

ILLUSTRATED CHILDREN'S BOOKS
IN TURKEY

A THESIS
SUBMITTED TO THE DEPARTMENT OF
GRAPHIC DESIGN
AND THE INSTITUTE OF FINE ARTS
OF BILKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF FINE ARTS

By
Leyla Özcivelek
April, 1991

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I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts.

Prof. Mürşide İçmeli (Principal Advisor)



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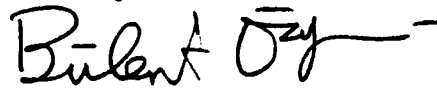


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ABSTRACT
ILLUSTRATED CHILDREN'S BOOKS
IN TURKEY

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M.F.A. in Graphic Design
Supervisor: Prof. Mürşide İçmeli
April, 1991

The aim of this study is to offer a product which will constitute a visual alternative and a supportive report by combining my own creativity with the views of the experts who have wide experience in this area.

Keywords: Illustration, illustrator, children's books

ÖZET
TÜRKİYE'DE İLÜSTRASYONLU ÇOCUK
KİTAPLARI

Leyla Özcivelek
Grafik Tasarım Bölümü Yüksek
Lisans
Tez Yöneticisi: Prof. Mürşide İçmeli
Nisan, 1991

Bu çalışmada amaç, Türkiye'de ilüstrasyonlu çocuk kitapları alanındaki problemlerin ışığı altında kendi yaratıcılığım ile bu konunun uzmanlarının görüşlerini birleştirerek ortaya görsel alternatif teşkil edecek bir ürün çıkartmaktır. Bu ürün açıklamalı bir raporla desteklenecektir.

Anahtar Sözcükler: İlüstrasyon, resimleyen, çocuk kitapları

FOREWORD

Illustrated children's books are important stimuli which sharpen the child's interest in books and satisfy his intellectual, social, emotional and esthetic needs. Since the child has a natural tendency to associate what he sees around him with pictures, his relationship with books begins at a very early age. As he grows and learns how to read and write, this relationship gives the child an even greater satisfaction. This process would be disrupted only by defects in the educational system, bad influences coming from the family circle, low quality books or the absence of books.

The need for illustrated books continues until the child is around seven years old and thus able to read a whole text from the beginning to the end. Afterwards, there is a progress towards books which contain more text and less pictures.

Evidently the time to base the child's relationship with books on a favorable footing is when the child is very young. This early age is critical period which will affect the rest of the child's life and should be spent with books suitable for the child from every aspect, including his age.

Unfortunately, the illustrated children's books which exist in Turkey do not meet the needs either in quantity or in quality. This is due to a variety of reasons, but the main reason is the fact that there are very few educated volunteers who choose this area as their particular field of production.

Another reason concerns the attitude of the publishing firms. As the economic structure of society leads to significant drops in book sales, publishers are acting very passively when it comes to illustrated children's books.

In the planning of children's picture books, the major part of the task falls upon the shoulders of the illustrator and the writer of the story. If books are to emerge which successfully reach the world of the child, then it is important that these should cooperate with educationalists and psychologists, or at least that they should have sufficient information on the nature of the child. In this way, the illustrator and the writer can find ways of approaching the children they are aiming at.

Another deficiency in connection with illustrated children's books in this country is that illustrators are not required to have undergone a real

art education - in particular, training in graphic arts. The aim of illustrating a book is not just a matter of decoration. The ability to produce balanced compositions, to use color and typographic elements well, to draw in away that fits in with a child's outlook... all these require artistic training, specifically in graphic arts.

The aim of this study is to offer a product which will constitute a visual alternative, in full knowledge of all the problems and shed light on the subject by preparing a report supportive of the product.

It is the practical or final work which is at the center of this piece of research, undertaken as a thesis project for a higher degree. The points made in the report are such as to support the final work.

The model illustrated children's book which I have prepared in line with my studies and research has been prepared in accordance with what I consider to be the main characteristics that should be found in such a book. The fact that present-day problems formed the starting point of the study has made it difficult to find sources of reference. Very little work has been done on this subject before and this, together with the lack of documentation on the topic of illustrated children's books in Turkey limited the scope of the thesis. Against this, it is my hope that as an overview of work done and publications this will be a source of reference for future researchers.

In connection with my research topic, I am no doubt guilty of errors and omissions and I believe that criticisms and suggestions made will be of great benefit in reducing their number as well as in my future work.

I would like to regard my deepest gratitude to my thesis supervisor, Prof. Mürşide İçmeli, who has offered help and assistance on all aspects and at every stage of this project and contributed greatly to it through guidance and criticism, as well as to all the members of the teaching staff of the Graphic Arts Department of Bilkent University, who have also lent great support to me in the course of my studies, my colleagues and the members of the Faculty of Fine Arts.

In addition, I owe a depth of thanks to Prof. Nilüfer Tuncer, who offered guidance in my search for sources of reference, Dr. Mübecel Gönen, Mr. İsmail Kaya and last but not least my dear family who have been a source of strength for me in the course of my work.

Leyla Özcivelek

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INTRODUCTION

From the moment of birth, the human being is constantly developing. And one of the factors that influences spiritual and intellectual development in childhood, youth, maturity and old age is book.

Books continue to be one of the most valid media of communicating knowledge in an age characterized particularly by rapid advances in every field. Alongside knowledge, books also involve the matter of pleasure and entertainment. Those which target the very youngest readers are classified as illustrated children's books or, more colloquially, picture books. The word "illustration" has the following meanings:

1 To add pictures to a text or a book or to have pictures added there to, to decorate it with pictures, designs, reproductions etc. so as to make it easier to understand [1].

2 Something which explains, depicts, exemplifies or describes, the pictures in books etc. [2].

3 The addition of decoration or pictures to the text of a book, either to make it more attractive or to illustrate the contents [3].

The person responsible for adding the pictures to a book is referred to as the illustrator. An equivalent in Turkish is "resimleyen".

When the topic of children's books are raised, what springs to mind is the story written for adults which has been reprinted in a simpler version. Yet the child is creature with his own very special private world. The experiences he has as a child, the bitter and sweet events he witnesses, will influence the kind of adult he will become in later years. For this reason, this mistaken impression of the nature of children's books has to be done away with.

While childhood looks like a very short period, it is in fact very suitable for influencing and shaping. Thus children's literature should not be separated from other branches of literature, for it involves the same value judgments, the same educational and moral direction. A good children's book will be a work which he reads, including looking at the pictures with pleasure and from which he gains new experiences and impressions as well as one which meets his thirst for knowledge and his spiritual and aesthetic needs. In producing illustrated children's books,

then, the child's personality and the stages of development it goes through should never be lost from sight.

If the book is to be interesting to the child, it must respond to certain of his needs. The first of these needs is love. Consequently, children are attracted to books which communicate love to them, and alongside love security. Certain negative things must also be dealt with in children's books though, giving the child the opportunity to stop and think about them and to produce new ideas.

The book must also fulfill the child's desire for entertainment. In illustrated children's books, what is important is exactly what the child is being presented with, and in what manner.

The children's book should respect the child's personality. The qualities and intellect of the child are different from those of the adult, and this distinction must be fully grasped.

In this context, it is important that writers and illustrators, if they are to address their audience successfully, be able to remember their own childhoods, and to step back into the way of thinking and the power of imagination they had in that period of their lives.

The child, with his constantly developing personality, has a tendency to identify himself with a model taken from his immediate environment: his mother or father, a close relative, a friend, a film hero or perhaps a character in a book. This means that the character types presented in illustrated children's books have the potential to influence the child's development.

The first work on illustrated children's books in Turkey was done during the Tanzimat (1839) - or Reform - period. The adoption of the Latin alphabet in 1928, the literacy campaign, the establishment of the new school system and the opening of vocational schools and academies have all helped to raise the genre to its present level. But it has taken time to see the results of all these initiatives. A certain amount of time passed before Turkey's graphic artists, writers and publishers turned to children's books at all. This development came about in the 1940's, and although earlier efforts may be significant from the point of view of history, they remained at a level much lower than that of Western books as regards content and physical qualities. The development of children's books which began in the 1940's accelerated in the 1960's and is still going on today.

It is inevitable for a country embarking on the path of industrial development to experience progress in the cultural field too, but particularly when it comes to children's books, the state of affairs today is still unsatisfactory. Economic conditions, inadequate education and lack of interest are the main reasons for this.

Economic conditions have always posed problems for Turkey in many respects, but as far as children's books are concerned, we find ourselves in a complete vicious circle.

Publishers are obliged to be very cautious about printing children's books, for there is always the danger of being unable to sell works in which considerable sums have been invested.

As for the main purchasers of children's books, that is, parents, they have difficulties buying books because due to printing and paper costs they are relatively expensive products. In Turkish society, where the habit of reading is weak, children's books are not usually given priority over many other needs. In these circumstances, publishers can only put out children's books when they find a market they can be sure of. The attitudes of parents are primarily connected with education. If during their own childhood they did not possess books of their own, read them with pleasure and look at the pictures, then they are unaware that their children might have a need for such a thing. In this situation, getting hold of books depends on the individual efforts of the child, whereas encouraging the child to read depends in the first place on the efforts of mother and father.

The lack of interest which society shows for children's books does not only affect publishing houses; it also has a negative impact on the artists and writers preparing books for publication. Even if publishers do decide to publish children's books, they wish to do so at minimum expense, and the illustrator is thus not paid his or her full due for the pictures in the book. In other words, the illustrator who does find the opportunity to see his work appreciated, feels the joy and satisfaction for this reason; however, is not satisfied from the material point of view, and as a result, he turns to other fields.

There is a vacuum in the area of children's books in Turkey due to the lack of interest of parents in buying books, the consequent tendency of publishers to adopt stringent routines and, finally, the resulting moves into other fields of the artist and writer.

The present study has been carried out with the aim of presenting a new alternative and a new way of looking at children's books. This report seeks to support the cause of the "active" illustrated children's book which is being planned as an alternative among other children's books and to explain the problems and solutions, offering information on the present situation of our children's books.

If the result of these efforts are to be seen in a concrete way, the visual work that is being planned as an alternative will have to be submitted for consumption by the 0-6 age group which is its target market.

1 HISTORY OF ILLUSTRATED CHILDREN'S BOOKS IN TURKEY

The development of children's literature in Turkey is closely related to the development of literature in general [4]. Books for children started to be published in the country as its literature came under the influence of the West in the Tanzimat (1839) - or reform - period. Prior to that there was oral literature, with fairy tales, riddles, rhymes, proverbs and Nasreddin Hodja anecdotes being heard in the home and "Karagöz" plays going on in the realm of the theater. The Tanzimat period saw children's stories and translations of the fables included at the end of the Arabic alphabet book of Dr.Rüstü of Kayseri - a work which clearly aimed to entertain as well as to instruct.

Turkey's first children's books as such were the short rhymes and animal stories translated from the French by Tanzimat period writers Şinasi, Rezaizade Ekrem and Ahmet Mithat. Ziya Paşa translated J.J. Rousseau's "Emile" for children. Meanwhile, Rezaizade Ekrem and Muallim Naci produced the first original works for children when they wrote "Teffekkür" (The Reflection) and "Ömer'in Çocukluğu" (Ömer's Childhood) respectively. International children's classics to be translated into Turkish were to include Yusuf Kamil Paşa's translations of Fenelon "Tercüme-i Telemak" (1862), Vak'anüvis Lütfi's version of Defoe's Robinson Crusoe (1864), Mahmut Nedim's rendering of Gulliver's Travels by Jonathan Swift (1872) and Mehmet Emin's translations of two Jules Verne stories - Journey To The Centre Of The Earth ("Merkez-i Arza Seyahat") (1883) and A balloon Journey In Five Weeks ("Bes Haftada Balonla Seyahat") (1887). All these works were intended for children aged nine or more. It was not until later that the heavily- illustrated book for the preschool child made its appearance.

The printing press was first introduced to the country and used in producing a book in 1729. The printing of books using the Turkish alphabet began in 1928 with the Alphabet reform.

Ahmet Mithat's "Kıssadan Hisse" (Stories With A Moral) (1871) and "Hace-i Evvel" may also be considered the first Turkish children's books.

After the Tanzimat period, numerous writers produced works for children. The best-known of these writers are Ahmet Mithat, Ahmet

Rasim, Ziya Gökalp, Ömer Seyfettin, Tevfik Fikret and Aladdin Gövsa. Notable examples of children's books of this generation are Ali Ulvi Elöve's "Çocuklarımıza Neşideler" (Verses For Children) (1912) and Aka Gündüz's "Bozgun" (The Defeat).

The alphabet Reform of 1928 heralded a new era. Works written in the old alphabet were re-written using the new media. These included the works of Reşat Nuri Güntekin, Mahmut Yesari, Peyami Safa, Abdullah Ziya Kozanoğlu, Rakım Çalapala and Kemalettin Tuğcu.

Nevertheless, the early years of the Republic produced little new by way of children's literature. Between 1928 and 1935 alphabet books, practice readers and the like took precedence. Only thereafter did poets and story-writers begin to take a greater interest in writing for children.

One reason which may be given for the failure of children's literature to develop early was the domination of education by the "medrese" concept -that of the traditional Islamic school - and the consequent lack of a favorable environment. For this reason the first children's books were translations.

First steps towards real progress in children's books were thus taken in 1883 with the founding of the Fine Arts Academy, the opening of vocational schools and the sponsoring of young people to study in the West.

Between the Tanzimat and 1840, there was little increase in the variety of children's books available. Then, in the years 1943-1946, the Child Protection Board (Çocuk Esirgeme Kurumu) published a hundred titles, albeit translations in most cases.

As of the 1950's Children's Book Weeks were organized and exhibitions were held in various libraries and schools in Istanbul. The imbalance between Turkish and foreign works exhibited on such occasions was striking. The Turkish children's books were unsatisfactory in many respects. It was to be a period characterized by works socially aware in content. Our most successful writer, Eflatun Cem Güney won prizes with his "Açıl Sofram Açıl" (Open, My Dinner Table) and "Dede Korkut Masalları" (Tales Of Dede Korkut). Other works of his are "Kerem ile Aslı" (Kerem And Aslı) and "Tahir ile Zühre" (Tahir And Zühre). In the same period, Orhan Veli Kanık produced flowing renderings of La Fontaine and the Nasreddin Hodja anecdotes in verse directed at

children, while Fazıl Hüsnü Dağlarca's book of poetry "Çocuk Ve Allah" (The Child And God), "Açıl Susam Açıl" (Open Sesame), "Balina ile Mandalina" (The Whale and the Mandarin Orange), "Okumayı Seven Ayı" (The Bear Who Loved Reading) and "Yaramaz Sözcükler" (Naughty Words), along with Aziz Nesin's "Simdiki Çocuklar Harika" (Children Are Brilliant These Days), "Üç Karagöz Oyunu" (Three Karagöz Plays) and "Pıtlatan Bal" (Curdled Honey) are all worthy of mention. Cahit Uçuk, author of works such as "Kırmızı Mantarlar" (The Red Mushrooms) (1943), "Üç Masal" (Three Fables) (1944), "Türk Çocuğuna Masallar" (Stories For Turkish Children) (1946), "Ateş Gözlü Dev" (The Giant With Fiery Eyes) (1946) and "Kurnaz Tilki" (The Cunning Fox) (1946), won the Hans Christian Andersen Prize for his "Türk İkizleri" (The Turkish Twins) (1958). Mümtaz Zeki Taşkın produced theatrical works in addition to his books "Çocuklarımıza Resimli Şiirler" (Illustrated Poems For Our Children) (1959), "Çitlembik Kız" (A Small, Dark Girl) (1975) and "Çocuklara Kahramanlık Hikayeleri" (Heroic Tales For Children) (1978).

In 1975, The State Fine Arts Academy staged an exhibition of "Fine Books" and the Turkish children's books aroused considerable interest. Also encouraging was the level of interest taken by publishing firms, newspapers and magazines in the "Fifty Selected Turkish Books" exhibition and the poster competition linked to it. What caught the eye at this exhibition was the quality achieved by the Turkish books in respect of covers and binding.

Our contemporary illustrators and their most famous and published works are as follows:

Ruhsar Barım Belen:"Dikkatsiz Küçük Kaplumbağa" (The Little Careless Turtle), "Tan ile Elvan" (Tan and Elvan), "Güzellikler Bitmesin" (Prettiness would never end), "Küçük Ahtapot" (The Little Octopus).

Mürşide İçmeli:"23 Nisan" (The 23rd of April), "Akıl Bahçesi" (Garden of Intelligence), Picture 1-2.

Serpil Ural:"Ormanda Sabah" (Morning in the Forest), "Ormanın Düşmanları" (Enemies of the Forest), "Ormana Kar Yağdı" (Snow in the Forest), "Gürültücü Ali" (Ali the Noisy), "Tek Gözlü Kedi" (Cat With Single Eye), "Akıllı Bisiklet" (The Intelligent Bicycle), "Top Tavşan" (Rabbit The Ball), "Bir Varmış,Bir Yokmuş" (Once Upon A Time), "Üşengeç Yengeç" (The Lazy Crab), Picture 3.

Can Göknil: “Bir Kirpi Masalı” (A Hedgehog Story), “Bir Kulübe ve Bir Ev” (A Shed and A House), “Bilmeceler ile ABC” (The Alphabet Through Riddles), “Çocuk Tekerlemeleri” (Children’s Rhymes), Picture 4-5-6.

Huban Korman: “Aslı’nın Sordukları-Güneş Nereye Gitti?” (Aslı's Questions-Where has the sun gone?), “Hansel ile Gretel” (Hansel and Gretel), “Kurbağa Prens’in Masalları” (Stories of Frog Prince), “Yağmur Nasıl Yağar?” (How is it raining?), Picture 7.

Murat Öneş: “Balıkçı ve Karısı” (Fisher and His Wife), Picture 8.

Mitra Reyhani: “Kunduracı ve Cinler” (The Shoe-maker and Djins), Picture 9.

Nihan Başak: “Yağmur Ormanı” (The Rain Forest), Picture 10.

2 CHILDREN AND THEIR BOOKS

2.1 CHILDREN AND BOOKS: THE RELATIONSHIP

The attraction of books for children begins with books without words. As yet unable to unravel words, sentences and concepts, the child begins to understand pictures. Right from the start, the child can only be acquainted with what is original and good with the aid of well-illustrated children's books.

The relationship between children and books develops with age, as pure picture books give way to books with short texts as well as plenty of illustrations and then these are in turn replaced by tomes with longer texts and fewer pictures. If the child is able to make connections between the pictures in books and his actual environment at as early an age as eleven months, then places the connections on a sound and consistent basis by the age of six, it is quite possible for him to learn the habit of using books without yet knowing how to read and write. During this phase, parents are the key influence on the choice and reading of books; as the child learns to read and write, the teacher becomes involved too.

A good book should give the child pleasure as well as meeting psychological needs and the need for information. It should have a simple beauty and its illustrations should convey peace and happiness. In addition to the child's basic needs, such as love and affection, the book should provide him with moral rules too. Children's books are appreciated and accepted to the extent that their illustrations are interesting and they reflect a rich imagination.

Under normal conditions, the child's interest in reading increases with age. At the age of six or seven, children show an interest in short but fully-illustrated books about nature, animals and other children and enjoy being read to or allowed to look at the pictures in books after going to bed. It is the best age for increasing the child's aptitude for reading.

Sex and age factors are important when considering children's books. Children of differing ages and genders need and desire different kinds of books. It is therefore essential that writers and illustrators do

not disregard these factors as they create their books. Those who write or draw need to be fully conversant with the peculiarities of their target readership. For as the child seeks to understand his surroundings and the wider world, he focuses on different things at different ages. For example, while animals hold a special attraction for the three-year-old, the child of four ponders the way he came into the world and the similarities and differences between boys and girls. Children of five and six have a certain level of relations with the community, can grasp numbers and are beginning to differentiate between right and wrong. All these distinctions have to be born in mind when work on a book gets under way. Children easily get bored with books meant for those older or younger than themselves and this may negatively affect their relationship with books in general.

First and foremost, the aim of any book must be to imbue the patience needed for and the habit, pleasure and culture of reading into the child. The child wishes to experience new pleasures and sensations every time he opens his book and for this reason books are expected to be illustrated and to contain appropriate detail.

2.2 BOOKS AS OBJECTS OF INTEREST FOR THE 0-6 AGE GROUP

The first six years are one of the most important periods in human life. They are a time of physical, psychological and intellectual development. Abilities improve, habits form and the independence of the child increases steadily.

Children's personalities, intellectual levels and abilities vary, but all have certain common characteristics. These are an interest in one's surroundings and learning to talk. In getting to know their environment, children use their senses of sight, hearing, taste and touch. Learning to talk takes up a considerable period of time, but every new word learned is a separate cause of joy. For this reason, during the stage that the child is learning to talk, repeating the words in a book becomes an important activity. Children may take an interest in books from the age of one, and start to turn the pages for themselves at the age of eighteen months. At this age, there should be plenty of picture books in the child's environ-

ment - well-illustrated, colorful books containing just the odd word or sentence. The child should be permitted to handle books freely and carry them wherever he wishes. These books are usually of the kind that illustrate familiar objects and people and are sometimes referred to as "ABC"s. As the length of time for which small children can sustain concentration is relatively short, what is called for is plenty of movement and activity - rather than character studies or definitions. Children always tend to put themselves in the place of the hero and to unite with him or her. The hero may be a person, an animal or even a machine.

As children grow older, and make intellectual progress, their school experience also expands and they take steps in the direction of realism. The imaginary topics of books read or explained to them in the past start to appear silly.

The child of six wants books to be read to him and enjoys books with a story-line in particular. Then comes the turn of adventure stories, war books, comics, fairy tales and general knowledge texts.

As the child does not yet make firm value judgments out of habit, he or she is very open to innovation, is ready to accept anything and everything and thus presents the creator of books with endless freedom, something which brings him very close to the child. For children of this age group, realism and fable are usually interchangeable and the actual and imaginary cannot be separated.

The child of six has at last reached school age and is starting to be taught to read and write. At this stage, his knowledge of the world around him is greater than his knowledge of reading and writing, and books targeting children of this age can be divided into two categories: books for the child to read by himself, which should present stories and tales more developed in content and language than those with which the child is already familiar and which should have short texts in large font; and books designed to be read to the child. As far as the latter are concerned, the size of font and length of text are less important. The child's concentration span is now longer and he is capable of listening, bit by bit, even to very long stories. The subject - the actions and the characters - have now gained in importance. The child may also wish to read for himself books which were read to him in the past.

3 ILLUSTRATED CHILDREN'S BOOKS IN TURKEY

3.1 THE POSITION OF ILLUSTRATED CHILDREN'S BOOKS IN TURKEY

3.1.1 THE POSITION AND ATTITUDES OF PUBLISHERS

Publications such as books, magazines and picture books are generally published by private sector publishers and distributed by the private sector too. The number of books published by the Ministry of National Education is lower than that of those produced by private publishers.

Attempts to reach the child audience with illustrated works by local writers and artists date back to 1928. At that time, the main aim was to raise the literacy rate.

Book publishing experienced a downturn thanks to the crisis of the 1970's, but this proved transient and the growth of research into subjects such as child psychology, education and learning rendered a new start imperative. As a result, illustrators began to be employed full-time by publishers alongside writers. However, with a view to reducing costs, publishers frequently showed a preference for translations. There is no doubt a need for such books, but it should not come to the point at which Turkish artists and writers risk being squeezed out of the market.

The printing of original books is a problem for the publisher. The paper should be good quality, the binding should be of the stitched type, the illustrations should be plentiful and in color. Paper is costly for the publisher, since first grade high density paper is the ideal sort for children's books. Color illustrations present quite separate difficulties. Each color must be printed separately and printing from slides is costly - and high prices affect sales. As publishers are not usually sufficiently informed about children's books, there are problems even when they turn to translations: unsuitable choices are made, translation errors occur and titles are changed and proper names converted to Turkish ones when it would be better for the child to keep the originals.

Mistakes made during printing are another major problem for publishers. Lines printed out of order, forgotten pages, type setting errors, mistakes with regard to the pictures and the like are come across frequently due to negligence.

In recent years, a significant reduction has been observed in the production of children's publications. The most important reasons for this are economic. Costs are high from the point of view of the producer, the publisher and the consumer. The increasing cost of paper and printing materials causes publishers to fight shy of children's books. As a result, from time to time one sees a return to the past and certain books are reprinted, the drawback being that the consumer is not presented with an adequate choice [5].

Those publishers which do persist with children's books have sought to reduce costs by opting for cheap materials - which only makes their books physically unsatisfying. In many works, the illustrations, even if they are of benefit to children, are marred by slips of the colors. Again, for economic reasons, attempts to typeset and produce illustrations as cheaply as possible leads to the production of unsuccessful books, something which affects the illustrators and writers firstly and than, of course, the consumer also.

Alongside this stagnation in the market, however, mention may be made of a development which inspires more hope, namely the entry of banks into the field of children's publishing. As well as books and magazines, banks have supported academic research on topics related to children and have organized plays, puppet shows and so on for children. The cultural activities of banks, which have been stepped up substantially in recent years, have thus to an extent revived the field of children's books and at least provide writers and illustrators with an alternative outlet for their work:

At a time stagnation in the market, the efforts of the publishing firm Redhouse and quality children's books that have appeared as a result have been exemplary and fully deserve a mention.

In the ten years following the Alphabet Reform, an average of 457 illustrated children's books were published. Between 1950 and 1960, the number of copyright children's books was 3494. This figure excludes translated works for children. Of the 3494 books published, as many as 600 went into tenth if not eleventh editions, which means that we can say that in fact 2900 titles were printed in eleven years, making 265 books a year or 1.5 a day. In 1979, the figure rose to 685 a year, but there has been a significant decline since on account of the close sensitivity of

the children's publishing sector to the economic situation in general. People can only buy and read books after taking care of their basic needs. Moreover, the high-quality paper which could be found fifteen years ago is now no longer used on account of its high cost. Damaging practices resorted to in the bid to keep costs down include the use of third grade paper instead of first and the introduction of nine or ten point characters as opposed to twelve point.

The problems of publishers all stem from the same root. They themselves emphasize that this is not a profitable field, while insisting that it can survive with the help of a certain amount of outside support.

3.1.2 THE SITUATION OF THE ILLUSTRATORS

If a book is to be described as illustrated, then the prime responsibility for this clearly rests with the illustrator. In Turkey, illustrators have appeared on the market thanks to the education of artists and in particular the opening of graphic departments in the faculties of Fine Arts.

Illustrators of children's books are most commonly found among artists working in applied art, advertisement graphics, poster and book design and so on. The illustrator is expected to have a rich imagination, a thorough understanding of the psychology and intellectual development of the child, an easy-to-follow style and an ability to create pictures devoid of shock effects. If modern art styles and certain mixed styles are employed in illustrations for children, these should not go beyond the limits of their outlooks. A good picture book assists in the development of the child's sense of fantasy.

The illustrator ought to be an expert who has received specific training. Before an artist illustrates a children's book, he or she ought to show proof of previous background knowledge. Adequate knowledge of graphic production techniques, writing, typography, illustration, binding and covers is required. Pictures should be both easy to interpret and of artistic value.

The small number of illustrators working in this field in Turkey can be traced back to the same root as the problems of publishers. The illustration of children's books is a distinct field with special characteris-

tics, but the number of those who can make a living while concentrating solely on this area is very small. The artists usually work for advertising agencies and only draw and paint for children's books irregularly. For economic reasons, they are discouraged from working in this area alone, as it can not satisfy their needs. And the products of the artist unable to direct his or her creativity entirely to this area inevitably fall short of the desired standards.

Meanwhile, the illustrator's most important problem is the difficulty he or she faces in finding a suitable environment in which to reach the target audience and see his or her work appreciated. The lack of attention paid to those working in this field leads other illustrators to keep clear of it for the sake of other areas. Yet another problem arises from the general failure of society to appreciate sufficiently that illustration is a distinct activity with its own characteristics. Not everybody can illustrate children's books - the task calls for specific training and concentration. In short, the illustrator, who takes on the key role in bringing the writer and the child into contact, expects some support and appreciation from society.

The illustrator also suffers, along with the consumer, from the tendency to prefer translated works. For the need for the illustrator is reduced if books bought from overseas are brought to Turkey complete with original film and then printed in that way. It is a pity, since the development of our rich written resources has much to gain from specifically - trained artists aware of cultural values of their society and operating in the field of illustrating children's literature full-time. For this reason, before anything else, opportunities must be extended to native illustrators, artists should be looked after so that they may leave worthy works to future generations and the necessary importance should be attached to making full use of local resources.

3.1.3 THE POSITION OF THE CONSUMER

Children come to own quality books suited to their age, gender and immediate surroundings not simply if they have the economic resources to do so but also only if their families take the right attitude.

For it is mainly mothers, fathers and teachers who actually buy the books for their children.

To be able to choose the right book and place it in the child's hands at the right time is a question of education and habit. The extent to which a family attaches importance to books and the frequency with which its members read them directly affect the level of interest the child growing up in that family atmosphere will show in books himself. Families where reading is enjoyed and the value of books as a source of knowledge is appreciated will act carefully and correctly when it comes to choosing books to be used by their children. However, even this is only really possible if there is a sufficient variety of works for children available on the market. In other words, if there are no quality books there to be bought, than the interest and encouragement of parents will lead nowhere. Today, when it is difficult to look after the health and nutritional needs of children properly, it is impossible to supply them with books of high artistic value.

The literacy rate in Turkey is in general rather low. In getting the habit of reading, steps taken during childhood may show their effects at a later period in life. It is difficult for a person whose childhood has involved no contact with books to turn into an avid reader. The reasons for this lie in the stance taken by parents and also the inconsistent policies pursued in education.

There are two basic conditions for habit of reading. One is to have the necessary patience, the other to actually enjoy reading. These two habits are collectively known as "reading culture" and their adoption depends on home and school [6]. Cultural factors have an impact on enjoyment of reading; socioeconomic and cultural realities play a significant role in the child's ability to choose what he should read or what is suitable for him. Children of medium or high socioeconomic backgrounds can benefit from the attitudes of their parents and teachers in the choice of books, whereas children from less fortunate backgrounds tend either to choose books on their own, at random, and read accordingly or not to do any reading at all.

In increasing the propensity of children to read books, the availability of rich reading material is closely related to the existence in the society in question of writers and illustrators trained in their profession and possessing relevant knowledge and experience.

From the point of view of the consumer, the problem has two aspects. On the one hand, there are economic conditions, on the other the level of education. When both are sufficiently improved, the negative situation in the book market will be reversed to an extent.

3.2 THE CONTENT OF ILLUSTRATED CHILDREN'S BOOKS IN TURKEY

When children's books are examined from the point of view of content, an important factor is that the book should have a theme. Common themes in publications for children are love of the family, the homeland, the nation, nature and life, the benefits of helping others and being polite to them, the importance of individual effort and attachment to customs and tradition.

In every book, the story told should have a key message. The strength of this message determines the effectiveness of the story based upon it. A story without a theme is an empty one and gives the child nothing. The story should involve activity. Heroes should have to overcome difficulties and engage in struggle to reach desired aims that are hard to achieve. For small children in particular, the outcome should always be a successful one.

In the case of "ABC"s, of course, it is difficult to speak of storylines or activity. These books may contain objects, animals, toys, people and children familiar to the child. As for illustrated works aimed at older children, the content and the story should be of value even independently of the illustrations, with the child's knowledge of the world beyond his immediate environment, his experiences and his vocabulary being born in mind. The stories may be serious, comic or even a mixture of the two. What matters most is that the thoughts and sentiments reflect the reader's own world, and that there is a theme. The story itself should contain, above all else, an element of rapid movement. For the little ones are ever in search of adventure [7].

In some of the books on the market today, the story is not properly brought to an end, the results are that the main message which the child is meant to receive is untaken while the child may develop a lack of trust in books as a whole. Those children who like to identify

themselves with the hero of a book are helping themselves to gain in self-confidence at the same time as they learn the lessons in the story. With the help of well-drawn characters having positive characteristics, they can solve their own problems and come to look on their surroundings with a new outlook and understanding. In view of the impressions that may be obtained from an unfinished story, generating uncertainty in the child's mind, then, care should be taken to ensure that a book has a beginning and an end.

The characters of books are many and varied. They may be children, adults, realistic or personified animals, machines or things. The child is capable of establishing the same sense of affinity with all of them. Nationality, race and religion are unimportant. The problems of the hero, the difficulties with which he struggles, the battles he fights and the experiences he gains can all provide children with new insights about the world. While differences open up new horizons for the child, similarities may help to consolidate his experiences. Animal characters may feel and think like human beings but they should not have lost their natural attributes.

The place of the main character in the book should be clearly established and he should have a dynamic role. Variety of characters is important too and does away with any monotony in the story. The events should develop naturally: the actions and utterances of the characters should match their age, their sex, their environment, their ethnicity and their educational level. The characters should have no rejectable peculiarities.

Characters in books for those around the age of six should be straightforward people drawn from real life who do not change much as the story progresses. Heroes should not have undesirable qualities, for the child with his tendency to identify with book heroes will not enjoy adopting a bad character. On the other hand, heroes should not be paragons of virtue either, for the child, knowing that nobody is perfect, will be little keener to take on a personality of this kind either. People should be presented together with their successes and their failures.

While topics are generally chosen to illustrate senses of trust, love, responsibility, tolerance and so on, there is nevertheless a place for small doses of pain, fear, terror and hatred. There is not much metaphor in illustrated books: the story develops rapidly, attention is drawn to

events and there is a definite end which leaves the child with a comfortable feeling of completeness.

In children's books available in Turkey, the story may be very well thought out and presented and yet the inadequacy of the pictures may cause all of its virtues to be wasted. In illustrated works, the story and the pictures form a whole and the two are complementary. But in practice the reader and his demands are not properly considered and unfortunately there is no control mechanism that might take on the task of a selection board. In these circumstances, it is possible for works to come onto the market to which sufficient thought has not been given. Very few of the books currently available can be described as complete works with a harmony of text and pictures and in particular details are often ignored, although the child expects details contained in the text to be visible in the illustrations too.

3.3 PHYSICAL CHARACTERISTICS OF ILLUSTRATED CHILDREN'S BOOKS

The physical characteristics of children's books can be dealt with under several headings as follows:

SIZE: Books for the preschool child may be very small or very large. Miniature publications remind children of this age group that there are things smaller than themselves, thereby increasing their self-confidence. Against this, the big book gives them the impression that they have grown up.

Older children can be given books similar in size to those of adults, for they will find smaller books childish.

Experts generally agree that illustrated books should be "two armfuls" in width [8]. It is also important that such books be light in weight, as children always want to take their favorite books with them wherever they go. A large format also helps the illustrator to handle his subject more easily.

The number of pages may vary according to the kind of book. Fairy tales and the like are likely to take up one or two signatures, i.e. 16 or 32 pages. Six to ten folios may be needed for educational books such as encyclopedias, poetry anthologies, atlases or dictionaries.

Children's books published in Turkey at the present time vary little in size, for this is determined by the size of the paper available and the desire again! In fact, however, it should be possible particularly in the case of the publisher's to avoid the slightest waste of paper - economic factors again! In fact, however, it should be possible particularly in the case of children's books to depart from standard paper sizes for the sake of originality.

BINDING: In books designed for preschool and primary school children, stitching is the preferable binding method. In the case of thicker books to be used for reference purposes, the covers should be bound separately in addition, while it would be useful to add a separate protective layer for the protection of the binding.

If a book is bound, it is not only more durable but also more attractive to the eye. Because of the cost, not all books produced in Turkey are bound, and the need for children's books in particular to be able to withstand rough handling is frequently conveniently forgotten, staples being used instead.

The binding cover may be of hard board or of cloth in the case of books for the preschool child. Books for older children may make use of thick cardboard. As it prevents tearing, plastic coverings are another good binding option for books for children up to the age of six.

PAPER: The paper used in children's books, which are printed in color, should be of the best type - high density, grade one papers. The paper should not spread the ink, alter the colors, lessen the readability of the letters and numbers or be easily torn. Coated paper should not be used for printing children's books as it reflects color.

For children under six, books may be produce with pages of cloth or cardboard rather than paper [9].

In Turkey, grade 2-3 paper is generally used in children's books and this reduces the quality of the printing.

THE COVER: The cover of a book protects it; it also advertises it. Relatively large and heavy books, especially heavily-used textbooks, should for preference have covers of thick, strong card. Thick, good-quality card may be used in picture books too. On the cover, one should be able to find a text or picture introducing the subject-matter, the names of the writer, the illustrator and the publisher, the year of pub-

lication and the code number. If these are not given on the cover, then they should certainly be printed inside the cover. The back of the book may be used to give brief information about other works of the writer or illustrator or to advertise the book's price.

THE TEXT: The arrangement of the text in illustrated books for children is a topic unto itself. There should be nothing which makes the writing difficult to read - the text should not be printed in color, for example, while text and illustration should be clearly separated and distributed in an even way over the page. For easier reading it is recommended that the texts be laid out in a single column. Margins should be generous rather than tight.

The style chosen for the characters should be appropriate to the age of the children for whom the book is destined.

For preschool children, the size of the letters should be at least 14 point. This may be reduced to 12 point for primary school children and 10 or 12 point for secondary school children. Very large characters put the child off and it is a good idea not to go larger than 16 point.

Children's books published in Turkey, the text is often presented unthinkingly and the points made here are ignored.

PAGE LAYOUT: The space given over to illustrations, the location of the text on the page, the spacing of lines, indentation, the arrangement of headings, titles and so on... All these require knowledge and training. The location of the writing and the text has to be determined as a whole on the basis of facing pages and not just one page at a time, while neither text nor illustrations should be positioned at random or in such a way as to dominate the other.

At the printing stage, errors of spelling or punctuation and mistakes of negligence such as printing the wrong way round should be avoided with care. The illustrations should be on the same side of the paper as the text, on two facing pages (double spread).

Mistakes in page layout are easy to find in the illustrated children's books currently on the market. Page layout - the creation of balanced composition - requires a trained eye and this in turn depends on a certain level of artistic training.

4 CRITERIA FOR EVALUATING ILLUSTRATED CHILDREN'S BOOKS

The illustration of children's books requires above all else that the artist is trained in graphic art. He or she should be educated in this subject, and be aware of matters such as generating compositions, creating characters, depicting movement, choice of color, foregrounds and backgrounds, the link between text and picture, the positioning of the text on the page, character patterns and their sizes. He or she should also have a knowledge of pedagogy and child psychology.

During preparation of illustrations, they should be seen as a whole, rather than as being separate from one another. This is important for the unity of the book-the pictures should constitute a unity among themselves. And the pictures should not be transferred to the original until their design, sizes and ideal positions on the page have been thought about.

As a first stage, sketches and doodles are of considerable importance as they serve as examples and help to ensure continuity. Quality pictures arise from preliminary studies set on firm foundations. As many alternatives as possible for each composition should be sketched initially, so as to be able to depict the scene in question in the most effective way. All important decisions are taken during this period of sketching and doodling. Errors, omissions and inconsistencies can often only be detected after comparing a series of prototypes. The number of pictures, their size, the general style of the book, the relationships between compositions and the techniques and materials to be used are all matters to be decided upon in advance. Faults liable to undermine the overall impression given by the book need to be preempted.

The artist responsible for the graphic design of a book interprets the book from his own point of view, uses his own graphic style and in the end can make as great a claim to ownership of the final product as the writer can. The artist, or illustrator, is independent as regards graphic arrangement. Typographical features, lines, spots, surfaces, textures, proportions, likenesses, binding, shape, size and thickness are among the factors which the artist is free to use or create as he wishes. The artist is not bound by rules, but works in line with his insights. From time to time, he may step beyond the paper sizes that restrict the choice

of dimension of the book and use all available technical resources to create unique, original works. "One of the fields in which the art of free picture composition can be applied without losing very much of its freedom is the field of children's books" [10].

The material from which the child learns consists of toys given to him as his own property and of books, and it is from the latter that he gets his first impressions of plastic arts, that he is first educated in this respect. Sometimes, a child's relationship with books may be negative, his familiarity with things that are ugly or insincere may begin with these books and to reverse all this at a later age, to destroy the scars ingrained in his subconscious, is virtually impossible [11].

If we look at example 1, this book must first be examined from the point of view of size, Picture 11. If the view shared by most pedagogues that books for young children should either be very little or two armfuls wide is taken as a criteria, one must note that the book in example one falls somewhere between the two. In addition, the name and the emblem of the publisher contained in the book is emphasized by framing and the whole takes up a very large amount of space relative to the book's proportions. Unity of composition is lacking, and there is no consistency of writing characters throughout the book.

Although it is one of the most crucial characteristics of illustrated children's books, the principle of plentiful pictures and short texts has not been followed, and the majority of the pages are suffocated with text. Poor quality, yellowish paper has been used, and colors have altered accordingly, quite apart from slipping in the printing. The pages set aside for illustrations display borders which are unnecessary and unclear. There is no harmony among the colors. The book "Minik Çocuk", published by Kurtuluş Yayınları, also has a note inside the cover saying that it has been recommended to schools by the Ministry of National Education.

Turning from this unsuccessful product to our second example, one soon notes the unity and harmony of composition and of the characters chosen for the text on the cover, Picture 12. The way the subjects are portrayed is also suitable for a children's book.

The book is aimed at preschool children, and with its drawings, text and simplicity gives the parent the opportunity the choice of a book which is suitable for the age group. The story has a beginning and an end;

the composition and writing are such as to give an initial impression of the book's general character.

This second example is in fact the second book in the series "Asli'nin Sordukları" (Asli's Questions) by the publisher Redhouse Yayınevi. The way children tend to ask questions about everything and anything as soon as they learn to talk stems from their wish to grasp things which they cannot describe. This book is a story founded on the basic questions children ask. Inside the back cover, brief information is given on the aim of the series and on the writer to the illustrator. It is a sign of the recognition awarded to the book's creators.

Example 3 is a book translated into Turkish and again published by Redhouse, Picture 13. The words and pictures of "Canavar Ülkesinin Kralı" (The King Of Monster Land), which won the Caldecott Prize in 1964 are both by the same artist. It is an example of the choice factor making itself apparent in adaption from foreign sources. Along with the paper and printing quality, the illustrations are of a kind to constitute a model for Turkish artists and publishers. The choice of works to be translated must be made carefully, and what is really necessary is to have translations of publications which will contribute to the development of our own children's books. This book is for the 0-6 age group. The texts are very short and the illustrations are dominant throughout. The choice of colors, their harmony and the richness of texture produced by shading, like the element of movement and the imagination expanded in creating the various character-types, are of a standard to be given as a model for all illustrators.

Can Göknil's "Bir, İki, Üç" (One, Two, Three)-a book of numbers, pictures and games- is our fourth example, Picture 14. The aim is to introduce children to numbers through the use of pictures. Composition is on the basis of facing pages throughout. The amount of detail has been limited, bearing in mind the child's short concentration span. There are also short but useful notes to the parent concerning how to read the book to his or her children.

As well as numbers, a variety of animals feature in the book, with its aim of making the children more familiar with the numbers with the aid of illustrations. The textures used for the figures, the general nature of the animals and their physical characteristics all provide clues. The animal shapes take the form of symbols still in accord with the animal's

natural shape, while at the end of the book, which deals with the numbers one to ten, there is a section of games which give the child the opportunity to use what he has learned. It is a work as entertaining as it is educational for children who have just started to learn to read and write or who are about to do so.

The "Ayşegül" series, of Belgian origin, which 25-35 year-olds will remember well, is still being published today, Picture 15. These are publications in which typographical elements are used in a random manner, and the way the heading, the name of the story, and the symbol advertising the publisher are used on the front cover is very far from displaying any care or awareness.

"Üner Yayınları", one of the publishing establishments which produces illustrated works for children, has a modern outward appearance as it makes intensive use of the electronic equipment of the day. Nevertheless, the end products show no sign of artistic concern. Various tales and stories are mixed up in the single-folio books, which, as in the case of many other products on the market, also suffer from poor page layout, even on the cover, and bad choice of typography.

If we take a look at the example given here, we see that the place of the action is rather difficult to make out, Picture 16. Even though it looks as though the two pages have been designed to complement one another, the result in fact is that the figures hang in mid-air. In any case, the difference of color and texture between the floors clearly separates the page into two parts.

Pages 8-9 of the same book show a human figure which is abstracted from the background, as if it did not belong in that place but had been picked up from somewhere else and stuck down there, Picture 17. Next to it is a figure of a dog, but it is unclear what the dog is doing there. The existence of the dog makes no contribution to the action, and we cannot see what it is looking at. On top of all this, the composition in general resembles a photograph and gives the child no opportunity to use his or her imagination.

Öğün Yayınları is a publisher which has been producing picture books for children for many years, and which has a definite place in the market. To understand the drawbacks of its "Keloğlan Masalları" (Tales of Keloğlan) series, however, one only has to take a glance at the arrangement of the cover, Picture 18.

Kelođlan is a character to whom various funny things happen. At the same time, he is a product of society and there are lessons to be learned from all of his adventures.

Quite apart from the characters chosen for the word "Kelođlan" as it appears on the cover, the reasons for the use of white contours and the way in which each letter of the word "Masalları" has been placed in one of a number of little boxes lined up in disorderly fashion is impossible to fathom.

The series "Redhouse Dŭnya Masalları" (Redhouse World Fairy Tales) is made up of works reflecting the same careful and loving effort that we have seen in other of the Redhouse publishing firm's products, Picture 19-20. However, the way which has been chosen of creating unity of composition among the covers of the various titles which make up the series looks rather restrictive. The fact that the places of the illustration and writing on the cover are unchanging, determined by the publisher in advance, makes it easy enough to recognize works belonging to the same series, but also causes a certain monotony or dryness. This apart, the illustrations, the bond between pictures and writing and the quality of paper and printing again render the books of the series worthy of praise.

Another work of Can Gŭknil, who is known for his educational picture books for preschool children, is "Bir Kulŭbe Ve Bir Ev" (A Shed And A House), Picture 21. This is a useful book which sets out to introduce geometrical shapes and their names. The figures and objects used are very simple, almost symbols, although at the same time true to their natural characteristics. In short, they are presented in a way that takes account of the age of the target reader. There is harmony among the colors, and the use of thick black contour lines in the illustrations enabling the child to pick out the hidden shapes in the pictures, together with a short, funny story-line and the "cut, color and stick" section on the back cover, make this a successful as well as a typical preschool book. The fact that the target age group is clear led to the use of high-density paper. The printing is both clean and clear.

The book "Bilmeceler ile abc" (The Alphabet Through Riddles) by the same artist, aims to introduce the letters to the preschool child, to familiarize him with their shapes and to instill a love of books, Picture 22. The basic principle is that of learning-through-pleasure, and the book has a short note to parents on the back cover.

Once again, facing pages have been viewed as a single whole from the point of view of composition. On the left-hand page, there are the capital and small versions of one of the letters, with a riddle concerning an entity connected with the letter at the very top and the answer at the bottom. On the right-hand page, one finds a picture of the entity the name of which begins with the letter being taught. These illustrations feature rich variations of texture and harmony of color. The objects are again illustrated with deference to their natural structures and colors. Care has been taken to ensure that the objects are within the child's range of experience (for example the pomegranate, "nar" goes with the letter N). Can Göknil did his B.A. and M.A. degrees in the USA, has held a number of exhibitions in that country and has seen his works included in permanent collections. Eleven of the works he has written and illustrated have been published by Redhouse. His "Bir Kirpi Masalı" (A Hedgehog Story), published in 1974, is a pioneering work in the field of illustrated books for the preschool child in Turkey. "Çocuk Tekerlemeleri" (Children's Rhymes)(1983), also for preschool children, helps to develop their linguistic experience and to introduce them to literature. Inside the cover of this book, a column has been set aside for the artist, in which he makes some brief remarks on the rhymes contained in the book. A biographical note can be found inside the back cover. These are useful ideas enabling the young reader and the parent to get to know the book's creator and to obtain a clear sense of the book's general aim.

In "Çocuk Tekerlemeleri", the preschool child is given a poetic view of social realities, popular cultural values and folk thought, and an attempt is made to reach out today's children with rich textures and cartoon characters, Picture 23. The words and concepts in the rhymes, through the medium of the illustrations, go towards expanding the child's range of vocabulary.

The settings used in the illustrations, meanwhile, give the reader a clue the origin of the rhyme.

The television series "Sesame Street", watched by children of all ages and sometimes by grown-ups too, is now also contributing to children's education in the form of printed publications-the "Susam Sokacı Okula Hazırlanalım" (Sesame Street Getting Ready For School) series, Picture 24. The books are the result of cooperation between the producers of the series Children's Television Workshop and the well-

known publisher Remzi Kitabevi. The idea is for the child to enter into a world of knowledge and entertainment together with the heroes of "Sesame Street", who have become part and parcel of daily life. It is expected that the child's relationship with the book will last for a considerable time. Coloring pages and colorful cardboard puppets-given the way they are intended to be used- take on the task of helping the preschool child to prepare to go to school and to adapt to it. Here and there, the book contains little warning notes or pieces of advice for the benefit of mothers and fathers. The books serve as visual material which will assist the child in learning and writing the numbers and in learning something about school life and what is expected of him or her. so that the child does not forget what he has learned, but always has it in mind, colored posters are given together with the books.

It is the wish of everybody that educational and recreational publications of this sort, satisfying as they are from the angles of cover design, paper and quality of printing, will continue to be produced and improved.

The adventures of the Turkish folk hero Keloğlan also feature in the publications of the firm Dönmez Yayınları, whose "Keloglan Masalları" (Tales of Keloğlan) series consists of 24 books, Picture 25. The protagonists are shown as cartoon characters of a sort. The way in which the title "Keloğlan and Memiş" is printed on the cover is far from aesthetic, the choice of letter character giving it a rough and ready appearance. Various characters are in fact used on the same cover without any sense of harmony. The front and back covers were designed separately and again there is no sense of unity. Unnecessary designs are included on the page immediately behind the front cover. The illustrations inside the book look striking at first thanks to the colors used, but the area of the page which they cover and the positioning of the texts indicate an approach without concern for artistic considerations.

5 DETAILS AND EXPLANATIONS ON THE PRACTICAL PROJECT

The story which is illustrated in the practical section of the thesis "Illustrated Children's Books In Turkey" is an Anatolian fairy tale called "Mavi Kahkaha Çiçeği" (The Blue Laughing Flower). It has been taken from the children's classics series "Anadolu Masalları 1" (Anatolian Tales 1) by H. Latif Sanyüce and illustrated as a book for the 0-6 age group.

An important factor in the choice of the story was the clear and flowing language it uses. At the same time, by selecting one of the Anatolian fairy tales, an attempt is made to keep alive in the memory Turkish stories and tales which constitute a cultural entity that has started to be forgotten by illustrating them from a contemporary angle and to pass them on to younger generations.

In so far as the time and the place are unclear - there is no specific geographical location or historical era - the story is open to interpretation. But the events take place in a country, while the main theme of the story is tolerance, cheerfulness and a smiling face. If we recall that illustrated children's books should instill confidence in the child, then the story should accordingly have a beginning and an end and generally finish happily. This point played an important role in the choice of story.

Children in the 0-6 age group prefer books with plenty of pictures, or illustrations and in which the text is confined to a very small space and this has been made a priority. In calculating the number of folios, it has been borne in mind.

The proportions of the book are 21x 27.9 cm. An important criterion here was the view shared by most experts that the ideal size for a children's book is "two armfuls wide".

The technique used in illustrating book involves the use of marker pens for the surfaces and the use of crayons to highlight textures and details. The fact that the child is very tolerant means that the artist is allowed complete freedom in technical choices. For as a being which develops with every passing day, the child is always open to innovation and for this reason the examination of works in which different techniques and materials are used in conjunction with imagination and creativity teaches them about the function of books as well as about the existence of different points of view.

The events in the story take place around three main characters and other supporting characters. Care has been taken to ensure that the physical characteristics of the three main characters are the same on every page where they appear, ensuring ease of recognition for the child. Thus the king, for example, has a crown on his head in the first page and although he does not wear one on the other pages, a crown element has been carefully included in the compositions to emphasize that he is the king, Picture 26. Fine points of this kind ensure that the child trusts the book and falls in line with the story. Another characteristics of children's books is the use of the same shapes of face, eye, nose, mouth and hair for all of the characters who thus have to be told apart with the help of height, fatness, clothes, accessories and colors used for these latter. This too requires that details have to be repeated at every appearance of the character so as to ensure recognition.

In illustrated children's books, the characters may be living things or non-living things. Plants and animals may be given personalities. Such characters may speak and behave like human beings. Since the focal point of this story is a blue flower, it is inevitable that this character will also take on human properties, for this is the "Blue Laughing Flower". In the book, the flower has a mouth and is capable of laughing, but it performs this function while retaining its own organic and natural shape. In the story "The Blue Laughing Flower", the flower is a concrete entity which brings the inner world of the little girl out into the open - in fact, the general desire of society is seen to be reflected in the personality of the little girl. In other words, the flower symbolizes all people as exemplified by the little girl. As opposed to this, the cactuses which are widely used as a graphic element in the illustrations although they are not actually mentioned in the story, represent the sulky king who does not like smiling. The use of the cactuses as a symbol can be explained as the antipathy of the "Blue Laughing Flower" in which the main quality of the little girl is underlined. The thorns of the cactuses indicate the bad-temperedness of the king, the unhappiness of the people and the hurt done to the people by the king, Picture 27. The change that comes about at the end of the story in the king's negative attitude towards the people shows itself as these thorns turn into flowers.

In order to give the young reader an indication of what the country of the story broadly looks like, that half-title page bears a com-

position showing a city, with its houses and its palace, built upon thorny cactuses, Picture 28. In the same way, the inside back cover of the book shows a similar scene, but on this page not only are there flowers rather than thorns but care has been taken to emphasize the place where the little girl lives. The idea of this was to show to the child, who has already been given an impression of the interior of the place where the little girl lives a sense of the house's place in relation to the general situation of the city.

Fixed aspects of the characters used stem from the same style of drawing. All of the characters have round eyes and circular faces and hair. The key principle here is as follows: when illustrating a story, if one character has, for example, an eyebrow and that eyebrow plays no determining role in the story, then all the other characters should have an eyebrow element too. This is important from the point of view of creating a style of drawing within the "story".

The general pattern of color used in the book reflects the name of the story. The fact that the name of the story makes such a clear reference to a specific color was the determining factor here. Blue dominates, with various shades being used for the flower itself and the colors and shades of other figures being chosen to harmonize with these shades of blue. The use of lilac and green for clothes, for example, and the choice of their exact tones stemmed from the nuances in the colors of the flower. Some problems did arise here, however, as a result of the choice of technique. In order to avoid tones which would destroy the harmony when using marker pens, it was necessary to use two different color marker pens "on top of each other". This is something which is restrictive for the illustrator or which requires him or her to possess a very wide range of materials. However, going over the marker pen lines with colored crayons helped to bring certain colors which had come about into line with the desired harmony of tones. The use of colored crayons can be seen as a bid to enrich the texture and visual effect and to avoid dryness.

In the backgrounds, the paper's own white color was generally respected. This was the most important influence ensuring that the text could be read easily and that a balance was established between the writing and the illustrations. The use of base colors sometimes leads to a confusion of the text and the color beneath it and makes it more difficult

to read, Picture 29. In such circumstances, it is essential that the place of the text be ascertained in advance so as to prevent problems from arising later. In illustrated books, the text is as important as the illustrations and is an inseparable part of them. Neither should dominate the other or hinder comprehension thereof in any way.

Detail has a particular function in illustrated children's books. Children's books - especially those with pictures - should never be one-only affairs. For the child to establish a healthy friendship with the book, he must be able to open it and study it again and again, discovering new flavors each time. For this, picture books should include appropriate detail. Frequently, small but functional details which tend to go unnoticed by adults or escape their attention catch the eye of the child immediately. A book in which the child detects new elements at every glance can become an inseparable part of him and be treated as possessively as any toy. For a child to take such an attitude and for it to be permanent, the influence of the family is, of course, also substantial.

The basis of this thesis is the illustrated sample of the children's book "The Blue Laughing Flower". The report in support of this project is a secondary product. The points made in the first four sections of it have been put into practice in the visual work. An example of this is the way in which facing pages may be thought of as a single surface on which to compose. The benefit of this is that the two pages have a unity and continuity of their own.

The illustrations in the project in question are on the same pages as the related texts, for the child want to be able to finds and see everything related in the text in the pictures. For this reason, a look-out will be kept for any mistakes that may arise during printing and the texts will be put into place correctly.

The font and size of lettering depend on the age of the child. As the project is aimed at the 0-6 age group, it was decided to use 16 point for the text with "Garamond" typeface. As for font, the age of the children was considered here too and given that they would either not know how to read and write at all or would be just starting to learn, a simple, easily understood typeface which would not make life difficult was adopted. The question of whether light, bold condensed or italic lettering is for the typographer to decide. The important thing is that

the typeface be in harmony with the pictures and that at the same time characters that will perform the task properly can be selected.

On the cover of the book, the main protagonists of the story have been used to give the reader some initial information about the story (its name, its main characters and side elements), Picture 30. Since the writing on the cover is complementary to the illustration, it was thought of as a part of the composition and its position was chosen from this angle. The price and some notes on the book were included on the back cover. The cover compositions, like those inside the book, were looked on as a single page; they continue on from and complete one another.

The reason why the texts are in black is that the legibility of black is always somewhat greater than that of other colors.

Enthusiasm for increasing his knowledge and experience of his surroundings and the world is in the nature of the child and this, together with the fact that his value judgments have not quite settled down yet, the ease with which he accepts everything and above all his endless tolerance enable the illustrator to feel free in his or her work but at the same time lead him or her to feel great responsibility.

Should the project reach the stage of being printed, all efforts will be made when it comes to color separation, choice of paper and binding to ensure that results obtained are as close as possible to the original.

But for the product that emerges to be described as a product, it first has to be passed on to the reader.

6 CONCLUSION

As conclusions:

- Although the late arrival of the printing press in Turkey resulted in a late start in the field of children's books as in other fields, the country now possesses both the technological and sufficient numbers of artists educated in illustration and the graphic arts who are capable of producing work in the form of children's book illustration.

-When the need for children's books is taken into account, it cannot be said that the number of illustrated children's books currently available on the market is adequate.

- As is the case with other branches of art, the illustration of children's books has specific principles of its own. The artist has to have an awareness of every aspect of the child's world, from child psychology to the demands and interests of different age groups. Since the products must be adopted by children, not adults, the children's book illustrator must be able to enter the world of the child, to study children carefully and plan his works for them.

- In Turkey, the position of the illustrator who is the workhorse of the illustrated children's book has not been clarified for the time being. For a society which is only beginning to make art a part of its daily life, the words "illustrator" and "illustration" seem very new.

- The illustration of children's books is not merely a task of decoration or ornamentation. It is something with very clear preconditions. The artist must have a trained eye for graphics. He or she is responsible for every factor which goes to make up the book, from the colors to be used and the harmony between them to the typeface and size of the lettering. All these elements are the products of a conscious thought process which calls for a background of a good basic artistic training. Illustration retains its value in children's books at least up to those for 10-12 year-olds. These works are quite different from books for adults. The issue of whether or not books will take their place in the child's future life de-

depends on his having books to look at the pictures in even before he starts to learn to read and write. For the child who is just discovering the world or who is learning to talk or who is at the stage of becoming literate, the benefits of books are endless. They help to extend the vocabulary, they present new ways of looking at things and they introduce different places and ways of life. But these endless benefits depend on the books being produced with conscious care.

- It is the illustrator who creates the bond between the writer and the child. The ability, knowledge and imagination of the illustrator determine whether the book's subject-matter will be understood by the child. Sometimes it is the illustration which determines whether the text is read at all - or even whether the book is bought. A book is thus the work of the illustrator as much as it is the work of the writer.

- One has to be an idealist to be an illustrator of children's books in Turkey. There is a vicious circle as regards the topic of children's books in Turkey and one of its many negative aspects is that it becomes the task of the illustrator to provide for himself the financial resources he needs to reach out to the target audience. There is no visible demand on the market. Nobody puts advertisements in newspapers saying "Book Illustrator Wanted". Indeed, the illustrator has an unclear identity as far as society is concerned. He is not respected and as nobody knows very much about his subject he is not really wanted either. If this general view of public opinion is to be done away with and if illustrating books is to be a recognized profession, then in today's conditions artists will have to be idealists prepared to put up with many sacrifices.

- For any product to reach its aim - to carry out its function - it must be offered for use by the target audience. For an illustrator too, it is a matter of material and moral satisfaction to see the book he has designed printed and submitted to children in the target age group. It is a great source of disappointment for illustrators in Turkey not to be able to see their work get through the printing stage and out into the shops. For the printing and distribution of children's books is not in the hands of the illustrator. Rather, the illustrator only has a certain say in ensuring that the work printed is as close as possible to the original and to some

extent in indicating how his work should be used. On other topics, the publishers, institutions and organizations providing the financing come onto the scene. The majority of illustrated children's books currently on the market are published and distributed by the private sector. The negative impact of economic conditions may be said to have shaken this area of activity by the roots as well as others. Most publishers have had to reduce their publications for children to a minimum level or seek to reduce costs by accepting lower quality. If economic problems are to a large extent responsible for this, the failure to follow specific, rational policies up to now also has much to answer for. Today, a wide variety of books can be seen in bookshops and libraries. And one has no difficulty whatsoever in determining which are products of publishing firms with a true appreciation of the illustrator's work and which are not. The history of what may be termed quality illustrated children's books does not go back very far. Against this, the views and attitudes of the past are responsible for the vacuum in this field. The task that befalls the publishers here - or the issue which they should think about - is the need for them to make an effort not on the question of the illustration of books but on that of how books ought to be illustrated. A minor piece of market research would be enough for them to discover who they could employ in the illustration of books or which printing shop they should work with for the best results.

- There is no mechanism for subjecting the products of publishing firms, notably children's books, to quality control of any kind. Anybody who wishes may illustrate and print a book. However, in order to prevent harmful publications which may leave deep marks on the future lives of our children from getting into their hands, it is necessary to set up a supervisory board. In this area, certain minor efforts on the part of the Ministry of National Education and the Ministry of Culture may be mentioned, but if books could be printed with the approval of a supervisory board made up of pedagogues, psychologists, illustrators and graphic artists, then a number of positive developments might be witnessed. At very least, the publishers, faced with the danger of not being able to put their publications onto the market at all, might create an atmosphere of competition with the quality publications available on the market at present. Such an atmosphere of competition would en-

courage illustrators of children's books to produce more original works as well as having an impact on the publishers.

- Parents, teachers and other individuals in immediate contact with children may direct them in their choice of book, but as these people may or may not make suitable choices, the relationship between the child and books may or may not prove a healthy one. The people responsible for acquainting children with books need to be informed when it comes to selection of titles. The fact that this is not the case has visible consequences in our society. Children sometimes possess books which are unsuitable for their age or their interests. Mistaken choices of this kind provide ideal conditions for the child to come to dislike books. In order to inform parents on such matters, seminars could be held in schools and sample books could be introduced to mothers and fathers.

- The illustrator must definitely not consider his or her work finished once he or she has completed it and secured the finance necessary to have it printed. Rather, he or she should select the best kinds of cover, binding and paper for the book and try to reach agreement with the publishers on these. It is also necessary from the point of view of the final result for the proofs to be submitted to the approval of the artist before the final printing gets under way. After all, the end product bears first and foremost the signature of the artist, whose prestige has to be protected. For the artists, who is the person who knows the work best and is aware of the tone of the colors and type of the texture he has used, maintaining a direct link with the publisher involves taking a responsibility for the final result at least as great as that of the author of an original work. The artist must shoulder this responsibility, must work hard to do the best that can be done in the environment in which he finds himself and must not make concessions as to changes to be made.

- In the education of parents and other people who obtain books for children, a major role also falls to the illustrator. The higher the proportion of titles suitable for the child among all the illustrated children's books on the market, the smaller the chances will be of mistakes being made. It may be assumed that the consumer will buy the highest quality product he can from the point of view of paper, printing

and richness of illustration. Accordingly, one may conclude that illustrators should take an interest not only in their own works but in those of others, should set up forms of mutual support among themselves and should give guidance in the solution of the problem of establishment certain criteria for illustrated children's books. Today, it is possible to speak of the existence of such efforts, albeit on a very small scale. Those who consider themselves responsible for the results of work they have carried out themselves are starting to show solidarity. At least, they introduce people they trust to their work and to this market and show themselves able to set up a division of labor. During the period of time that will be required to bring the standards of illustrated children's books up to a certain level, keeping this cooperation among illustrators going will involve some sacrifice of personal interest, since at this stage the chances of changing anything radically in this very wide field by individual efforts are non-existent.

- For artists working in the field of illustrated children's books, the material side of the job will have to take second place. The most important problem of children's books lies in economic difficulties. The artist who approach the publisher with this in mind may obtain many favorable opportunities for himself after first establishing a certain trust in himself. For this to take place, patience and determination may have to be shown in the initial period, while giving individuals and organizations incentives to find new markets may be useful from the point of view of increasing the interest of society in art and the artist.

- The extent to which the habit of reading prevails among adults is an important factor influencing the demand for children's books too. The adult who was unable to enter into a healthy relationship with books during his own childhood because of the lack thereof can scarcely be expected to buy books for his or her child out of and understanding of the need for them or to make the right choice from among the titles on offer. In this context, duty befalls those people who have an influence during the upbringing of the child, especially teachers. From this point of view, it may be useful for publishers to establish links with schools and to engage in an exchange of ideas with them.

- One must also make mention here of the banks, which in recent years have had a pleasing influence in respect of children's books in Turkey. Even if their efforts in this field are entirely based on advertising interests, they have to be congratulated on account of them. In general, they permit the artist a greater say than most publishing houses and they give illustrators the opportunity to do something with the works they create even in the negative circumstances of the day. Works to be published are assessed in boards which they set up within their own structures and these boards approve those considered suitable for publication. While the examination of works prior to publication has its benefits on the one hand, the one point which gives cause for doubt on the other is the question of whether the people taking the decision actually have the knowledge of and familiarity with the subject to enable them to do so properly. However, many though not all tend to establish a dialogue with the artists and to get to know more about them before making their evaluations. And this without doubt is a positive approach from the point of view of the artist-publisher relationship. In terms of the impression created in society too, the banks' initiatives with regard to children's publications provide grounds for hope and optimism about the future.

- The way in which the books in the "Kırmızı Fare" (Red Mouse) series of the publishers Redhouse have stood out from other available on the market in recent years at first glance is adequate proof of the level that has been achieved in respect of both artists and technical equipment. The fact that the Redhouse publications are the product of careful preparation is more than obvious from the cover designs which catch the eye straight away, from the paper used, from the quality of the printing and so on. These are products which clearly reflect great care in the choice of illustrations and subjects alongside respect for the child. Although expensive when compared with the others from the point of view of price, there are great differences between them as far as the quality is concerned. What Redhouse has to do is not to give up and restart to increase the print-run, try to regain its past position with the aid of newly-developing technology and seek ways of making its products available to a wider audience throughout the country.

- In order to improve the quality of our illustrated children's books, it might be a good idea to offer prizes for the best publications aimed at children and young people of specified age groups, to hold competitions for high-quality publications, to set up a government fund to be used to purchase books of high standard for libraries and to award medals for publishing houses producing quality products. In addition, introducing quality books to the public through radio and television programs might influence society to make the right choices.

- The only thing which today constitutes a threat to our illustrated children's books is the widespread presence in the field of translations and adaptations of foreign publications. Although these have not emerged from within our society, they are promoted almost as if they were ours and present themselves to the Turkish graphic artist as if they represented a path which has to be copied.

In fact, Turkey currently has writers, illustrators and printing shops capable of printing their works. But there is no coordinating force. In this respect, the state could take the initiative and help to create a broader organization and ensure that conferences and publications exhibitions are held.

- In the course of the attempt to develop our children's books further, the target audience is not the children themselves but parents and teachers. For if books are brought into the home, this is because they have appeared attractive to parents in the first place. Buying books for children is considered a luxury. The child can not buy his own books for himself for he does not have the money.

- In the case of village children, lack of money is not the only problem in obtaining books. There is also the issue of getting hold of the works which are published physically. In the absence of a widespread distribution system, this may be overcome through libraries set up in the villages, allowing the whole village to benefit from each book.

- The most important material in the reading of books is paper. For this reason, paper should not be allowed to become an obstacle to the creation of books and the state should have paper policy directed to-

wards children's books and text books - or at least provide some relief for firms and organizations publishing works of this kind by selling paper at cost price.

- Programs about publications for children should be shown on television and preferential advertising rates offered.

- In order to inform public opinion and keep going the interest in children's books to be awakened, radio programs about them could also be broadcast and reviews of them could be published regularly in newspapers and magazines.

- Public sector institutions engaged in children's publishing could usefully come together from time to time to discuss common standards and make these known to other publishers.

- One idea aimed at the promotion of public and private sector children's books abroad and the creation of overseas markets would be for them would be for a working group composed of experts in the field to select successful publications and make a catalog of them.

- The content of illustration courses given in the graphic arts departments of colleges, academies and universities need to be reviewed if the interests and abilities of the students are to be determined properly, for the bulk of the topics included in lessons given in these departments concern advertising graphics.

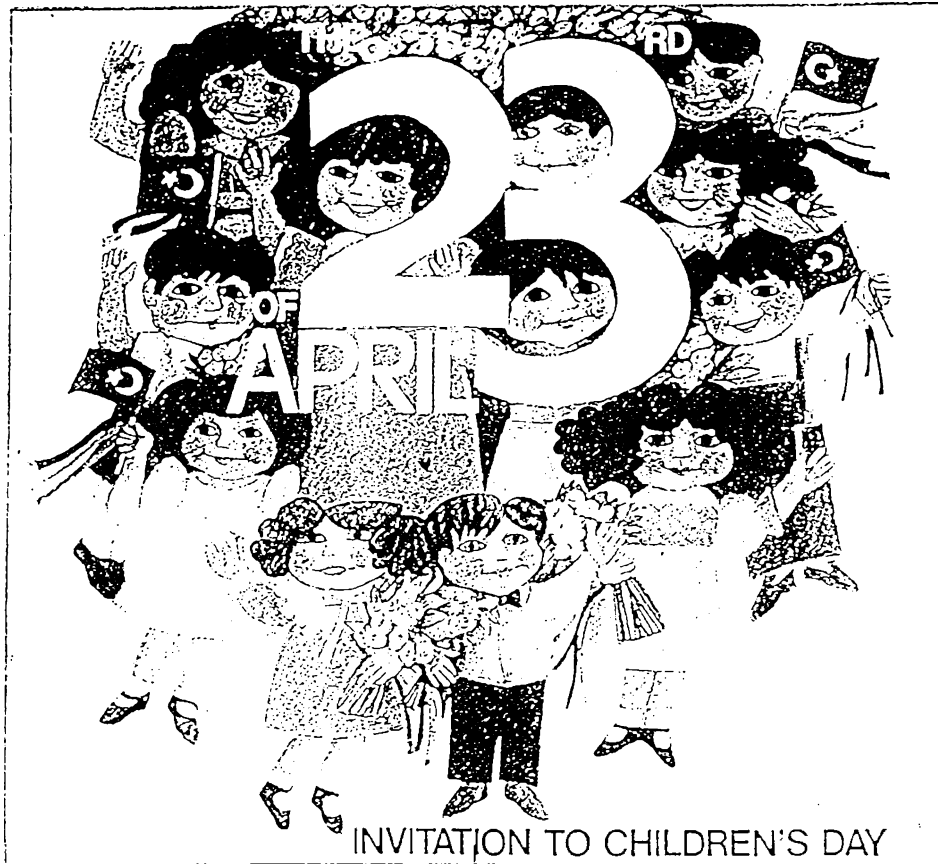
- Works which have been awarded prizes in Turkey or abroad should be reprinted.

- The state should extend support to those engaged in research on the topic of children's publications and the needs of contemporary reader, so that the former may better address the latter.

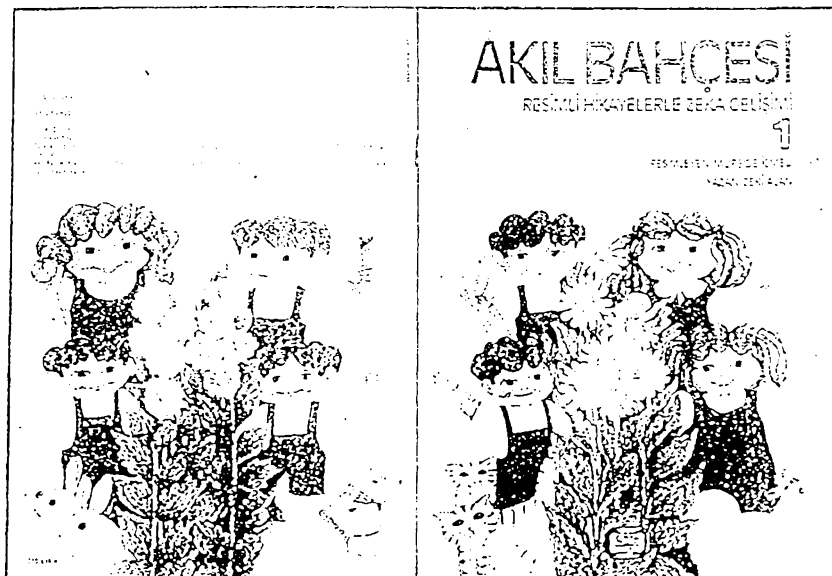
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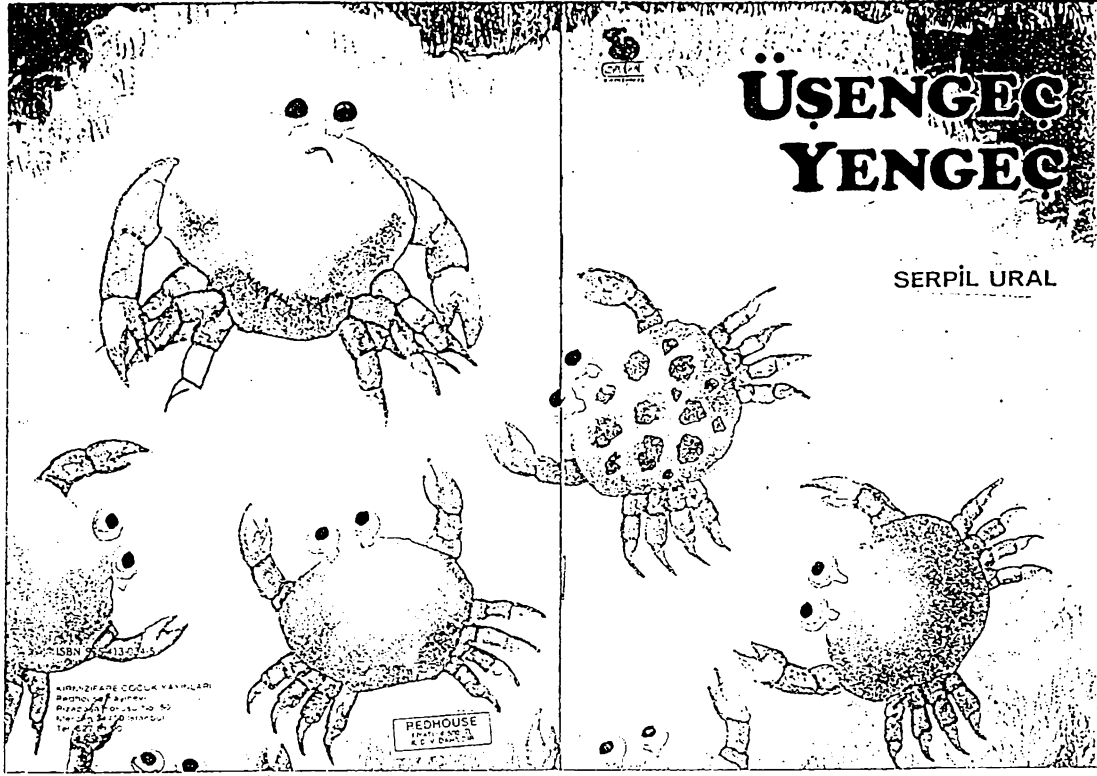
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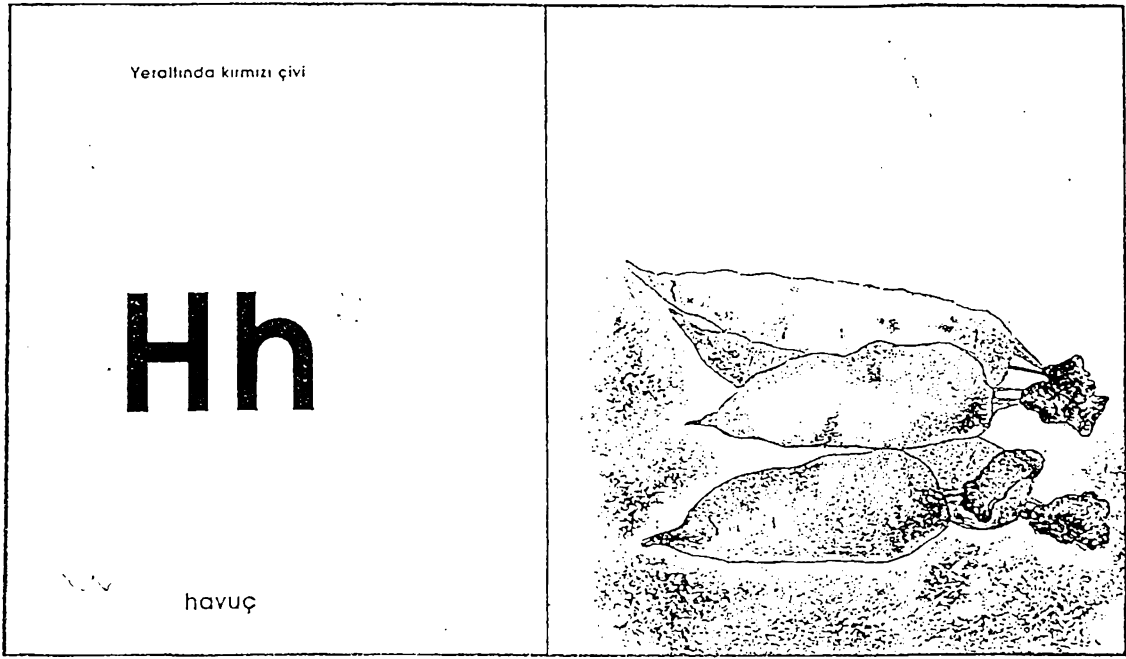
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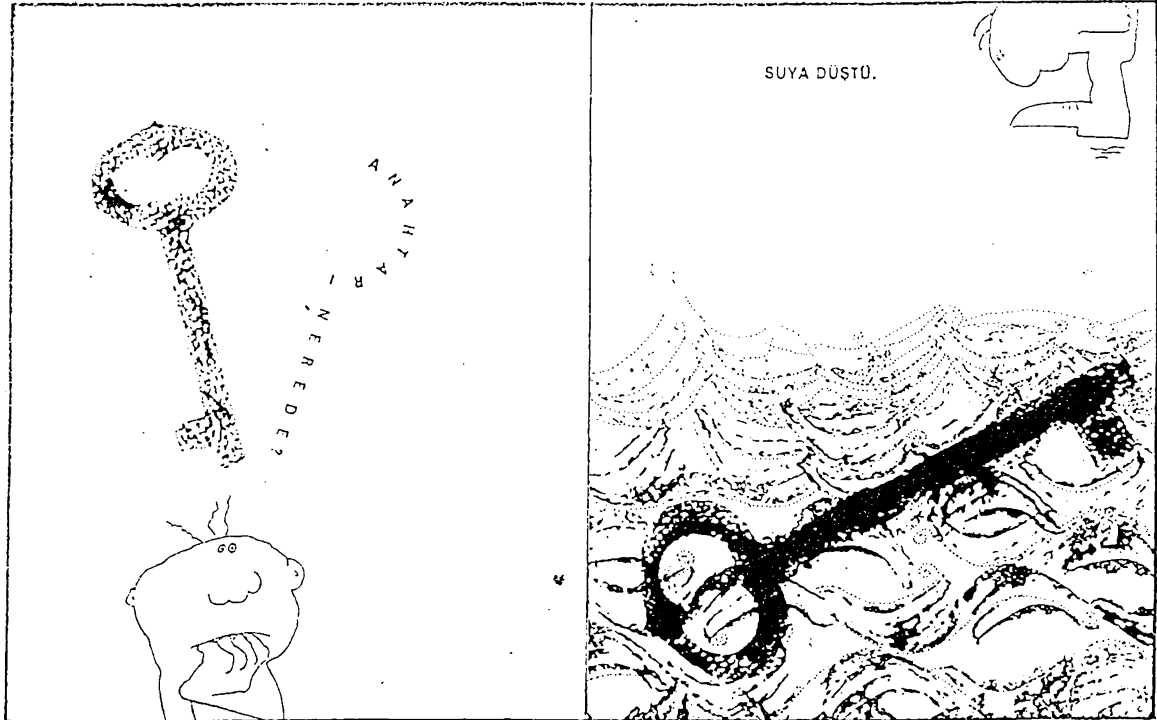
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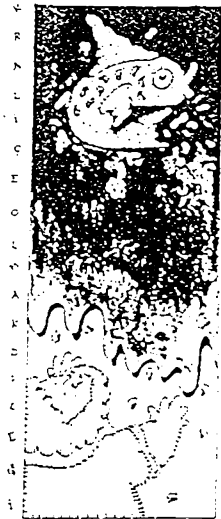


Fatih Erdoğan

Huban Korman

[7]

Balığı sorduk. Güneş. Ama bunun ne işi suya? Güneşin suya düşmesi mümkün değil. Balıkta suyun kraliçe olması bekliyor. Güneş suya düşer, değil demis kendi kendine. Böyle içi suya düşerek deniz altına varmış.

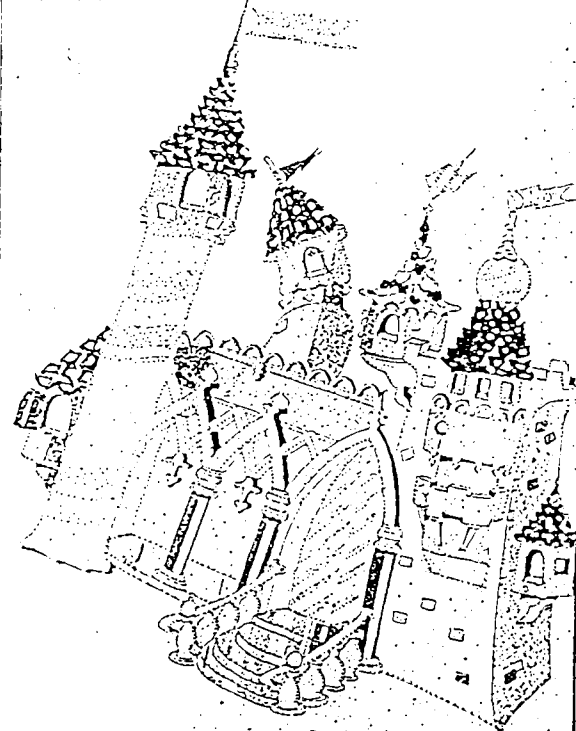


Tanınırdın mı? Güneşin suya düşmesi mümkün değil. Güneş suya düşer, değil demis kendi kendine. Böyle içi suya düşerek deniz altına varmış.

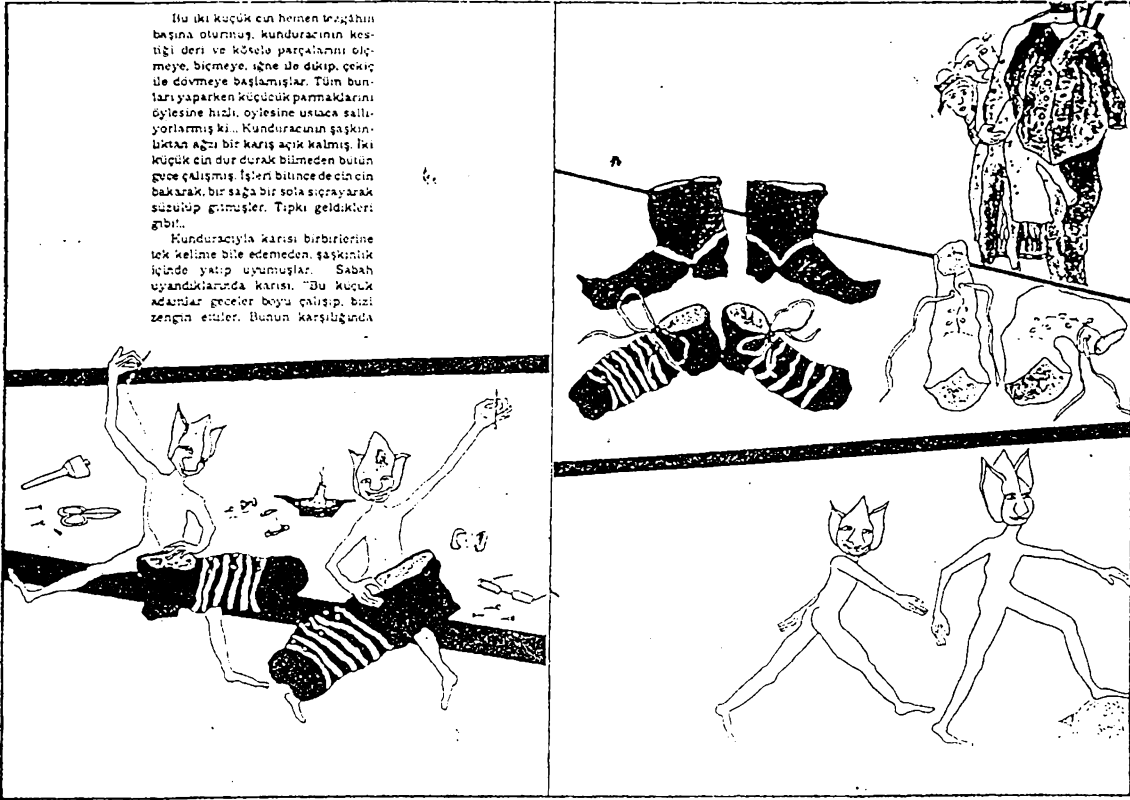
"Balık sordu: Güneş suya düşer mi? Güneş suya düşer, değil demis kendi kendine. Böyle içi suya düşerek deniz altına varmış."

"Balık sordu: Güneş suya düşer mi? Güneş suya düşer, değil demis kendi kendine. Böyle içi suya düşerek deniz altına varmış."

Balık sordu: Güneş suya düşer mi? Güneş suya düşer, değil demis kendi kendine. Böyle içi suya düşerek deniz altına varmış."



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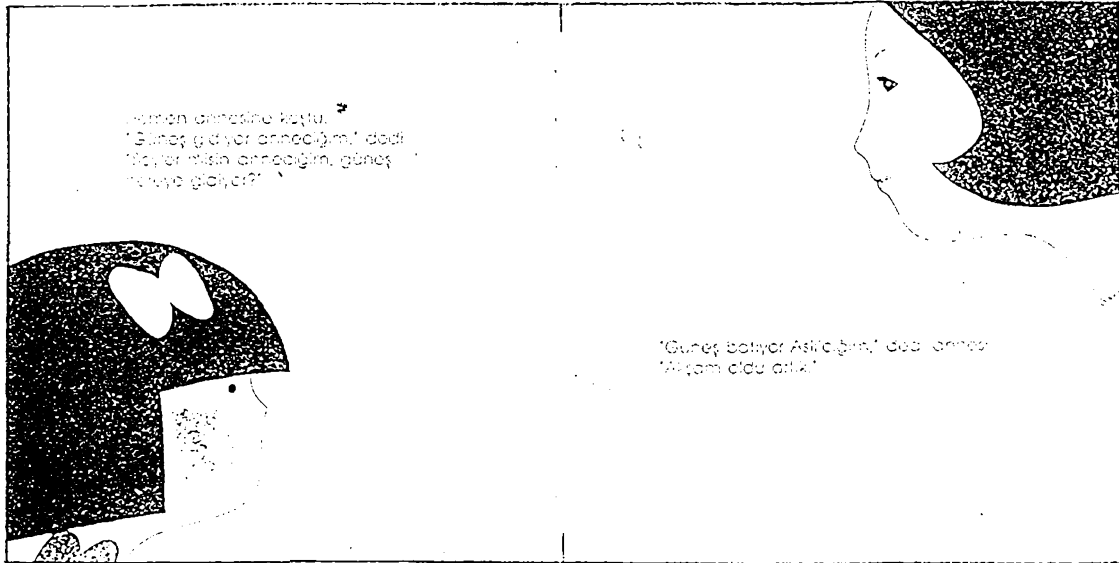
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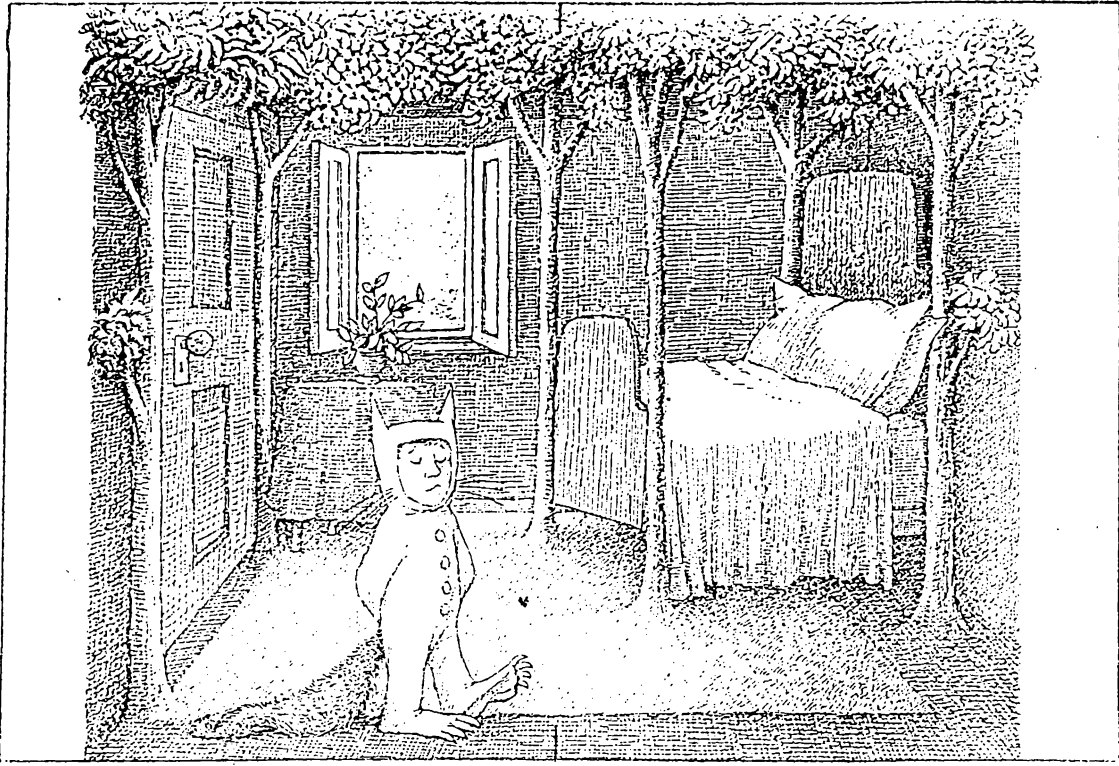
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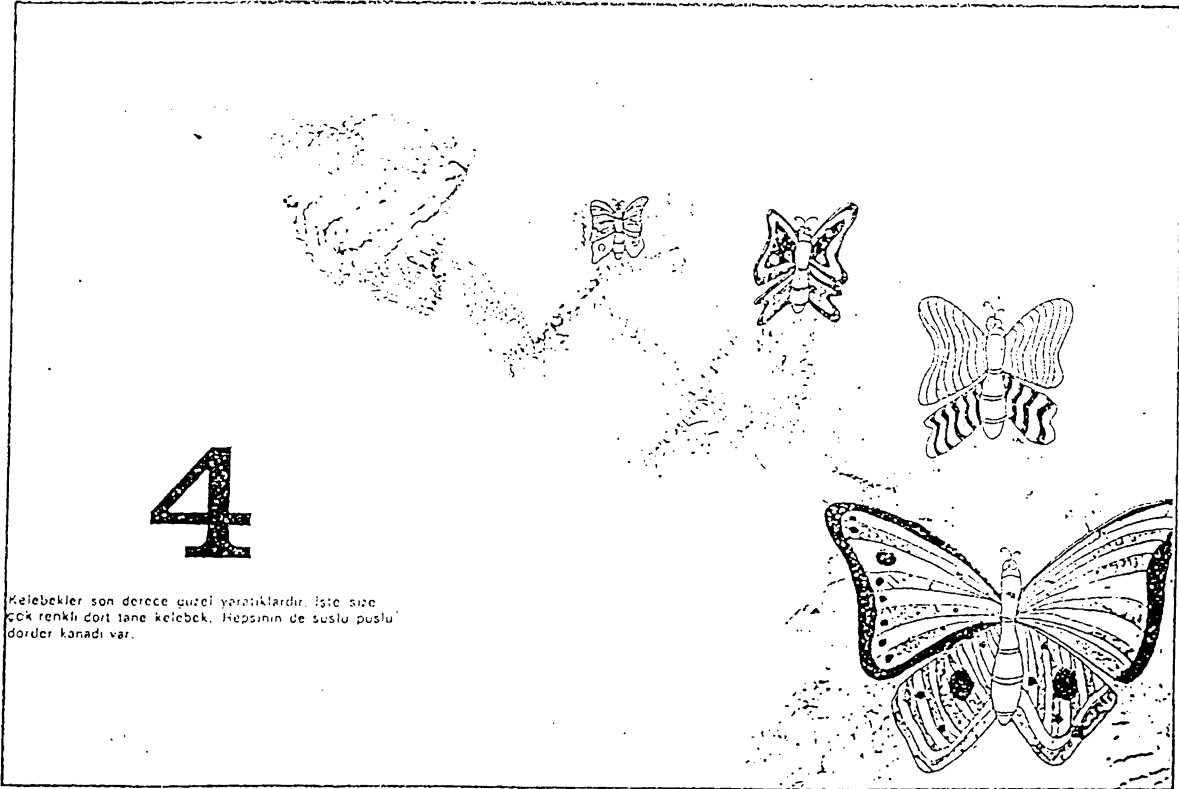
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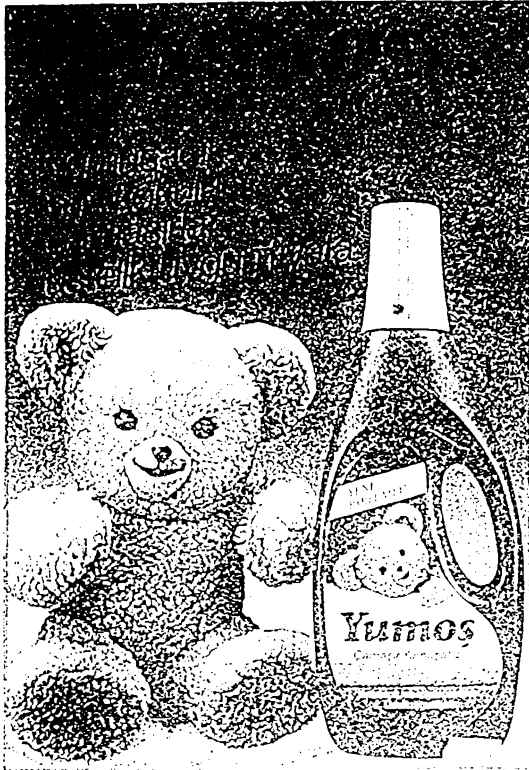
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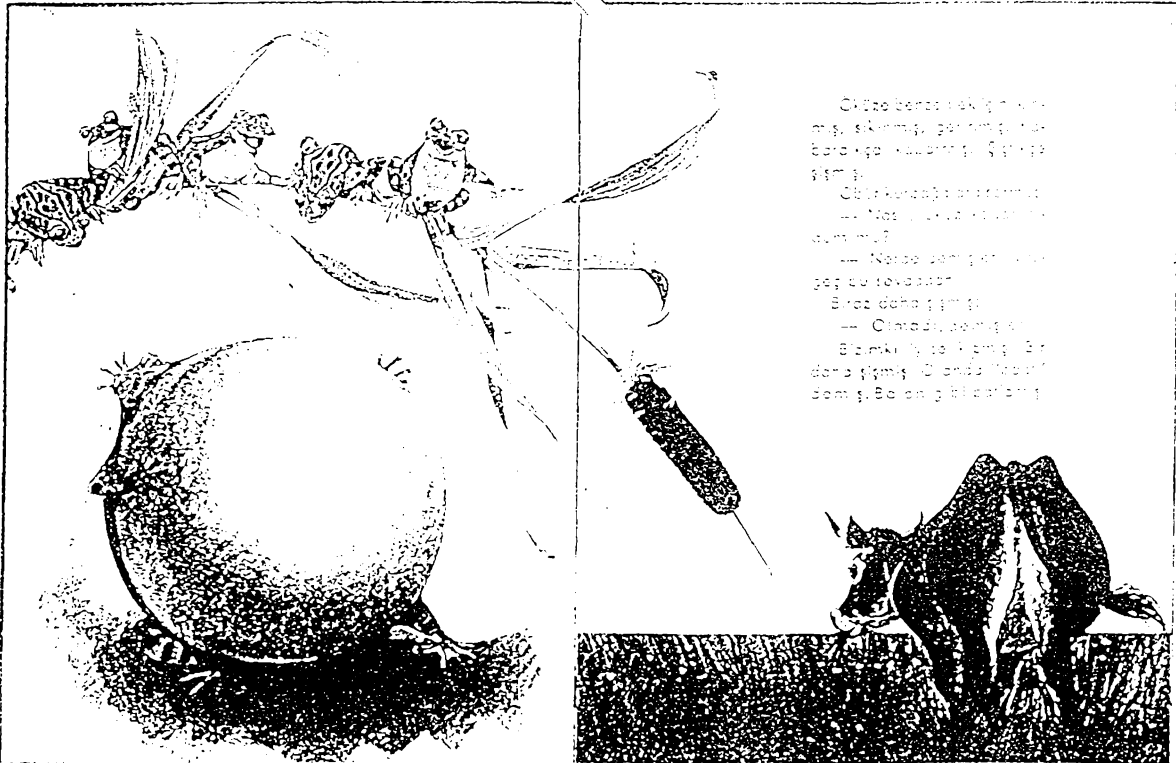
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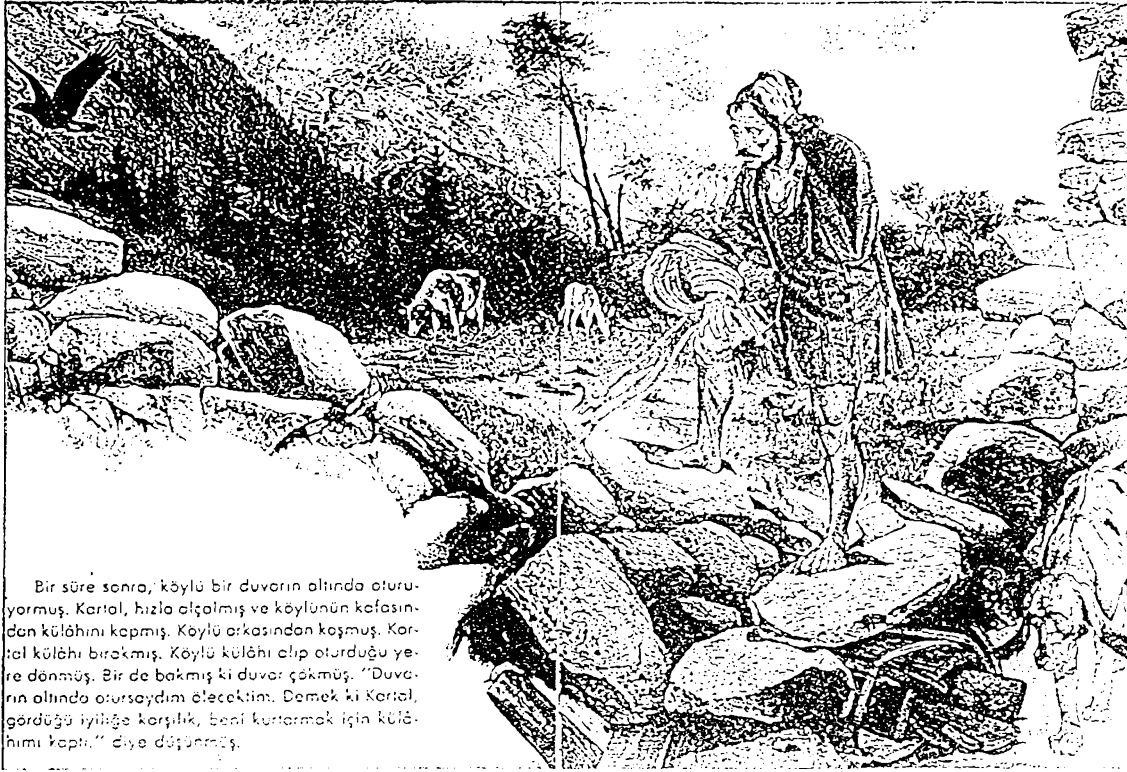
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tarla korkuluğu



[16]

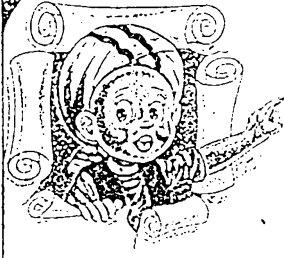
Otlaklarda tek başına
 miş, skimmis, perimmiş
 borağa kulaklığı şifalı
 şifalı
 — Bu keneşin ne anlamı
 — Neşir, bu keneşin
 anlamı?
 — Nerde seni gördüm
 çağır tovaşlar
 Bıra daha şifalı
 — Otlakda, benim için
 Basmı, bu keneşin bir
 dane şifalı, Otlakda, keneşin
 anlamı, Borağın keneşin



Bir süre sonra, köylü bir duvarın altında oturuyormuş. Kartal, hızla alçalmış ve köylünün kafasından külâhını kopmuş. Köylü arkasından koşmuş. Kartal külâhı bırakmış. Köylü külâhı alıp oturduğu yere dönmüş. Bir de bakmış ki duvar çökmüş. "Duvarın altında otursaydım ölecektim. Demek ki Kartal, gördüğü iyiliğe karşılık, beni kurtarmak için külâhımı kaptı." diye düşünmüş.

[17]

SERİ 9
758



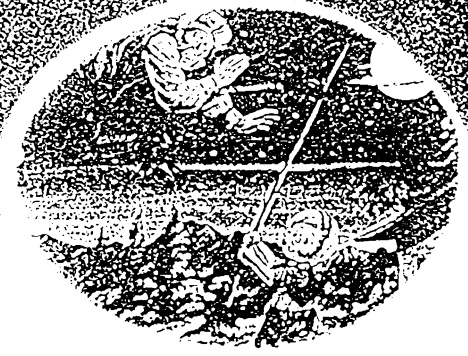
İste!..

Bir süre sonra, köylü bir duvarın altında oturuyormuş. Kartal, hızla alçalmış ve köylünün kafasından külâhını kopmuş. Köylü arkasından koşmuş. Kartal külâhı bırakmış. Köylü külâhı alıp oturduğu yere dönmüş. Bir de bakmış ki duvar çökmüş. "Duvarın altında otursaydım ölecektim. Demek ki Kartal, gördüğü iyiliğe karşılık, beni kurtarmak için külâhımı kaptı." diye düşünmüş.


- Murlu Köyün Devi
- Anka Kuşu
- Keloglan Devler Ülkesinde
- Altın Yapan Eyeğ
- Hain Köse
- Büyülü Kuş
- Büyülü Kılıç
- Düniür
- Keloglan'ın Ezberi
- Keloglan'ın Hazinesi

Keloglan'ın

MASALLARI



HAIN KÖSE



FIYAT KOD NO: 30

[18]

Redhouse
Dünya
Masalları 17

Balıkçı ile Karısı

Jacob ve Wilhelm Grimm
Çeviri: Celal Erdoğan
Resimler: Nuri Öntaş

60 sayfalık bu kitapta aynı zamanda bu
dizile masallar anlatılmaktadır. Her kitabın
altın yaka ile kaplı mükemmel çizimler
her okuyucu için ayrı ayrı birer hediye
duracaktır. Her kitabın 12 adet masal
konusunda olduğu gibi bu kitapta da
konusunda olan her masal ayrı ayrı birer
hediye olacaktır.

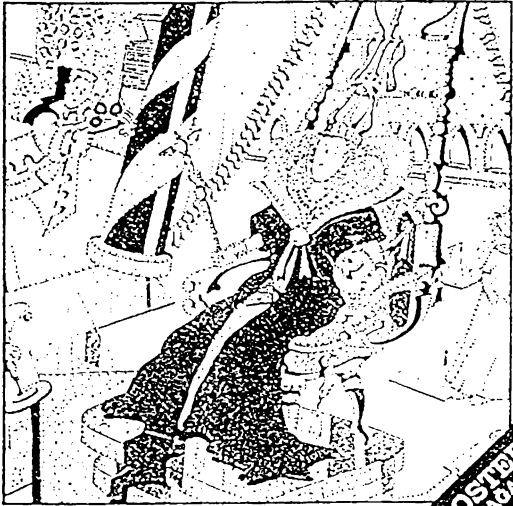
ARMAĞAN POSTER!

Kitabın içinde 23 cm x 21 cm boyutlarında
iki adet renkli resmi baskılı bir poster
bulabilirsiniz. Her kitabın 12 adet masal
konusunda olduğu gibi bu kitapta da
konusunda olan her masal ayrı ayrı birer
hediye olacaktır.

6500

REDHOUSE YAYINEVİ

1997 Redhouse Dünya Masalları Dizisi



POSTER
ARMAĞANI

[19]

Redhouse
Dünya
Masalları 16

Kunduracı ve Cinler

Jacob ve Wilhelm Grimm
Çeviri: Selma Yılmaz
Resimler: Nuri Öntaş

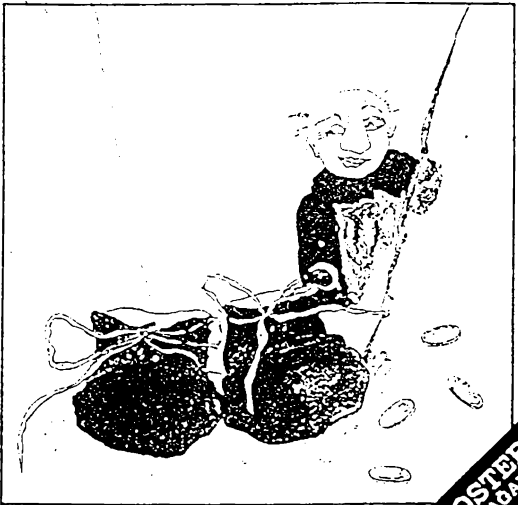
60 sayfalık bu kitapta aynı zamanda bu
dizile masallar anlatılmaktadır. Her kitabın
altın yaka ile kaplı mükemmel çizimler
her okuyucu için ayrı ayrı birer hediye
duracaktır. Her kitabın 12 adet masal
konusunda olduğu gibi bu kitapta da
konusunda olan her masal ayrı ayrı birer
hediye olacaktır.

ARMAĞAN POSTER!

Kitabın içinde 23 cm x 21 cm boyutlarında
iki adet renkli resmi baskılı bir poster
bulabilirsiniz. Her kitabın 12 adet masal
konusunda olduğu gibi bu kitapta da
konusunda olan her masal ayrı ayrı birer
hediye olacaktır.

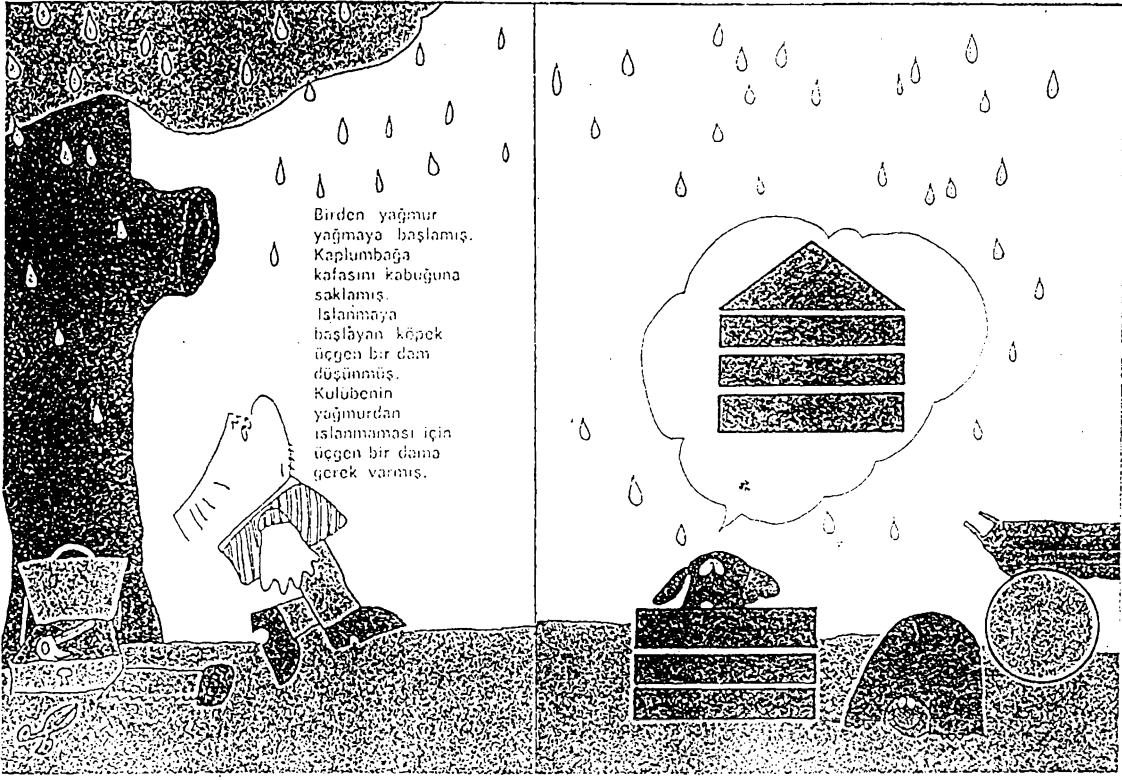
REDHOUSE YAYINEVİ

1997 Redhouse Dünya Masalları Dizisi

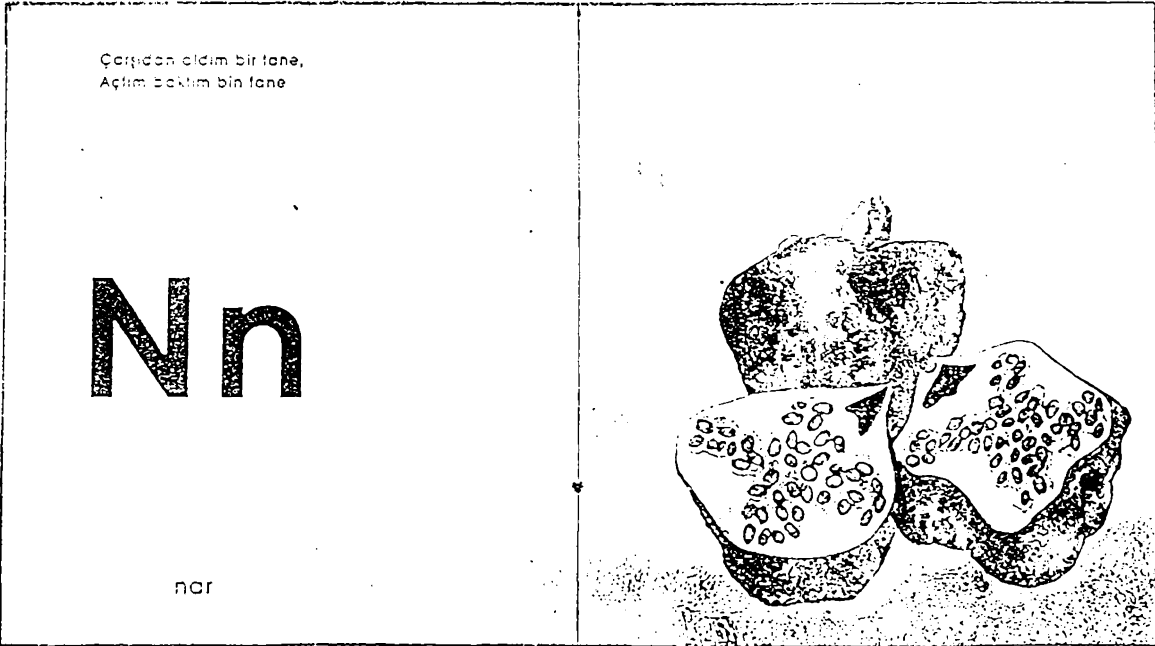


POSTER
ARMAĞANI

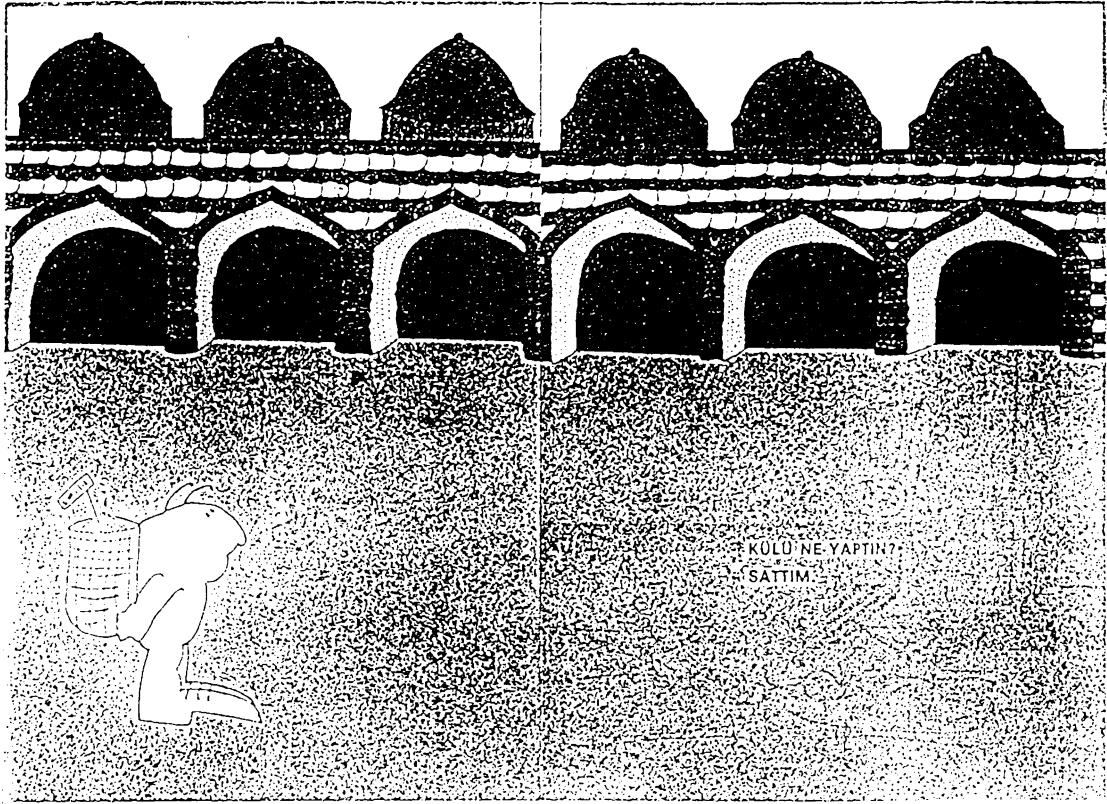
[20]



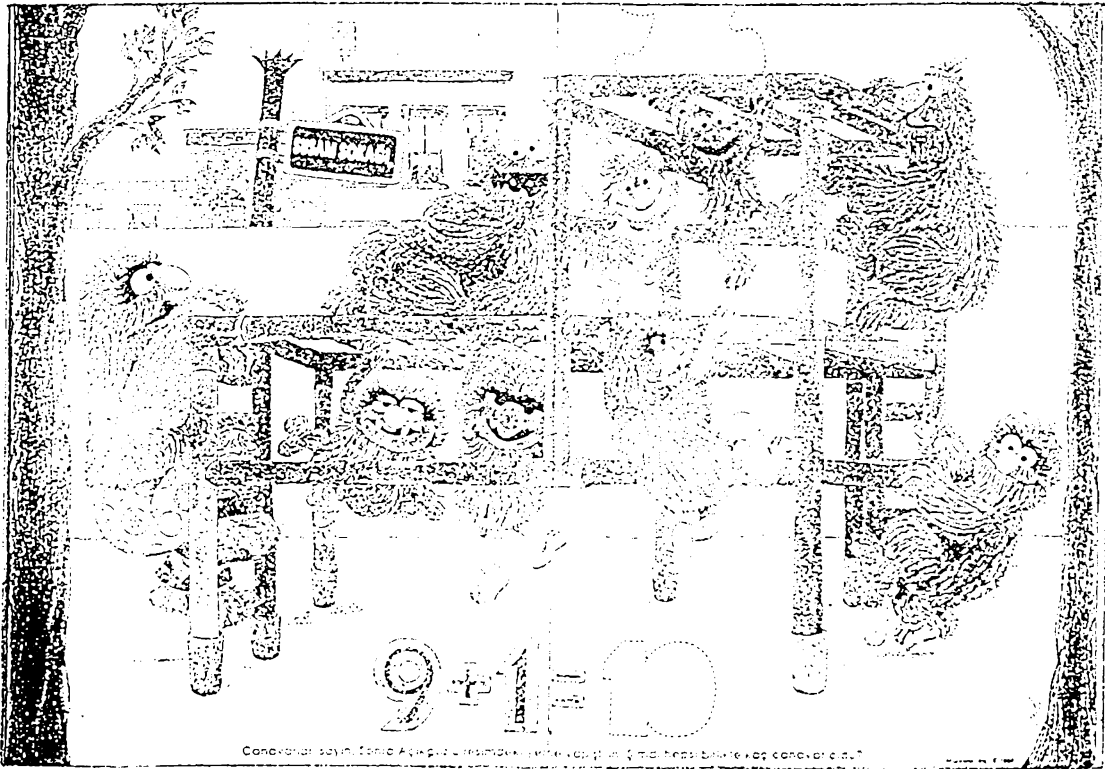
[21]



[22]



[23]



[24]

KELOĞLAN MASALLAR 7

- | | |
|-------------------------------|----------------------------------|
| 1- KELOĞLANIN ALDINLARI | 13- KELOĞLAN AĞININ PEÇİNİ |
| 2- KELOĞLAN İLE FADİSAH KIZI | 14- KELOĞLAN İLE KIRK HAPAN LER |
| 3- KELOĞLAN İLE DEVOĞLAN | 15- KELOĞLAN İLE DEĞ ANAHI |
| 4- KELOĞLAN İLE ALI GEMİN | 16- KELOĞLAN İN SAKINIA İZLENLER |
| 5- KELOĞLAN İN KURMAZINLARI | 17- KELOĞLAN İLE PEŞ KUZU |
| 6- KELOĞLAN İLE SİRKELİ KIZ | 18- KELOĞLAN İLE ANIŞIĞI TUN |
| 7- KELOĞLAN İLE MEMİŞ | 19- KELOĞLAN İLE CEĞ ÇÖK |
| 8- KELOĞLAN İN ÖZÜNÜ | 20- KELOĞLAN İLE ANI GENCİK |
| 9- KELOĞLAN AĞIĞERÇE | 21- KELOĞLAN İLE İZİN KAR |
| 10- KELOĞLAN İLE PAÇ CAH | 22- KELOĞLAN DEĞER DÜŞESİNİ |
| 11- KELOĞLAN İLE DÜRMENDE | 23- KELOĞLAN İN İMAR FETİHİ |
| 12- KELOĞLAN İLE DİHALE KILIÇ | 24- KELOĞLAN İN İZLEBİLİCİ |



KELOĞLAN ile MEMİŞ

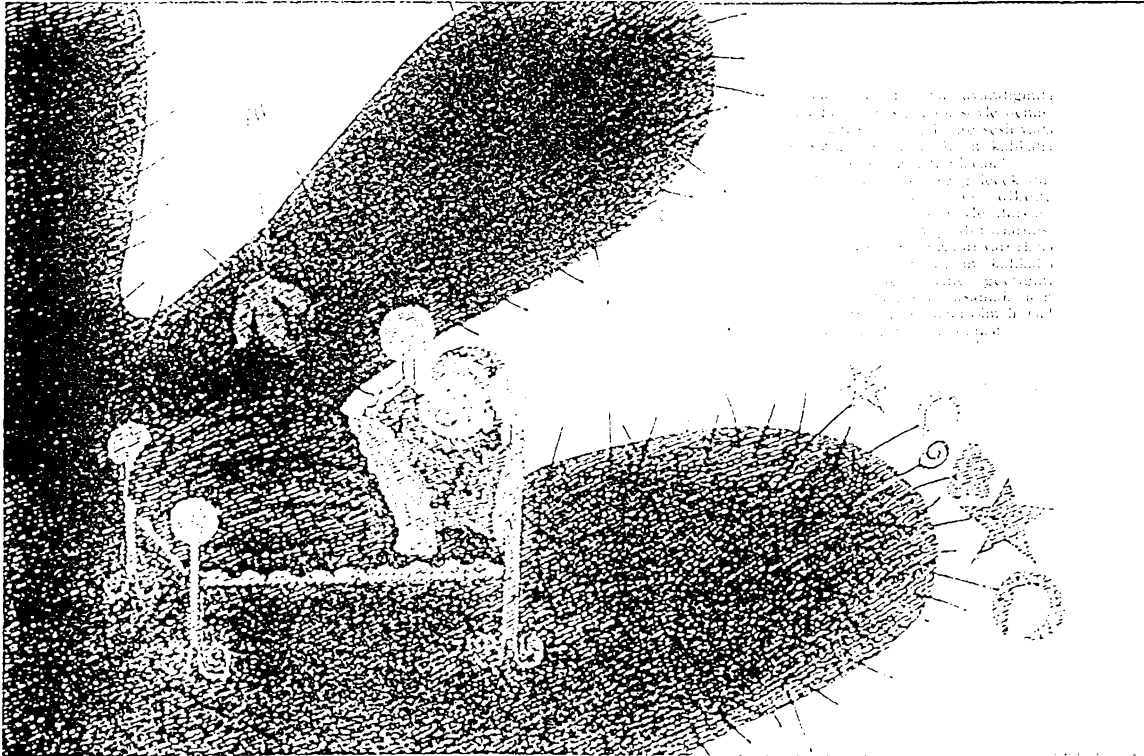
Anlatı ve Resimleyen
ZİYA SAFAK



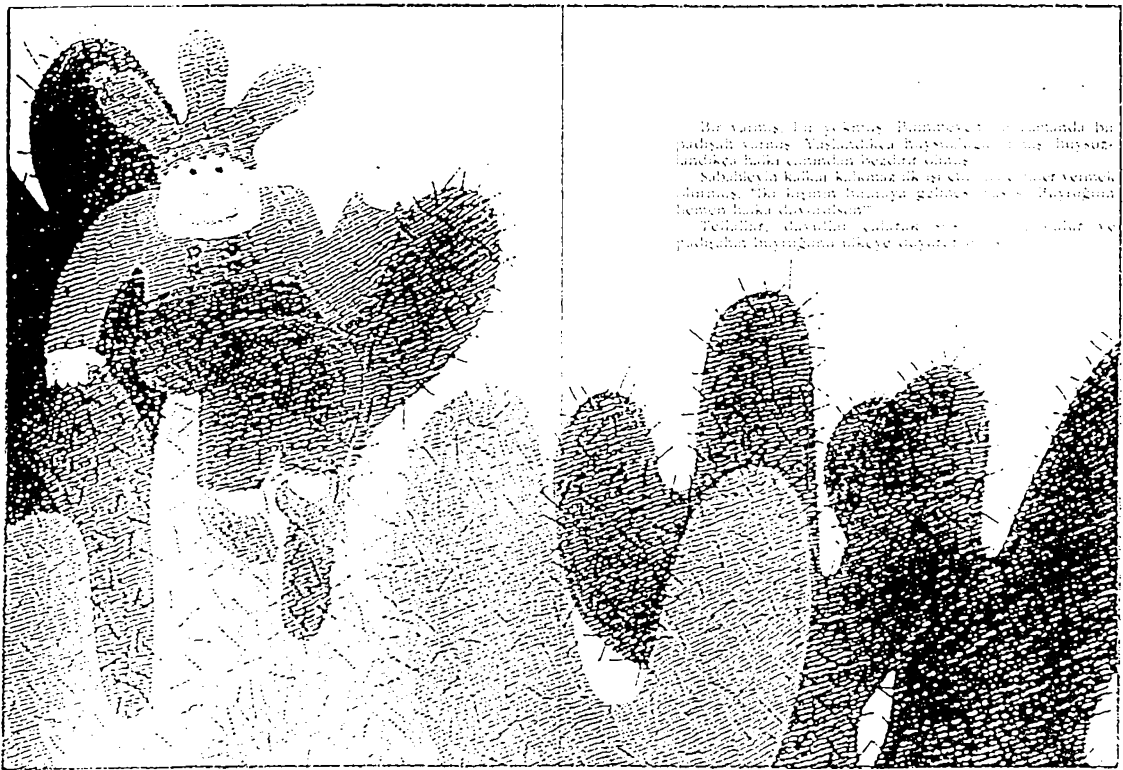
DÖNMEZ YAYINLARI

7

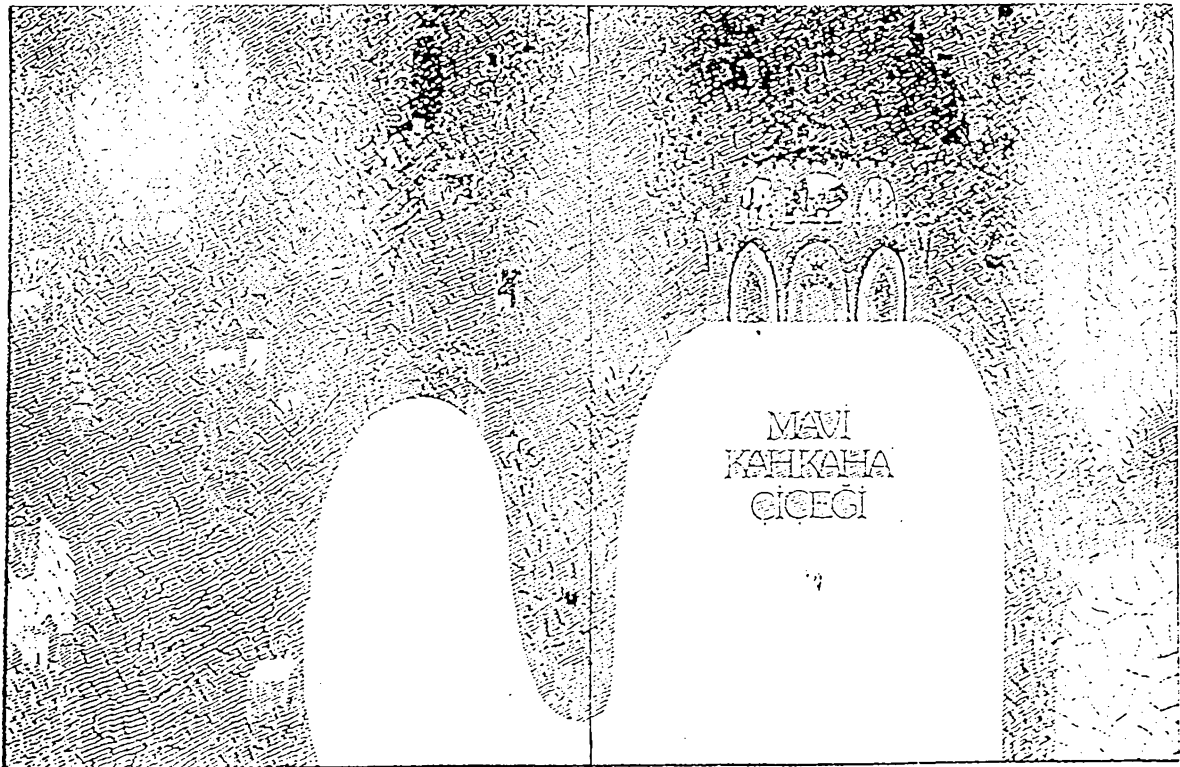
[25]



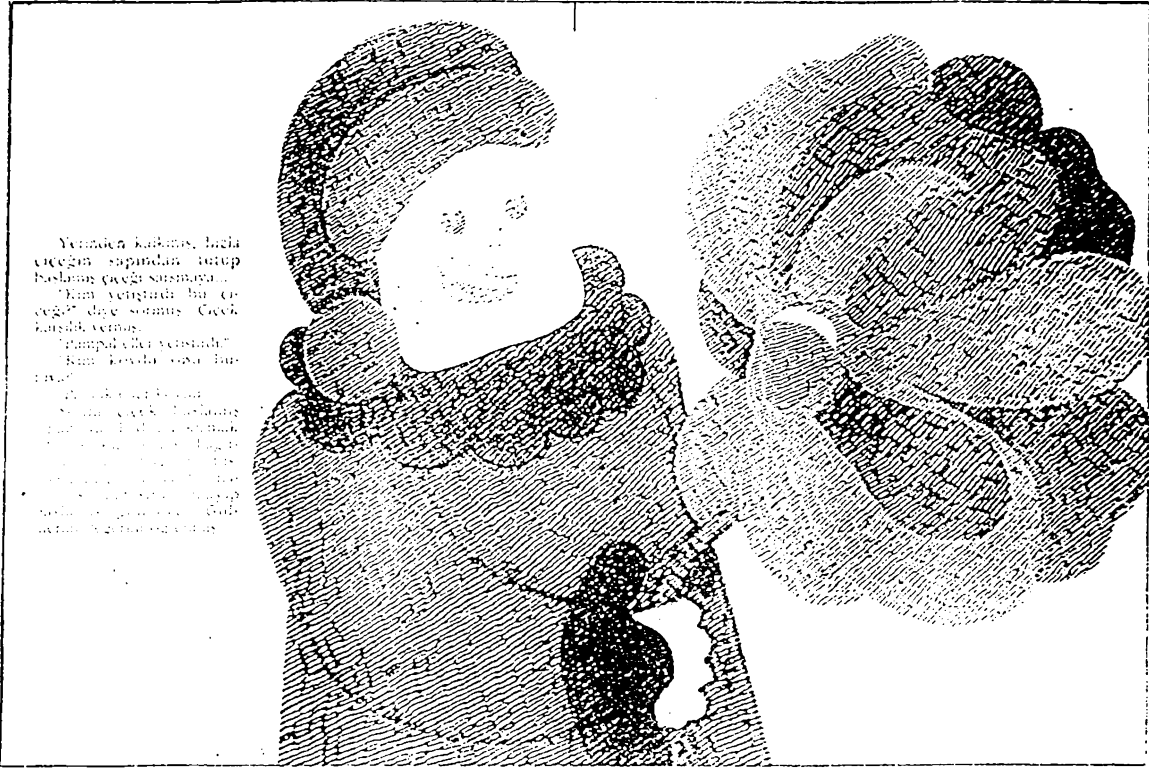
[26]



[27]



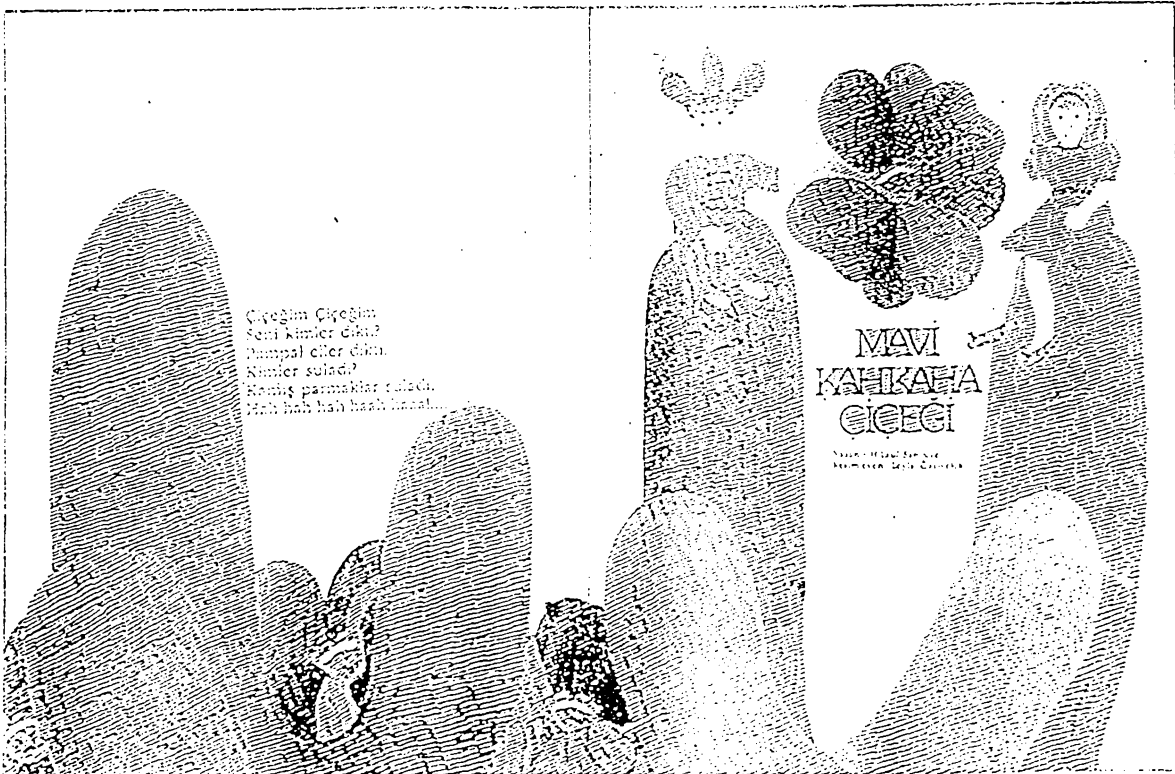
[28]



Yeniden kalkmış, buda
ciğem sapından tutup
başlangıç çiçeği sınıma...
"Kim veygirdi bu ci-
ğem?" diye sormuş. Çiçek
başlık vermiş.
"Dampal eller veygirdi"
"Beni korudu" diye lau-
rılmış.

Yeni çiçek başlangıç
sınıma buda çiğem sınıma
başlangıç çiçeği sınıma
başlangıç çiçeği sınıma
başlangıç çiçeği sınıma
başlangıç çiçeği sınıma
başlangıç çiçeği sınıma
başlangıç çiçeği sınıma
başlangıç çiçeği sınıma
başlangıç çiçeği sınıma

[29]



Ciğem Ciğem
Seri kimler çiğem
Dampal eller çiğem
Kimler sınıma
Kanıg pasmaklar çiğem
Dizi hah hah hah hah hah

MAYI
KALIKAMA
CİĞEM

MAYI KALIKAMA
KALIKAMA KALIKAMA

[30]