



# 7<sup>th</sup> International Symposium of Interactive Media Design

An adventure of passion with the man illustrating the Republic on the banner...

The adventure I experienced in remembrance of the 15 years spent with Sir İhap Hulusi on his 112th anniversary of birth starts as follows:

As a highly enlightened person who was trained in the West and fluent in four foreign languages, İhap Hulusi is the typical example of personages matching the Republican ideology as well. Driven by the new regime, the Ottoman Empire starts to wriggle itself out of the lethargy during the last period, and the improvidence and inaction prevailing country-wide starts to fade away. This is now the era of “fully wrapping the homeland with iron nets”. Commercial and social breakthroughs breaking out in every corner of the country parade, a wide-scale development and modernization impulse is on its way at full steam.

In that period, you see no televisions around, radios are not that common, and poorly-circulating rates cannot reach mass audiences. Considering these facts, the most reasonable media seems to be wall banners, the most common and direct way of delivering a message to low education brackets.

Thence, İhap Hulusi undertakes the mission of a media communicator in charge of infusing the ideology pursued by the new government into the public. When the government calls the people to use domestic products, the drawings by İhap Hulusi assume this role of urging. If the people should wear contemporary garments, then the attractive shoe images elaborated by İhap Hulusi for Sümerbank provoke this ambition in the subconscious of people. The culture and living philosophy he was equipped with encourages him to constantly produce drawings reflecting his own points of view, and the people around acting as the source for his designs are already stylish and contemporary-looking personages. The conclusion is, İhap Hulusi uses, reproduces, infuses and spreads the image of the ideal Republican person even in his works that are not directly correlated with this theme. For instance, what represents his image is the set of people illustrated in the drawing he designed for the label of the renowned Raki “Kulüp”. Two persons that you can easily believe to be an artist or a deputy (as a matter of fact, they are actually so) when you come across these drawings in another platform. Having viewed the drawings, you can easily believe they are enlightened, kind, achieved, lively and reliable personages. The suits on them are uncertainly not a mere coincidence. In all commercial illustrations by İhap Hulusi, everyone except for those that should be portrayed with definite lines such as soldiers or villagers is in suits and wearing neckties, whether they are countermen or news vendors.

And you can always see a smile in the face of these people... The Turkish soldiers proudly swaying our flag, the child joyfully celebrating the festival, the housewife feeling the elation



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of contributing to the national economy with glasses of jam produced at home or with her needlework, the good-humoured vendor selling domestic fabrics to his customers... All are dynamic, contemporary and happy people. The country undergoes an overall rejuvenation, the government "scoring major achievements in short time" heralds the way to a more promising future.

The banners by İhap Hulusi convey this message to the people...

Because he is the artist of the Republican period, he has strived much to attribute the ideology of the new regime to the public...

He is the person illustrating the Republic on the banner.

Such an arduous work and such intense efforts could certainly lead to some disputes beyond all the taste, like in that reputable money box campaign;

In 1928, the İş Bank starts to produce money boxes upon direction by its founder, Celal Bayar. The purpose behind this project is to "reveal the saving wealth hidden in people's soul". As quoted by Fikret Adil, only 1000 money boxes are launched as other members of the board are reluctant. When it is started to distribute these money boxes, "the branch offices of banks function like bakeshops providing bread by rationing, requiring the closure of the doors". In subsequent cycles, lots in hundred thousand boxes are launched.

The moneybox campaign becomes a real success story, and even they start to build the theme of advertising campaigns on moneyboxes. The İş Bank starts to publish a magazine titled "Moneybox". Faruk Nafiz is called to write a stage play titled "Moneybox". Even İhap Hulusi, designing the banners of the whole campaign, is bored of drawing moneyboxes.

The initial order he received in Turkey is on İnci Toothpastes. Designing a banner on which a negro smiles by showing off his teeth, İhap Hulusi earns 10 liras for this initial work, followed by myriad of banner, advertisement and label works throughout the subsequent years spreading to every corner of the country for tons of institutions and organizations such as Serüven Vog Socks (1926), Sahibinin Sesi Gramophones (1927), the Turkish Aeroplane Society in its new name "National Lottery" (1927-1977), Monopoly Administration's Raki Kulüp (1932), Piyale Macaroni, Turkish İş Bank, Ziraat Bank (1930), Garanti Bank, Pension Fund, Turing Club, Civil Census banners (1935), Sivas-Erzurum railway bills (1936), Vakıflar Bank, Bayer, Kodak, Pirelli, Kurukahveci, Mehmet Efendi ve Mahdumları, Turkish Red Crescent (1940), Turkish Green Crescent, Sümerbank, Spor Toto, Ford Automobiles, Beykoz Shoes, Harrison Sock Machines, Domestic Products Bazaar, Burla Brothers...

İhap Hulusi, so to say, illustrates the strip cartoons of the Turkish Republic's economy from the initial years of the Republic up to 1975s...

Some of his masterpieces are immortalized. Atatürk and Ülkü adorning the cover of the alphabet... Atatürk in Kocatepe impressed on banknotes... The old man in white beard with black kerchief, jodhpurs, belt around his waist, waistcoat, cap bending down and moneybox in his hand, leaning his back to his bank under the afternoon sun, and smoking in high spirits... "Save money and feel at ease". This banner elaborated for the Ziraat Bank has spread to the whole Anatolia even covering the village tea houses. Next is the label for the Raki Kulüp still used upon some amendments... Two persons, with their glasses left on the table after sipping are in a nice chat. Of these persons on the label, the one facing down and saying "A fleet of ducks directed by an admiral of goose" is his friend, the Deputy poet Fazıl Ahmet Aykaç, and the person facing up is himself. He first took a picture of him and then illustrated. The money he earned from this label he designed in 1930 is 30 Liras.

The National Lottery tickets served as a piece of art hosting total media in its own right. It gave out the pleasure of a strip cartoon. It conveyed the audience to snow white, illuminated streets under the sky in illuminated snowy winter nights, took them to new and unknown locations and experiences.

All the scripts of advertisements were individually written by him. Some of them are interesting. For instance, in the advertisement designed for the Ankara Honey, a man appears to be kissing his wife, with an underlying text "The Ankara Honey is sweeter"... In advertisements designed for the Sümerbank's Domestic Products Bazaar, two boxers fight on the ring, accompanied by the sentence, "Like a lightweight champion, it is the most lightweight and durable of these shoes." Let's remember the script on another banner for Sümerbank, "Beykoz shoes are like a sea gull, they do not allow water to go inside".

The package design on the Birinci cigarette that the Monopoly Administration still uses belongs to him. Upon an order in 1949, he devises eight different drafts.

So indeed, throughout this whole period, all the advertisers remark "nobody listens to the advertisements hour on the radio. We had better stay on our course and work with İhap Hulusi"... Always İhap Hulusi meant banner, and banner meant İhap Hulusi.

İhap Hulusi remarks that the most critical item in a banner for him is the "invention". According to him, the banner should grab the attention of the audience and lead them to think. In an interview in 1980s, he criticizes the tendencies of the period as follows:

"I do not like the banners today. They do not appeal to the public. They are not interesting. The wording and the drawing does not unite. The resources of advertising companies are not utilized in favour of the banner artists. One day, they took me to a banner exhibition.



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They were good paintings, but only painting, not a banner”.

According to him, “banner is an interesting item when a man in the street stops to take a glance. This is actually like music. Beethoven’s music is different, and the busker’s is also different.

He describes his working style as follows: “The theme suddenly crosses my mind, and then my paintings follow. I generally design my banners in small sizes. Then I enlarge them by projection, prepare a neat duplicate, and deliver the final output”. His drafts highlight another interesting feature of İhap Hulusi: he notes down the time reserved for each work item, near the triangle in Arabic, Turkish and English.

Remarking that he had the chance to follow the works of his husband closely as his workshop was in the house, Mrs. Naşide Görey tells,

“None of his works could leave his hand without having attained the desired quality. His method of picking his models was quite interesting. He picked his villager models from among the citizens in the street, close friends or relatives. It was difficult to model for him. He was not getting satisfied unless he could find the setting or type giving the best of the composition he devised in his mind. The label on the Raki Kulüp is a typical example of it. Many asked me “One of the men on this label is your husband, is that right?”.

Like the brush of İhap Hulusi, his colours were also fully exceptional. A close look into his banners shows a couple of geometric figures in the hues of the same colour such as triangles, pentagons etc. However, when you zoom out, all these fragments unify and yield a very effective resulting view. As a matter of fact, the banner art is a sort of craft that should yield its value at a distant look. In this respect, the banners of the master are quite impressive.

During İhap Hulusi Görey’s travel of passion exceeding a half century:  
“In terms of his artistic personality, he accommodates every attribute peculiar to eternal masters. He made no discrimination as to the scale of the orders he received. They were all directed to a single objective: climaxing the excellence”.

Ender Merter

### CHRONOLOGY

On 28 November 1898, he was born in Cairo.

He completed his primary and secondary education at English schools in Cairo (Saint Mary in 1912, Saladiya High School in 1915).

In 1917, he took drawing lessons from a painter in Germany.

In 1920, he went to Germany to study drawing (At Haimann Schule in Munich between 1920 and 1923, and at Kunstgewerbe Schule between 1925 and 1932).

In 1923, he participated in the mixed exhibition held at the Galatasaray High School, and exhibited 6 works.

In 1925, he returned from Germany to Turkey.

In 1927, he received his initial order and designed the “Advertorial Drawing” for Inci Tooth-pastes from Izmir.

In 1927, he took a short-term office at the Ministry of Exterior.

In 1929, he set up his workshop in Istanbul.

In 1930, he designed the label for the Raki Kulüp.

In 1931, he constructed the Citizen banner.

In 1933, he designed the cover of the alphabet.

In 1935, he inaugurated the first banner exhibition of Turkey in Istanbul’s Beyoğlu.

In 1940, he received a degree for his banners titled “Bursa” and “Izmir” at the Banner Exhibition in Şişli Public House.

In 1965, he designed a series of banners titled “Istanbul’un Tiplerinden” (The Silhouettes of Istanbul).

On 20 November 1968, he launched a drawing exhibition at the Şişli Terakki High School.

On 11-24 May 1977, he attended the 20th-anniversary exhibitions at the State Practical Fine Arts College.

In 1978, he was elected as the honorary member of the Professional Association of Graphical Designers.

On 18 May 1981, he launched the first batch exhibition at the Forum Art Gallery in Istanbul.

On 10-31 May 1982, he launched the banner, watercolour and script retrospective exhibition at the Turkish-American Society.

On 30 November-25 December 1983, he launched a drawing exhibition at the Akbank Art Gallery in Istanbul-Nişantaşı.

On 1 August 1984, he launched a drawing exhibition at the Art Gallery of the National Lottery Administration.

On 27 March 1986, he passed away at the age of 88.