1965-1976, which was an intense production period, it was found that he used photographs in only 4 poster designs in the same period.

Table 4: The Use of Illustrations in Mengü Ertel Poster Designs

Years	Pattern	Drawing	Tissue	None
1959-1964	2	3	0	1
1965-1970	25	56	46	0
1971-1976	21	32	24	1
1977-1982	4	3	3	0
1983-1988	1	2	1	1
Total	53	96	74	3

When Table 4, which includes the data on the illustrations used by Ertel in his poster designs, is examined, while the designer used patterns in 2 poster designs between 1959-1964, drawing was used in 3 of his poster designs. It was seen that Ertel used patterns, drawings and textures extensively in his poster works between 1965 and 1970. The designer used 21 patterns, 32 drawings and 24 textures between 1971 and 1976. In Ertel's works between 1977 and 1982, the number of patterns, drawings and textures used is higher than that of in 1983-1988.

**Image 3:** Poster Designs by Mengü Ertel

Reference: (Taken from the Archive and Information Bank of the General Directorate of the State Opera and Ballet.)

The colors used by Mengü Ertel in the poster designs were also examined. Table 5 shows the findings regarding the colors that Ertel used in his poster designs.

Table 5: Colors Used in Mengü Ertel's Poster Designs

Years	White	Yellow	Red	Black	Blue	Green	Orange	Brown	Purple
1959-1964	4	2	2	2	1	1	1	0	0
1965-1970	29	38	33	33	16	18	21	15	7
1971-1976	19	17	16	23	9	12	5	9	9
1977-1982	3	2	3	4	0	0	0	1	0
1983-1988	0	2	0	2	0	1	0	0	0
Total	55	61	54	64	26	32	27	25	16

When Table 5 shows the distribution of colors Mengü Ertel used during his poster designs, it is seen that Ertel used colors more intensely in his works between 1965 and 1976. While Ertel used the color white 29 times, the color yellow 38 times, and the color red and black 33 times when designing his posters, the number of uses of the colors blue, green, orange, brown and purple are very close to each other. When the table is examined in general, it is seen that Ertel mostly used the color Black (64). Yellow (61) ranks in the second place, white (55) ranks in the third place, and Red (54) ranks in the fourth place. The colors that the designer used the least in his poster designs were Purple (16), Brown (25) and Blue (26).



Image 4: Poster Designs by Mengü Ertel, **Reference:** (Bektaş, D. (2011))

4.2. Findings in Terms of Style

The posters designed by Mengü Ertel were examined in terms of style. During the stylistic analysis phase, Ertel's poster designs were examined through two main questions. Accordingly, first of all, we focused on the answer to the following question: "What is the stylistic indication of Mengü Ertel's poster designs?"

When the poster designs designed by Mengü Ertel are examined, it is seen that the Polish influence, which made itself felt in the field of graphic design after the World War II, came to the fore in Ertel's designs. It is possible to say that the elements such as patterns, textures and lines that Polish poster designers use in their poster designs also show themselves in Ertel's works. Although the influence of Polish poster designs was visible on Mengü Ertel's posters, it is also seen that he went through a process of uniqueness when designing.

It is known that Mengü Ertel prepared poster sketches for the art of theater, which he was interested in since he was a student and before the developments in poster design, which affected the world in terms of the spirit of the period. Ertel's works, most of which remained sketches due to the difficult working conditions and financial impossibility of the period that emerged with the effect of the World War II, were also proven by his own statement that he was inspired by the theme of theater plays to design the posters. In this context, Ertel explained the life conditions he lived as follows;

The theater wolf in me resurfaced from its crouch and started gnawing. Although it contradicted the concept of professionalism, which I consider as the basic element that includes all fields of activity, the conditions pushed me to a kind of amateurism. I started to think about, analyze and shape the posters of the plays that no one wanted from me but that I was squirming about if someone I loved acting in the play asked me to design their posters. (...)
(Bektaş, 2011).

A figure, hero or an icon in the play appeared as a pattern or a texture in Ertel's work and showed itself to the audience as the subject of the play. In this context, it was seen that Ertel actually blended his own style with the art of painting in his posters even before he followed any trend. Reflecting the art of painting on his posters, Ertel conveyed the content of the play to the theater audience directly and by obtaining a visual clue with patterns or textures.

Another factor that determines Ertel's style is the informativeness of the posters he designs. Ertel also actively used the function of giving information, which is one of the main purposes of the poster, by including the names of the theater actors or other team members who contributed to the theater play. On the other hand, instead of using the existing typographic

forms, he showed his own style in the typographic elements of the poster by designing original typographic elements compatible with the content of the poster he designed. Thus, while Ertel used the typographical elements in the poster designs to provide information on the one hand, and on the other hand, he used the typographic elements as a design object.

One of the most important features affecting the formation of Mengü Ertel's style was the technology used in the reproduction of the poster designs he made. He was also affected by the results of the printing systems used according to the conditions of that day, especially in the designs he made between 1965-1970, when he showed intense design studies. Especially while creating the textures in his designs, he reinterpreted the random texture and line patterns that printing technologies revealed during printing from his own perspective and used them actively in designing his posters.

Another factor in the formation of Ertel's design style was external factors. In particular, the expectations and wishes of the theater organizations that demand poster designs can be considered as an influence on Ertel's style outside of his own initiative. It is possible to say in his own words that the designer's style overshadows the originality, especially with regard to the use of typography and color, and the dimensions of the posters. In this context, Bektaş's comment on Mengü Ertel's designs was as follows;

Although Ertel created an organic link between the visual image and the typographic elements of the play's name and the author in the posters that Ertel produced without demand, the name of the institution added later on always created problems when an institution requested this poster (for example, the "the Ballad of Ali from Keşan" poster's revised version for the State Theater). Because when it is designed before the demand comes, all the necessary elements are not included in the poster, whereas when the demand comes, the typographic elements that the designer has to add later come to the fore and damage the arrangement of the poster (Bektaş, 2011).

CONCLUSION

Looking at the posters designed by Mengü Ertel, it is possible to say that Ertel considers typography not only as a means of providing information, but also as a design object. For Ertel, typography was a design element that complemented the work on the design level and should not be used intensively. Another criterion affecting the use of typography in poster designs was the demands of artists who wanted to see their names on the posters. However, the artist tried to carry out his designs in this direction by conveying his desire to use typography for more informational purposes.

Ertel focused his works on theater posters. While he included very few photographs in his poster designs, he used illustrations, patterns, lines and textures much more intensely. As a result, it is possible to say that the designer uses illustration elements more often to reveal his own idea, the idea about the poster in his head. In addition, it is possible to say that based on his experiences during the printing production of the posters he lived through, he also prioritized the use of textures and patterns in his poster designs. In addition, it is very clear with Ertel's own discourse that he intended to give clues to the audience along with the textures and patterns he created.

Mengü Ertel has combined a simple language approach with the characteristics of painting, especially in the poster designs he has made. Ertel has carefully chosen the color, the technique with which the poster will be used, and the area where the typography will be placed, and has created his own unique touches in his designs. Another common feature seen in Ertel's works is the colors he uses in his posters. Ertel took care to use almost all of the colors in his designs. When the artist's designs are examined, the colors used are listed as white, yellow, red, black, blue, green, orange, brown and purple. However, the color that emerges in poster designs is black. In this context, the color black he used the most forms the basis of the study. It is possible to say that while doing this, he aimed to highlight the symbol by creating a contrast between the black color and the symbol he designed. While using color in his designs, Ertel has revealed his style by creating his own concrete traces by taking care to ensure harmony with other elements on the poster's surface. Ertel was faced with the situation of acting according to the demands of other parties (actors, director, theater, etc.) in selecting the colors, as he did in typography. The additions made to the poster designs in line with the demands caused the essence of the design to be slightly damaged. However, he continued to design by preserving his style by dealing with this problem he experienced in his designs with the least change.

When the poster designs of Mengü Ertel are examined, it is clearly seen that the Polish influence, which made itself felt in the field of graphic design after the World War II, came to the fore. Elements such as patterns, textures and lines used by Polish poster designers in their poster designs can also be seen in Ertel's works. Mengü Ertel has always followed Poland, which creates its own design language. Although Ertel was influenced by Polish posters, he did not leave aside his unique design line. As a result of the developments, Mengü Ertel has revealed his own style and design language.

With all these features and the techniques he used, Ertel is an artist who would make a name for himself with his works that make a difference in the field of Turkish graphic design. Ertel's work is such that it will open new

horizons for new graphic designers in terms of technology. In this study, the answer to the question of what the style of the designer on the posters is has been found. At the same time, with this study, the efforts Ertel made for his valuable designs and the techniques he used in his works were brought to the fore. In addition, with the study presented, we tried to contribute to the academic studies about Mengü Ertel which are insufficient in terms of numbers.

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