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ABSTRACT

First of all, the paper examines how women designers influence Turkish Graphic Design History to understand visibility of women designers. The problem behind is invisibility of female designers' problem in art historiography in general. This research's aim is to investigate the visibility problem of female designers in Turkish Graphic Design History arising from scarcity of resources, and to learn about the general and periodic effects of women on Turkish Design Historiography. What is the reason of why there was no effective historiography about women in Turkish Graphic Design History? In which specific areas did Turkish female graphic designers have an impact on the "Republican History"? In order to answer these questions in this problem, we examine researches from this subject as "Kadın Tasarımcının Adı Var: Gülümser Aral Üretmen", "Sabiha Bozcalı ve Türkiye Grafik Tasarım Tarihi" written by Ömer Durmaz and research about "Republican History" to ascertain why women designers were forgotten in graphic design historiography and investigating their invisible influence. Before starting our research, we are aware of the differences between the current visibility of women designers in Turkey and the general appearance, effects of the republican history of Turkish Graphic Design History. Women graphic designers around the world have a great influence on their fields and it is possible to observe these effects. In our hypothesis, Turkish Graphic Design History also have successful female graphic designers on various fields and their visibility is less than the world in general. To prepare our research using first and secondary sources, evaluate and limit the information we have then make it suitable for our approach.

1 INTRODUCTION

The main objective of the paper is to increase the visibility of female designers' historiography in graphic design. As designers, we are aware that not being able to find resources on this subject poses a problem. Graphic design takes up a lot of space in daily life. It is necessary for our lives in many areas such as providing and information flow, creating awareness, and personal tastes. Information booklets, announcements, awareness projects and sometimes iconizations in collective use areas might be giving as examples in many areas. Significantly, these show how much space they occupy in human history. In fact, one of the things that makes graphic design so important is that it dates back to the early years of human history. Considerable designers and works are known from the past to the present, unfortunately the written history about graphic design is not goes back to very early years of art history. While the place of female designers is so important in the history of graphic design, the majority of the designers

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whose names and works are overshadowed are female designers. The role of female designers in graphic design historiography is not only important about gender discrimination, but also for design education and career development in the sector. We examined in detail why women designers have so little visibility in the design world, the problems faced by women designers who have remained visible on the issue of gender discrimination in the sector, and the studies on this subject. One of the reasons we focus on the place of Turkish women in the history of graphic design as well as in the world is that gender discrimination is undeniably variable and excessive. The place and work of women designers in graphic design and history is very important. For this reason, encouraging women designers and increasing awareness on this issue is an important and effective method to increase the place of female designers in graphic design historiography.

2 WHY ARE WOMEN STILL BEHIND IN THE DESIGN WORLD?

There are many reasons why women remain in the background in the world of design and most of them can be counted to be the reflection of sociological and psychological problems in professional life. These problems affect female designers in many areas such as the work environment, career development and art history. We need to understand that these problems are not just women's problems. There is no limit to what can be changed with design, it is very important that all genders and people are seen the same and have equality in this area. Let us examine in more detail the points that these problems affect women. The consequences of these problems are obviously slowing the progress of the design and art world. In time, it is seen that women have moved away from choosing this profession for these reasons. Design creates perspectives, and it will not be in anyone's best interest for women to move away from this profession over time. The social decisions, which reduce women's interest in design, are more dangerous than they seem. Everywhere in our design life, limiting this production to gender will blunt the content and concept of design. Design should be done in a free and equal environment. The opposite of this situation does not serve the design ideology and logic. As designers, we must act more aware of the problem of gender equality that already exists in the world.

2.1 THE EFFECT OF GENDER ON DESIGN INDUSTRY

In some ways, design in 2020 is still in the dark ages (Brown, 2020). We observe an environment where women are ignored, they remain in the background regarding promotion and raise, and their demands are not freely expressed. It is possible to observe that women who express themselves and their demands are

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misunderstood and judged. The typical woman working as a designer earns \$44,564 a year, just %73 of the median income of \$60,944 for men in the profession (this stats for USA) (Stebbins and Frohlich, 2018), you can see the problem clearly in this statistic. "I think women are conditioned not to ask for more - that it would seem greedy or presumptuous," said Meg Vazquez art director at Splice. While it is not welcome for women to want and demand advancement in their careers, it is not the case for men. Fifty-three percent of all graphic designers are women, but only %11 of creative directors are women (Brown, 2020). From this statistic, we can observe that women are not trusted and given a chance in management. As a designer, it is necessary to be aware of this situation and to raise awareness. This is important for gender equality. Nobody should be discriminated against because of gender. An equal and free creative environment is of great importance to the artist. This awareness that arises as a student increases the self-sacrifice in professional life. Not giving opportunities to female designers because of their gender keeps the industry and the design world away from progress.

2.1.1 WHERE ARE THE WOMEN DESIGNERS THAT ARE THE MAJORITY OF DESIGN STUDENTS?

In the UK, the latest government statistics report that only 29 percent of graphic designers are women. The number of female graphic design students in higher education has been similar to male - and in 2017, women made up 60 percent of graphic design students. This contrast between students and professionals is concerning. There aren't enough jobs for all who train for one, and who gets and keeps them should be decided by ability, not gender. This rate shows that only 32% of 60% female students find a place in the sector worldwide (Sykes, 2019). What is the main reason for the difference? Why cannot women designers find a place in the industry? One of the main reasons for this is that in the male-dominated societies people are accustomed women to housework, childcare and similar issues. It is necessary to break the perception that women can give up their professions and careers. In addition, people working in the sector do not give women enough roles, and they generally see them as "supportive roles". This situation limits women's inability to direct their career development as they wish and their self-development. According to a study conducted in the UK, the rate of choosing the graphic design department of women decreases over the years because women are concerned about not being able to find a job in the sector.

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2.2 ENCOURAGING WOMEN DESIGNERS AND RAISING AWARENESS

It is necessary to raise awareness of the importance of women designers in the sector. Achieving this awareness, it may be started with other designers in the industry, the working environment and the early school period. Male designers need to stay away from closed ideas like one-sex management idea. Of course, it is important for women designers in this regard, successful and executive female designers should take steps to create an equal and healthy working environment. Collective work should be done to raise awareness, and this situation should be explained starting from the beginning of the training. When a different designer encounters a situation like this, a designer must explain and shows reaction like what should be happened. The collective action of women designers should be supported by all groups and genders. It will help designers who have successfully progressed in their careers and accomplished great things to take part in historiography and get the value they deserve permanently. Such sexist approaches should not even be an issue in a discipline such as design that has significant effects on social perception. Establishing this awareness will provide a healthier design environment.

There is a collective group named Hidden Women of Design. The group aims to increase the visibility of female Graphic Designers through workshops, chats and meeting events. The motivation behind establishing HWOD is to start a conversation about gender equality in the design industry. This is a collective group that Lorna Allan has initiated and established, targeting unseen female designers. The question of why this name was preferred was asked and "It was 5 o'clock at night and I could not find the name to put in this formation. I knew that this industry was cruel to us, and I wanted to give me a brutal name." (Allan, 2018). This answer and formation are a great formation to take into account the profiles and careers of women designers. They also help and build a community by organizing workshops and work together. "It can be exciting to discover the hidden things - a nice stick in the corner, a five in between your bills - but not when it's the work of great female designers that many of us haven't heard of that changed the course of design history," says Lorna (Allan, 2018). This group, which has been working collectively for years, is a good example for today's generation. They achieved social cohesion and created a network for themselves, which revealed both their own work and the ideology they supported. Successful movements like this should be taught from the start of being a student. This lack of awareness is everywhere in life, it is possible to overcome it with design.

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Museum & Study Collection curator Sarah Campbell introduces *I Don't Know Her Name, But I Know Her Work*, a display that questions the lack of representation of women in graphic design history. This exhibition, which tries to introduce women designers and explain the meaninglessness of the concept of gender, is a project planned at Central Saint Martin's school. It is aimed to recognize and teach equality in this project in which her students participated. As long as this is involved, they will have the necessary awareness and equipment. When teaching and learning design, it will always be more helpful to increase diversity in the media. At the same time, it will not benefit anyone, not to be aware of women who have left great ethics in the history of the profession. The awareness of a designer is the greatest training they may take to change this subject. It is possible to understand everything by name in this project, whose name I am impressed with. We must exist with what we do in the design scene. We should not be excluded and treated differently from our design history, industry and social life because of our gender, race, religion or any personal preferences. This contradicts the basic principles of design.

This is the premise behind 'Women in Design' by Laurence King focusing on the female voice in the history of design. Published in alphabetic order are 100 creatives in various fields – from architecture to product and industrial design, graphics, fashion and textiles – even cars (Nargess, 2019). In this collection, we can see the effects of women designers from all times of history on their fields. This multidisciplinary book consists of designers who have been and are not included in the history of design. In our opinion, what makes this work good is that it comes out under the name of "Alternative History" and it points out that these women have invisibility in historiography. In fact, we can only do an alternative history writing from women's work. This is a very successful project in raising awareness of design, the difficulties women face in professional life and the fact that the work they have achieved despite these difficulties is very important for future designers. To emphasize the lack of history of female designers based on this statement. Why do some designers ignore the existence of female designers when there is a lot of work done by women and that paves the way for other designers? If this is not done on purpose, why is the result of their actions in this direction? It is a great fact that women have an undeniable influence in the history of design. How do the problems of ignoring this affect the development of design and the new generation of designers?

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2.3 TURKISH GRAPHIC DESIGN HISTORIOGRAPHY

There are very few graphic design history studies in the field. It is very difficult to find a clear source and information about historiography of graphic design history. This makes it difficult for us to access correct information and at the same time limits our knowledge of artists and works to a certain limit. In addition to this, the current women's designer in the world do not generally considered to be the presence in Turkey and graphics to give place in design history. We will focus on this problem and examine Sabiha Şükrü Bozcalı, who has had a significant impact on the history of Turkish Graphic Design. An exhibition was held in Istanbul Galata to raise awareness of the works of Sabiha Rüştü Bozcalı and her impact on design history. Ömer Durmaz was the curator and planning of the series. Emir Nedret İşli has contributed with his documents and knowledge in his research, author and bookseller. When we look at the exhibition and her works, we see works that lead history in the field of "visual communication" as a Visual Communication Designer. In her works such as stamps, posters and advertisements, she examined the society correctly and gave the message she wanted to give with her illustrative style. We can definitely see that a new page has been opened for the history of Turkish Graphic Design in these works, which were created differently and focused on ideas rather than techniques. The designers follow the agenda and the works they have produced, and these works, which guided the artists and designers of the period, enabled people to move away from the understanding of art that was far from a uniform technique-oriented message.

3 SABIHA RÜŞTÜ BOZCALI IN TURKISH GRAPHIC DESIGN HISTORIOGRAPHY

Sabiha Rüştü Bozcalı who was born in 1904, İstanbul. Sabiha Rüştü Bozcalı has a great importance because she is Turkey's first female illustrator. She has worked with prominent Turkish and foreign artists / designers. Thanks to her talent discovered at an early age, the graphic artist who spent a long period of his life abroad was very experienced and equipped compared to the period. Sabiha Rüştü Bozcalı, who designed various illustrations and logos in the press and media sector with her unique style, was criticized by the artists of the period, but she was a designer beyond the age. After doing various and important works, she stepped into a newspaper's illustrator and signed a number of iconic works. As there are many more examples that we can write like this, the point we want to tell is that although this woman is successful and ahead of the age, it is just as sad that it has been handled only by Ömer Durmaz in history writing and its sources have

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been reached. The method of examine the artifacts is an effective way to improve the historiography for Sabiha Rüstü BOZCALI. In the rest of the paper, we will try to raise awareness on this issue by examining some of the important works we have chosen.



Figure 1: Drafts

Basically, at the beginning we see a photo that is caricatured. In the work, basically there are 1 female and 1 male figure. The male figure is larger at the back, but the female figure is darker than the male figure. And the positions establish the balance in the composition between the two figures. The absence of some more drawings in the background supports the composition, focal point is the figures. When we examine the drawing's style in detail, in this piece, which basically uses a single drawing pen. It is in the style of caricature and shading was made with hatching. It does not seem to be concerned about giving texture, but the details are quite given. However, when we examine the figures in detail, we notice that the figures are generally larger. We can clearly see the width of the shoulders in both figures. In general terms, it cannot be said that it is far from the truth, but in this way, we can get the caricatured effect clearly. If we look at what the figures reflect, we can clearly see the self-confident stance of the male figure, even though the woman's figure is sitting, and the male figure standing is an example of gentlemanliness. While we can clearly see the timid and uneasy stance of the female figure. Likewise, the facial expression of the male figure seems to be in direct contrast to the female figure, because we can clearly see that the facial expression of the female figure is anxious and abstaining. The work clearly gives us the distinction between men and women.

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Figure 2: Drafts

At first glance, we see a male child and a bird as figures in this work, where the sketches are next to the main figure. We see the child figure being colorful and large in the foreground, and a faint but colorful bird figure. At the same time, we can see the sketch of the child's left arm and leg in it. We see a sketch for the wing of the bird figure. It adds a different atmosphere to this work. If we look at the details, the texture of the shalwar is very well given, especially in the child figure. The fabric texture has strengthened the feeling with the use of shadow. In the figure, a tired facial expression seems complete with the load he carries behind him.



Figure 3: Drafts

In this style work, storyboarding is one of the most effective and clean methods of storytelling. The artist also gave the story here effectively. The artist, who captured a style of drawing with the same language, did not use much detail, she made drawings in general terms. However, she used details in some lands. The use of perspective is a very successful work. The designer, who uses it in supporting writings in addition to storytelling, has an old-fashioned storytelling with the pen and drawing style used.

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Figure 4: Drafts

This work is really like coming from the future, like an image work from the early 2000s. The baby balances the composition with the ellipse around the center of the composition. The color preference has again revealed its different and unique interpretation. It gave the light a white color, which is very compatible with the baby's composition. The details and shadows are given in cut-outs, which is not an approach we are used to in the illustrations of the period. We can clearly say that she has a very soft style.



Figure 5: Drafts

In these works of the artist, we see one black & white and two colored poster designs with human figures in the foreground. First of all, the fact that no color was used in the first work and its dramatic nature resembles a black and white movie scene. The artist's style catches the eye directly. While the fabric texture is felt beautifully in the work, the use of shadow and light is quite effective. Perspective stands out strongly. In addition, we see a female figure and hearts on a red background in the second work. Text space is left for the work. When we look at the figure in detail, the face of the female figure is quite distinct, and her facial expression can be clearly understood. Hair feeling is given very strong with

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toning. In the background where red dominates, harmony with the female figure is tied with lipstick.



Figure 6: Orhan Veli (Adapted to Turkish) *La Fontaine Masalları*, 1943

The book cover design of *The Fables of La Fontaine* is one of her most important works. If we take a look at the work, we see that basically the animal figures have an oval arrangement. Sabiha Rüştü Bozcalı preferred to use an italic font, preferred a large font size to emphasize the title of "La Fontaine". If we examine the illustrations, we can clearly see that while the animal figures are not too far from reality. The artist reflects his own style and captures a common language. We can say that he does shading by playing with tones. The balance of the design is very noticeable. While the lion figure stands out as a dominant figure, the height of the deer and its small size according to the lion are balanced by the rooster figure.

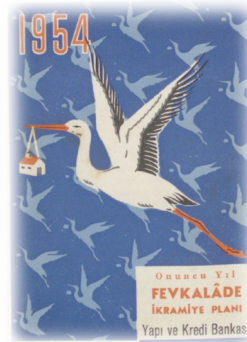


Figure 7: Poster design for Yapı ve Kredi Bankası

When we look at this poster, we see an illustration of a stork in the first place. The composition is positioned around this stork. Typography is placed in the right and left corners. In the background, a pattern was created using the negative of the stork and continuity in the composition was provided. This poster made for

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the 10th anniversary of Yapı Kredi Bank in 1954 is handled in a cultural sense. "Father, where did I came from?" inspired by the answer "The storks brought you!" to the question. A scenario in which storks bring home is covered with a new bonus plan. Looking at this period, it is really incredible, breaking a perception used to a realistic approach is really a very brave and innovative move. Creativity and free composition style that has brought the rest of the world began to be implemented unique rendition Turkey. This, of course, had a huge impact, despite being criticized in Turkish institution posters and illustrations.



Figure 8: Advertisement drafts for Ankara Birası

In these logo works for Ankara Beer. The color preferences of Sabiha Rüştü Bozcalı are the first thing that catches our eyes. In these logos, which she colored with his unique interpretation, he used the symbolic spaces of Ankara as a figure (Ankara Castle), took care to create the general structure of the logos with geometric shapes, and it is clear that she worked with a layout she drew, which is close to today's logo understanding. She took an innovative approach again by using illustrative elements in the logo according to her time. Sabiha Bozcalı, who likes to use shadows in her illustrations, continued this in logo design. Continuity has been ensured in these logos / stamps made for 2 different beers. The compositions are clear and proportionate. I think the image used right in the center is a symbol of Ankara Beer. By working with different geometric shapes in 2 logos, we can easily observe that she can approach the design in a variety of ways.

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Figure 9: Reproduction of an 1828 engraving by Thomas Allom

She used engraving style in this Maiden's Tower Composition. First of all, we want to say that she applies different styles very well. It is possible to observe that she has a very good command of most techniques. In this composition, she placed Maiden's Tower in the area called the golden ratio. On the right-handed people swimming in the sea. She adjusted the detailing according to the depth and the meaning she wants to upload. She interpreted some of the clouds in the sky by leaving a space to make the composition airy and stand out. Thanks to the drawing style and interpretation, you can really get into the mood of the painting. She expressed that moment very well. Bozcalı, who likes to illustrate Istanbul, has not remained fixed to one style, but has interpreted Istanbul in many different styles and by doing this, she made us feel many different emotions.



Figure 10: Ayasofya through the eyes of Bozcalı

In this illustration, Sabiha Rüştü Bozcalı, who depicts the Hagia Sophia Mosque, preferred light and soft colors from her own color palette. A landscape composition is handled with a difficult perspective, and the surrounding objects are not ignored. The painter, who handles shadow and light wonderfully, once again showed us his technical diversity by using the watercolor technique. When we look at the artist, whose works were sloppy and sloppy in her period, we can easily

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observe how innovative she was. The artist, who handles spaces, objects, animals and people in a different way, evokes different emotions in this illustration with the color palette she uses, unlike the previous interpretations of Istanbul.

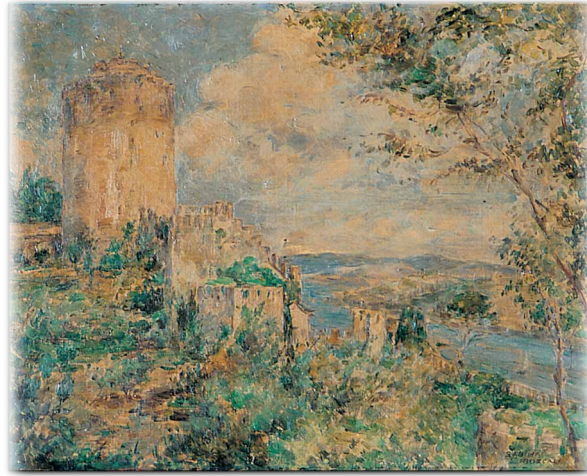


Figure 11: Rumeli Hisari

Sabiha Rüştü Bozcalı's expression of Istanbul's landscapes, her use of unique colors and illustrative images she created with watercolors reveal his unique style. Sometimes she preferred cold and dark colors, and sometimes she used warm light colors to successfully describe the emotions and effects of the landscapes through color. Sabiha Rüştü Bozcalı, who is ahead of her time with her knowledge of color and composition, with her knowledge of watercolor techniques, makes you feel at first glance that her illustrative style and work belong to her. It shows again that he is a valuable artist who sets an example for the artists of the time and future designers.

4 CONCLUSION

As a result of this research, we have reached the effects of the gender distinction that we observe in our daily lives on the world of design. We have observed the effects of sociological and psychological problems. We can say that women fall behind in career development due to their gender, and people in the sector make a reactionary distinction. We examined that the effects of this distinction in the sector and social life affect students until they choose the graphic design department. We highlighted the importance of awareness projects and collective movements in achieving this equality. Also, we talked about the perception created by male domination that women cannot find a place in historiography and its long-term effects. We can clearly say that the writing of Turkish graphic design history is incomplete and insufficient. It is almost impossible to find information about women designers, where research can be done only through the resources acquired by certain researchers. We examined the life of Sabiha Rüştü Bozcalı and its impact on the history of Turkish Design and her work.

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Figure 1: Bozcalı, S. R., . [Illustration]. (Differencing from real photograph, Nihad Asım Bekdik ve eşi Mualla Hanım).

Figure 2: Bozcalı, S. R., . [Illustration].

Figure 3: Bozcalı, S. R., 1929-1930. [Sketch]. (Güzel Sanatlar Akademisi).

Figure 4: Bozcalı, S. R.. Bebek. [Advertisement]. (Squibb draft).

Figure 5: Bozcalı, S. R., . [Illustration].

Figure 6: Bozcalı, S. R., 1943. La Fontaine Masalları. [Book Cover] (Orhan Veli (Adapted to Turkish)).

Figure 7: Bozcalı, S. R., 1954. Advertisement Poster. [Advertisement]. (For Yapı ve Kredi Bankası).

Figure 8: Bozcalı, S. R., . Ankara Birası. [Advertisement]. (Advertisement drafts for İnhisarlar İdaresi, İstanbul Şehir Üniversitesi, Taha Toros Arşivi).

Figure 9: Bozcalı, S. R., . Reproduction of an 1828 engraving by Thomas Allom. [Engraving]. (For İstanbul Encyclopedia).

Figure 10: Bozcalı, S. R., 1944-1973. Ayasofya. [Landscape Illustration]. (Ayasofya through the eyes of Bozcalı for İstanbul Encyclopedia).

Figure 11: Bozcalı, S. R., 1944-1973. Rumeli Hisarı. [Landscape Illustration]. (For İstanbul Encyclopedia).

ACADEMIC HONESTY AND PLAGIARISM STATEMENT

I certify that this assignment/report is my own work (group work), based on my personal study (group study) and/or research and that I have acknowledged all material and sources used in its preparation, whether they be books, articles, reports, lecture notes, and any other kind of document, electronic or personal communication. I also certify that this assignment/report has not previously been submitted for assessment in any other unit, except where specific permission has been granted from all unit coordinators involved, or at any other time in this unit, and that I have not copied in part or whole or otherwise plagiarised the work of other students and/or persons.

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Tuğcan ÖNDAŞ

Date

26.01.2021

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