

ART OF KATI

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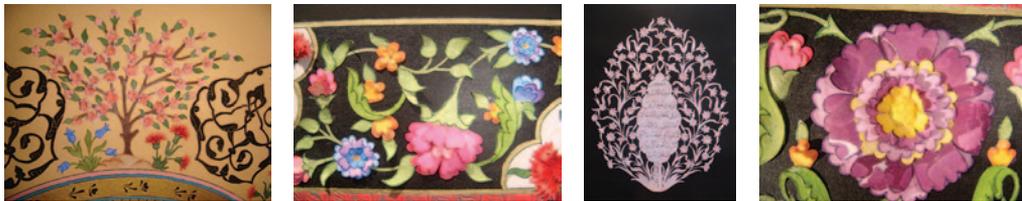
This paper aims to revise the understanding of *kati* art within Anadolu University classrooms. Earlier examples of *kati* have been examined and new projects have been initiated.

The art of *kati* involves engraving a special type of paper or tissue (like ebru painting, hat writing on leather or on any traditional motif) and sticking the engraved design to another surface by using a special glue called *muhallebi* which is made from starch and water. The end result can be *kati* landscapes or decorative buckets of flowers, alternatively it can be motifs used in decorating book covers, or handwritten books, or hat writing boards

Paper-cutting is one of China's most popular forms of visual art. Paper and scissors are the usual materials utilised, but sometimes an engraving knife is used. Paper cuttings have been a traditional art form that can be traced back to the 6th Century.



Figures 1-3: Examples in the Topkapi Palace Museum, Turkey.



Figures 4-7: Examples in Aynur Derya, Turkey.

By the 8th or 9th Century papercutting appeared in West Asia and later in the Ottoman Empire in the 16th Century. Within a century, paper-cutting was being done in most of middle Europe. Paper-cuttings are all hand-made. In Chinese folk culture, the art of paper-cutting occupies a significant amount of time allotment in various folk activities. Now, we have contemporary artists to show us the wonder of the paper-cut through their artworks in traditional and modern modes.



Figures 8 & 9: Paper-cutting in China.

By the beginning of the 16th Century it became known in the Ottoman Empire and it was especially popular in the period of Kanuni Sultan Süleyman.

Parallel to the general loss of interest in the Turkish traditional arts of book binding, hat writing and ebru painting, *katu* art could not get enough support in the last century and faced extinction. Today, really only a few practitioners continue to work with *katu*, which needs a lot of time, patience and concentration (see Figures 10-13).



Figures 10 and 11: Helen Musselwhite's Swiss Examples.



Figure 12: Han Jing's Chinese Example.



Figure 13: Tina Roth Eiseberg's Swiss Example.

Modern-day papercutters typically follow one or more of the 'traditional' styles, while others have begun to expand the art into new styles, motifs, and designs.



Figures 14 & 15: Patrick Gannon's Japanese Examples.



Figures 16-19: Karin Dickel-Jonasch's German Examples.



Figures 20-25: Peter Callesan's Danish Examples.

In our classroom *katI* was used within the context of designing posters within a course on graphic designing. Graphic designing is one of the visual communication arts. Communication can be defined as the transmission of feelings, ideas, behaviours and data between two persons or a group of persons which can be determined as transmitting and receiving. Visual communication can be defined as exchanging data consisting of images. As a result the graphic designer, while processing the messages on a two-dimensional surface, combines many visual elements like typographic illustration, photography, colour and texture. We live in a world in which technology changes fast. But it does not matter how much the production media changes, in creative processes, good designs can only be prepared by using all the designing elements in correct ways.

Poster designing results in posters prepared to raise consciousness, to announce or advertise and to help marketing and which are appreciated as mass communication tools. They are also the result of graphic communication with the highest production rate in our time.

Posters can be divided into three groups according to their content: advertisement posters, cultural posters and social content posters. The most important property of a poster is to be perceptible. Many posters would not strike us in passing and we do not notice them. Making sure the poster one designs is distinguishable amongst many

other posters should be the first objective of the poster designer. Some advice which could be helpful is to lessen the number of images on the poster and to remember that typographic elements such as the slogan, photograph or illustration and the background are perceived as three different images on the poster. The designer should also lessen the words on the poster. Slogans should consist of 5-6 words at most, with 3-4 being ideal. Decorative and fancy fonts should be avoided except where absolutely needed. Simple characters and bold script read better from a distance. Large images work best on posters and a balance between visual and verbal components should be kept. When choosing colours, the designer should deploy bright and lively ones and contrasts between colours are important.

After being given the general introduction, our students defined a corporation or client to prepare a poster for. They then cut the papers and produced a visual to introduce their idea. They took photographs of their visuals and transferred them to a computer, using Free-Hand and Adobe Photoshop to combine typography and photography to create their posters. Some examples are shown in Figures 26-34.



Figure 26: Hüseyin Aydemir in Turkey, Poster for Tema.



Figure 27: Sevda Hancı in Turkey, Poster for Güven Insurance.



Figure 28: Hasan Fidan in Turkey, Poster for Turkey Isbank.



Figure 29: Burak Kahraman in Turkey, Poster for PlayStation.



Figure 30: Başak Gökküş in Turkey, Poster for Akbank.



Figure 31: İbrahim Yalcun in Turkey, Poster for Ganatibank.



Figure 32: Soner Kolluoglu in Turkey, Poster for Formula.



Figure 33: Serap Mutlu Akbulut in Turkey, Poster for Turkey İşbank.

Our objective at Anadolu University is to expand the inspiring scope for graphic design students through deployment of their national cultural heritage. We wish to nourish their creativity with the exquisite works which are part of their cultural history over hundreds of years and to give them the opportunity to contribute to stemming the extinction of our national traditional arts by finding actual usage for them in contemporary design.

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