



## Noticeability of Stencils: The Case of Kadıköy Caferağa

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Abstract:	This study investigates the noticeability of stencil prints containing various graphic elements in İstanbul, Turkey. A designated route was selected, and all stencil applications along this route were systematically documented. A total of 108 distinct stencil prints were identified and recorded, along with their corresponding locations. Eleven volunteers walked the route, and completed an online questionnaire. The findings showed no strong correlation between the frequency and recognizability of stencil prints on the street surfaces. Stencil prints with visual elements or a combination of visual and typographic elements were more noticed and remembered than those with only typographic elements. These observations align with human cognitive architecture, suggesting that stencil prints connecting with existing information schemes are easily noticed and retained.

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## 1. Introduction

Stencil printing, a reproduction method, has been used for thousands of years (Aubert et al., 2014) and has evolved in terms of its tools, methods, and purposes. Stencil printing involves cutting out a design, lettering, or shape from a thin sheet of cardboard, plastic, or metal, placing the negative shape onto a surface (e.g. a wall), and applying paint to transfer the design onto the surface. Güneş (2007) defines stencil as wall printing. Stencil printings for decorative purposes using papyrus and leather on the inner walls of pyramids was employed by the ancient Egyptians, and later, the Chinese used paper for the same purpose. The technique spread from Asia to Europe and developed in France during the Art Nouveau and Art Deco periods, during which artistic prints were produced (Manco, 2002). During World War II, stencil applications were used for propaganda purposes, and as a political expression method (Manco, 2002). In the 1980s, stencil printings were popularized by artists who brought their artwork to the streets (Manco, 2002). Nowadays, brands and political groups, as well as street artists who use stencil printing, attempt to spread their messages through visual and typographic elements on city surfaces. The reason why these groups prefer stencil printing is due to its low cost and its ability to communicate directly with the public in public spaces (Manco, 2002). However, the overuse of stencil printings on busy streets and roads creates a visual clutter and makes it difficult for them to stand out and be noticed. As they try to infiltrate the perception of a walking person, stencil printings compete in a race to influence the person's subconscious memory (Stravrides, 2006; Andron, 2016). The aim of this study is to explore the factors that affect the noticeability of stencil applications in urban spaces and their possible relationships.

## 2. Literature review

Brands trying to increase the visibility of their products or identities and political groups taking to the streets for propaganda also use the low-budget stencil printing method to spread their messages in the public space. Another group that uses the stencils practice in the streets are "writers" (People who write their own pseudonyms to gain fame) and street artists. The stencil practice of brands and political groups resembles the "tag" applications of writers in the streets (Edwards-Vandenhoek, 2016). Tagging is the act of writers quickly writing their pseudonyms or signatures on walls to gain recognition (Manco, 2002; Güneş, 2007) (Figure 1). Tag culture first emerged in New York in the 1960s (Schwartzman, 1985; Manco, 2002). The street writing culture gave rise to graffiti by creating different styles, and became a competition for graffiti artists to write their pseudonyms using typographic elements in the street space. From the 1960s to the 2000s, the popularity of graffiti increased and has continued to exist in conjunction with hip-hop culture. However, according to Manco (2004), in the 21st century, works produced in the streets have tended towards an iconographic approach rather than a typographic one. Artists who discovered that the iconographic approach was eye-catching have used visual elements more frequently, and this has shaped stencil printing practices over the years.

Stencil prints applied for advertising and propaganda purposes in busy streets and alleys create a visual clutter. We believe that this clutter leads to viewers becoming desensitized to visual stimuli. Another result of this visual clutter is the competitiveness of communication over urban surfaces, which leads to a visibility battle taking place on numerous surfaces (Andron, 2016). This situation makes stencil applications that can be

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3 applied to urban surfaces with low budgets an important factor in the competition for  
4 noticeability in the street space, and visibility or noticeability becomes an important variable.  
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7 There are very few systematic studies in the literature on the factors that affect the  
8 noticeability of stencil applications in their natural environment, which is the street and urban  
9 surfaces. In their study conducted in Leipzig, Philipps and Richter (2012) recorded a limited  
10 area using the street reading method between 2006 and 2010 and examined the frequencies  
11 of stencil printings recorded in 4 different categories (political, advertising, cryptic, personal  
12 tag). They have shown strong findings that contradict the assumption that stencil printings  
13 are applications with political objectives.  
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16 This research is an exploratory study focusing on the frequency and possible factors  
17 affecting the noticeability of stencil applications that contain only typographic elements, only  
18 visual elements, and those with both visual and typographic elements. Accordingly, the  
19 research questions are as follows.  
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22 RQ1: Does the frequency of stencils applied to the streets affect their noticeability /  
23 detectability / memorability?  
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26 RQ2: How does the use of typographic elements, symbols, logos, and visuals affect  
27 their noticeability / perceptibility?  
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### 30 3. Method 31 32

33 Street reading is a method used to examine and record communication tools such as writing,  
34 signs, and symbols found on the street that affect our daily lives. This method can focus on  
35 facts while recording daily street culture. Street reading can investigate different types of  
36 phenomena (stickers, posters, advertisements, graffiti, stencils) together or focus on the same  
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3 type of phenomenon (Philipps & Richter, 2012). In our study, the street reading method was  
4 used to focus on stencil printings. The selected route in our study was limited to a walking  
5 path with sufficient diversity in stencil printing categories and recorded using the street  
6 reading method (Table 1).  
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### 15 **3.1. The Route**

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18 For the purpose of the study, the Kadıköy Caferağa neighborhood in Istanbul, which is rich  
19 in stencil applications that use both typographic and iconographic approaches, was selected.  
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21 The selected streets and avenues are Şair Nefi Street, Cem Street, Rıza Paşa Street, Mühürdar  
22 Avenue, Tuğlacı Emin Bey Street, Leylek Street, Bademaltı Street, Dr. Esat İşık Avenue, and  
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25 Şair Latifi Street.  
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29 The reason for selecting these streets for the route is that they provide a diverse  
30 environment for stencil applications, making them a suitable experimental setting. A total  
31 of 57 different stencils were applied 108 times along the route. These stencils were  
32 systematically recorded using the street reading method to determine where they were  
33 applied, their colors, subject and were photographed and recorded with their locations  
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35 (Figure 17 and Table 1).  
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43 During the street reading process, stencil prints that have become unreadable (such  
44 as those whose surface has been painted to remove the stencil but can still be seen  
45 underneath the paint, or those whose image has reappeared over time due to the paint  
46 peeling off) have been excluded from research due to their difficulty to identify (Figure 2).  
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3 **3.2. Participants**  
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7 The group of voluntary participants are 11 students from the 3rd and 4th year of the graphic  
8 design department (average age 23). Since the open call was related to the field of graphic  
9 design, the students of the graphic design department showed interest. In order to equalize  
10 the conditions and reduce the number of confounding variables, the criterion was set that  
11 the participants should not have visited selected neighborhood more than 5 times before the  
12 study. The aim was to ensure that the participants were less exposed to the stencil  
13 applications in selected neighborhood. No information was shared with the participants  
14 about the study before the experiment.  
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**3.3. Experiment Procedure**

The experimental procedure consisted of five steps, namely: (i) meeting and briefing, (ii) group walking, (iii) individual walking, (iv) survey application, and (v) evaluation (Figure 3).

**3.3.1. Meeting and Information**

The meeting point for the 11 participants to walk the route was set at Mehmet Ayvalıtaş Square, which is both the start and end point of the route. The meeting time was determined as 09:30-12:00, as the morning is quiet and there is less human traffic. The aim was to ensure that the participants experienced the street under equal conditions without being exposed to human traffic. All volunteers were informed about which route to follow at the

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3 same time. The route is given in Figure 4. The information and warnings given were as  
4 follows:  
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- 8 • When walking with the group, do not leave the group unless necessary.  
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  - 10 • When walking with the group, do not talk unless necessary.  
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  - 12 • Participants were instructed to complete the route and observe their  
13 surroundings before their individual walks.  
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### 17 3.3.2. *Group Walk* 18

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20 The group walk was a preparation for individual walks, aiming for participants to learn the  
21 route and not get lost during their individual walks. The purpose of completing the group  
22 walk in silence was to ensure that the participants focused on the walking route instead of  
23 talking to each other (Figure 4).  
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### 32 3.3.3. *Individual Walks* 33

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35 After the group walk, a short break was given. Volunteers were informed again and told to  
36 walk the same route alone, observing around by themselves. Volunteers walked the same  
37 route with 3-minute intervals and then gathered again at the meeting point, Mehmet  
38 Ayvalitaş Square (Figure 4).  
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### 46 3.3.4. *Survey* 47

48 The aim was for the volunteer participants who had a good grasp of the route through the  
49 group walk to observe the environment thoroughly through individual walks. After the  
50 individual walks were completed, the participants gathered at a predetermined quiet  
51 location. Participants were provided with a link to participate in the survey from their  
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3 individual phones for the survey component of this study. In the survey, all stencil works  
4 existed along the route were randomly shown to the participants, and data was collected on  
5 how many times the works were noticed by the participants. All volunteers were ensured to  
6 fill out the surveys in silence at the selected location.  
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### 15 3.3.5. Evaluation

16 An important part of the street reading method is to scan and record the street within the  
17 context of the study area. Firstly, all stencil applications on the selected route were  
18 photographed, marked on the map (Figure 17), and their characteristics were given in a  
19 table (Table 1). In this way, where and how many stencils are located, and on which surface  
20 or object they are found have been recorded. Creating this basic dataset is essential for  
21 finding answers to the research questions. After the dataset was created, the research  
22 questions were answered using the data obtained through the survey.  
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## 33 4. Findings

34 In this study, stencil applications (Table 1) were divided into 3 main groups:  
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- 37 1. Stencil applications created with typographic approaches  
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39 1.a Stencil applications containing only typographic elements. These are stencil  
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41 applications that use only typographic elements and text (Example: Figure 10).  
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44 1.b Stencil applications containing a typographic symbol/logo together with  
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46 typography. In this subgroup, a typographic symbol or logo is used together  
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48 with text (Example: Figure 7).  
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3       2. Stencil applications containing only iconographic visuals. There is no text in this  
4 group. These are stencil applications that only contain visuals and are defined as  
5 iconographic (Example: Figure 11).  
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10      3. Mixed group: Stencil applications that use both iconographic and typographic  
11 approaches. In this group, both typographic and iconographic elements are used  
12 simultaneously (Example: Figure 9).  
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15      The number of stencil applications containing only typographic elements is 34; the  
16 number of stencil applications containing a typographic symbol/logo with text is 39; the  
17 number of stencil applications containing only iconographic visuals is 4; the number of  
18 stencil applications using both iconographic and typographic approaches is 31 (Table 2).  
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21      In research question number one, the question "Does the frequency of stencil applications  
22 on the street affect visibility / noticeability / memorability?" was asked. To understand the  
23 impact of the number of stencil applications on the number of times they are noticed, all  
24 stencil applications on the street were matched with the responses given by participants in  
25 the surveys along the route to create two lists: "the most applied but least noticed" (Table 3)  
26 and "the least applied but most noticed" (Table 4). For the first list, the criteria were set as  
27 having been applied at least three times and noticed less than three times. For the second  
28 list, the criteria were set as being noticed at least three times. Thus, outliers were examined  
29 by moving away from average values as much as possible.  
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49      Although stencil print applications containing only typographic elements  
50 (Categories 1a and 1b) have more copies than stencil applications that use only visual or  
51 visual and typographic elements together (Categories 2 and 3) on the route, stencil print  
52 applications containing typographic elements were less noticed by the experimental group  
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(Graph 1). Stencil applications with only typographic elements were noticed 44 times, while stencil print applications with only visual or visual and typographic elements together were noticed 38 times.

When we examined the frequency and noticeability of stencil applications by dividing them into four subgroups (Graph 2), it is seen that stencil applications that use a typographic approach together with iconographic elements have been more noticeable compared to printing applications that use only typographic elements.

## 5. Discussion

In this study it is observed that at the designated route typographic approaches are dominant. Out of 57 different stencil applications, 41 of them are prepared with typographic elements, and 24 of them contain only typography (Table 2). The reason for this may be the ease of application. Texts that can be easily transferred to a paper with any laser printer can be cut by hand to create a stencil template. Stencil applications containing iconographic elements require a longer and planned process, such as designing the shape, arranging it with typography, printing, and cutting. One of the reasons for the smaller number of designs containing iconography (16) is thought to be the requirement of expertise in the design process.

Our data shows that even though iconographic approaches are rarer, they stand out in terms of noticeability. Out of the 108 applications on the route, 73 of them (1a+1b) only contain typography or typography with a typographic symbol/logo, and they were noticed 44 times (Graph 1). Stencils containing iconographic elements in addition to typography or an iconographic image with typographic elements were applied 35 times but were noticed

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3 38 times. Therefore, it can be concluded that designs containing iconographic elements  
4 stand out in terms of noticeability (Graph 2).  
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7 According to Manco (2004), during the 1980s when graffiti culture was becoming  
8 increasingly popular, the frequent use of typographic approaches in the urban space caused  
9 viewers to develop immunity and iconographic approaches became more prominent. Here,  
10 Manco refers to a kind of typographic blindness resulting from the normalization of graffiti  
11 culture on city surfaces. Our research findings are parallel to Manco's claim. However,  
12 since graffiti culture has not developed in Istanbul as it has in the countries that Manco  
13 refers to, we do not think that the reason for this is immunity resulting from graffiti culture  
14 in Istanbul. In our opinion, the reason for this blindness may be that the streets are occupied  
15 by commercial signs full of different typographies, causing written communication to  
16 become a background noise that is ignored by observers' minds.  
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19 We explain this phenomenon with the theory of human cognitive architecture. Thus,  
20 we can answer the second research question. According to human cognitive architecture  
21 (Sweller, Van Merriënboer, Paas, 1998; Sweller, van Merriënboer, Paas, 2019; Baddeley,  
22 Grant, Wight, Thomson, 1975; Baddeley, Hitch, 1974; Geary, 2008), if the visual data has  
23 been found to be attention-grabbing by the central executive unit of working memory, it is  
24 transferred to the visual-spatial sketchpad to be processed. If there is written text in visual  
25 data, text needs to be processed by phonological loop and it is transferred from the visual-  
26 spatial sketchpad to the phonological loop. If the written information which is processed in  
27 the phonological loop is a description of a visual, it needs to be processed in the visual-  
28 spatial sketchpad again by imagining and visualizing the described object or event. This  
29 process is a very challenging one from a cognitive perspective.  
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3 For information to be retained in the mind, it must be stored in long-term memory.  
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5 During this process, it is stored by being associated with existing networks of information  
6 in long-term memory. If there is no pre-existing network of information related to the  
7 information being processed, the new information cannot be associated with an existing  
8 network and is quickly forgotten. Stencils with visuals are more likely to be associated with  
9 existing knowledge as they require less mental effort and visuals easily match existing  
10 images already stored in the long term memory.  
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19 Accordingly, processing visuals that only contain text requires more mental effort  
20 than processing information that includes both text and visuals. Similarly, the probability of  
21 the central executive being drawn to applications containing iconographic elements may be  
22 higher due to their difference from the background noise created by the numerous written  
23 information present in the environment. As for the memorability of information, since it is  
24 related to the storage of information in long-term memory, it can be argued that information  
25 supported by iconographic elements is more likely to be associated with an existing  
26 network in long-term memory, making it easier and faster to remember (for example, in a  
27 hair salon stencil print application, the use of a human head as an iconographic element can  
28 make it easier to remember as both the human head and hair salons are familiar concepts).  
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42 Throughout the study, the most noticeable stencil was "FitMiyiz?", which is the  
43 slogan of a well-known fitness center chain. The typographic expression of the slogan,  
44 unlike other designs in its category, tries to become iconic, thus turning into a shape that is  
45 easily memorable. This feature may have increased its noticeability. This situation supports  
46 the conclusion that designs that contain both typographic and iconographic approaches are  
47 more likely to be remembered when applied as stencils, rather than designs that only  
48 contain typographic elements.  
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According to the data obtained, the success of a stencil in being noticed does not increase as it is applied to surfaces more frequently. Despite being applied 12 times in total, Aresbet / Yeni Nesil Bahis Sitesi stencil (Figure 5), which was applied the most, has not been noticed or remembered at all. However, the stencil containing the "FitMiyiz?" slogan was noticed 6 times despite being applied only once. Therefore, applying stencils multiple times does not necessarily make them more noticeable. Qualitative factors seem to be more important than quantitative factors in this regard. Further research is needed on these variables.

In this study, variables such as application height, stencil color, surface texture, and the angle at which the observer looked at the stencil were not examined while investigating the visibility of stencils. It should be considered that these variables could also have an effect on the visibility to a certain extent.

## 6. Conclusion

In this study, the answers to the questions "Does the frequency of stencils applied on the street affect visibility / detectability / memorability?" and "How does the use of typographic elements, signs, logos, and visuals affect detectability?" have been investigated.

Stencil practitioners aiming for high visibility often think that frequency is a good method to achieve their goals, but our findings show that this is not entirely true. According to our first research question, no direct relationship was found between frequency and memorability. There are many factors that affect the visibility and detectability of stencil applications. Stencil applications with only one copy can also be very attention-grabbing in the street space.

The second research question was about how typographic elements, symbols, logos, and visual usage affect the visibility and detectability of stencil prints. While the findings suggest that stencil prints containing typographic elements are less noticed, it would be wrong to jump to the conclusion that typographic elements are less attention-grabbing. The heavy use of typographic elements on the streets, as reported by Manco (2004), may cause viewers to become immune to them. We believe that we explained the reasons for this immunity by using theoretical and experimental knowledge about human cognitive architecture.

The findings of this exploratory study provide evidence that variables other than the method of copying stencil prints affect their visibility. The density and pollution created by the increasing use of stencil prints for advertising purposes today make it difficult for viewers to perceive them. Our findings, which show that it is possible to be visible with fewer applications, indicate that stencil prints designed and applied in accordance with human cognitive architecture stand out more. Although the competitive environment created by visual clutter makes it difficult to stand out on the street, a uniquely designed and executed stencil print can reach many people without too many copies.

We believe that conducting experimental studies on typography, iconography, and memorability would contribute to the field of visual communication design. In this context, considering the uncontrollable variables in the street environment, we believe that conducting this study in a laboratory setting (maybe in a virtual reality environment) with controlled variables could lead to more precise findings.

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## Tables and Graphs

Table 1. Stencils on the route - 1a: Only typographic elements, 1b:Typographic elements + typographic symbol/logo, 2:Iconographic image, 3: Iconographic image + typographic elements

No	Stencils	Number of Applications	Frequency of detection	Category
1	1 Mayıs'ta Tip'le Meydanlara	1	2	Typographic + Iconographic (3)
2	1 Mayıs'ta Soldayız	1	0	Typographic (1a)
3	6284 nedir?	2	1	Typographic (1a)
4	Almila Erk	1	0	Typographic + Iconographic (3)
5	Aresbet: Yeni Nesil Bet	12	0	Typographic + Symbol / Logo (1b)
6	Aresbet: Ortaklarını Arıyor	6	2	Typographic + Symbol / Logo (1b)
7	Atatürk: Milli Mevzi	2	2	Typographic + Iconographic (3)
8	Babacan Do It	1	2	Typographic + Iconographic (3)
9	Banko	1	1	Typographic (1a)
10	Behzat Ç. Geri Döndü	1	2	Typographic + Iconographic (3)
11	Benzin Litre	1	2	Typographic + Symbol / Logo (1b)
12	Berkay / Özgürlük	1	0	Typographic (1a)
13	Betticket: Bugün Maç Var	2	2	Typographic + Symbol / Logo (1b)
14	Betcio: Hangi Betcio	1	1	Typographic + Iconographic (3)
15	Bet On 365: Bahsin Lideri	3	1	Typographic + Symbol / Logo (1b)
16	Binnaz Fal	1	1	Typographic (1a)

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43	Patika	1	2	Typographic (1a)
44	Partymag	1	0	Typographic (1a)
45	Ragnarök yaklaşıyor	8	8	Typographic + Iconographic (3)
46	Record stores can't save your life	1	1	Typographic (1a)
47	Reform yourself	1	0	Typographic (1a)
48	Sana kalbim geçti	1	1	Typographic + Iconographic (3)
49	Sen, Ben, Lenin	5	2	Typographic + Iconographic (3)
50	Sohbet Kuaför	5	6	Typographic + Iconographic (3)
51	Üniversite 1 Mayıs'a	1	1	Typographic + Symbol / Logo (1b)
52	Vatana millete can feda	2	0	Typographic (1a)
53	Verdiğiniz eğitime erişilemiyor	1	0	Typographic (1a)
54	Yatakhane kopar kıyamet	2	0	Typographic (1a)
55	Ya sex ya terket	1	0	Typographic + Symbol / Logo (1b)
56	Yaşamak için sosyalizm	1	1	Typographic (1a)
57	Yolo	2	2	Typographic + Symbol / Logo (1b)

Graph 1. Frequency and perceived visibility on categories.

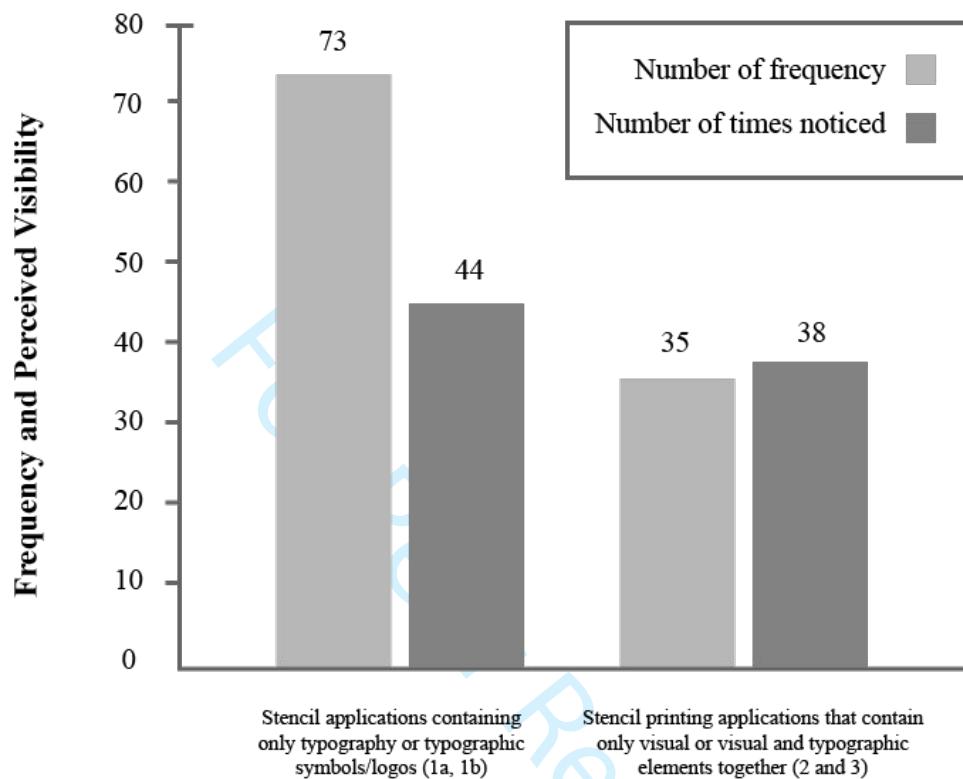


Table 2. Numbers of stencil categories.

Categories	Different Type Stencils	Frequency of Application
Only Typographic Elements (1a)	24	34
Typographic Element + Typographic Symbol / Logo (1b)	17	39
Iconographic Image (2)	4	4
Typographic + Iconographic Elements (3)	12	31

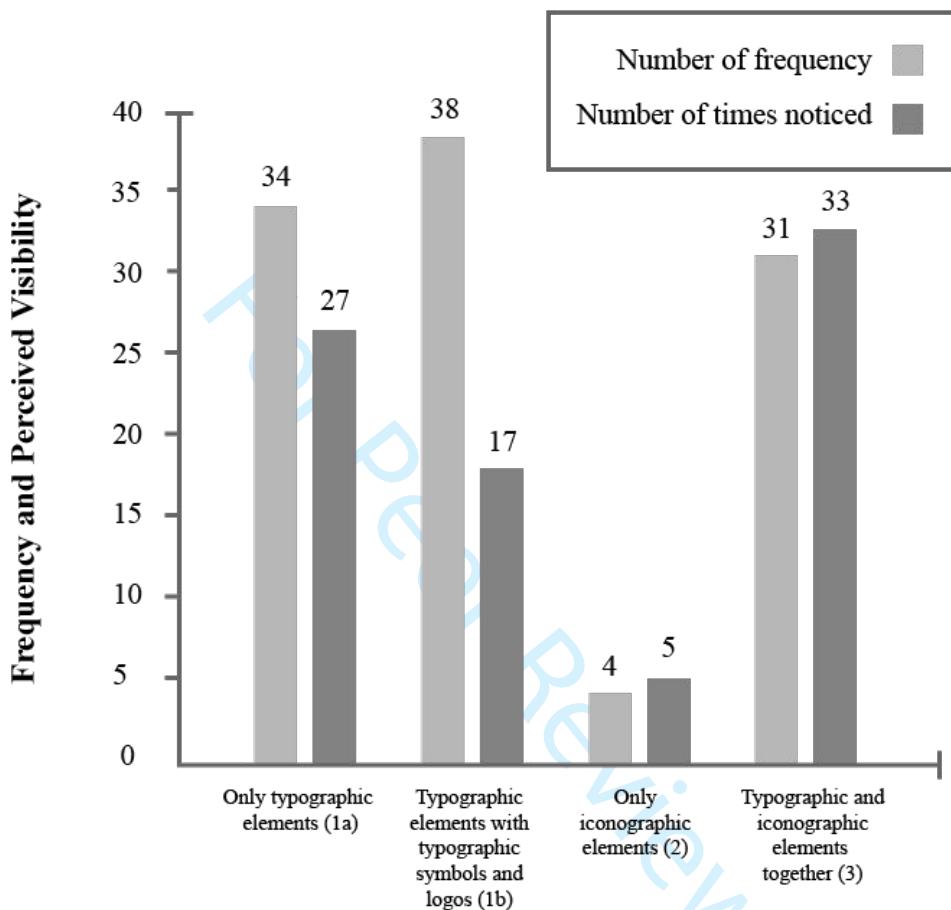
Table 3 Most applied and least noticed stencils.

No	Most applied and least noticed ones (It was required to be applied at least 3 times and noticed less than 3 times or fewer)	Frequency	Number of times noticed	Category
5	Aresbet / Yeni Nesil Bahis Sitesi (Figure 5)	12	0	Typographic + Symbol / Logo (1b)
38	Moda Bet (Figure 6)	5	0	Only typographic (1a)
6	Aresbet / Ortaklarını Arıyor (Figure 7)	6	2	Typographic + Symbol / Logo (1b)
15	Bet on 365 / Bahsin İideri (Figure 8)	3	1	Typographic + Symbol / Logo (1b)
49	Sen Ben Lenin (Figure 9)	5	2	Typographic + Iconographic (3)

Table 4. The least applied but most noticed.

No	Most noticed (at least 3 times noticed criteria has been applied)	Frequency	Number of times noticed	Category
29	Fit miyiz? (Figure 10)	1	6	Only typographic (1a)
22	Cryptic 3: Fare II (Figure 11)	1	3	Only Iconographic (2)
33	İlerici Gençlik (Figure 12)	1	3	Only typographic (1a)
39	Neşeli ol ki genç kalasın (Figure 13)	1	3	Typographic + Iconographic (3)
50	Sohbet kuaför (Figure 14)	5	6	Typographic + Iconographic (3)
25	Deprem vergileri / İşçi Partisi (Figure 15)	4	4	Only typographic (1a)
45	Ragnarök Yaklaşıyor (Figure 16)	8	8	Typographic + Iconographic (3)

Graph 2. Frequency and perceived visibility on categories.



## Figures

Figure 1. Examples of tags.

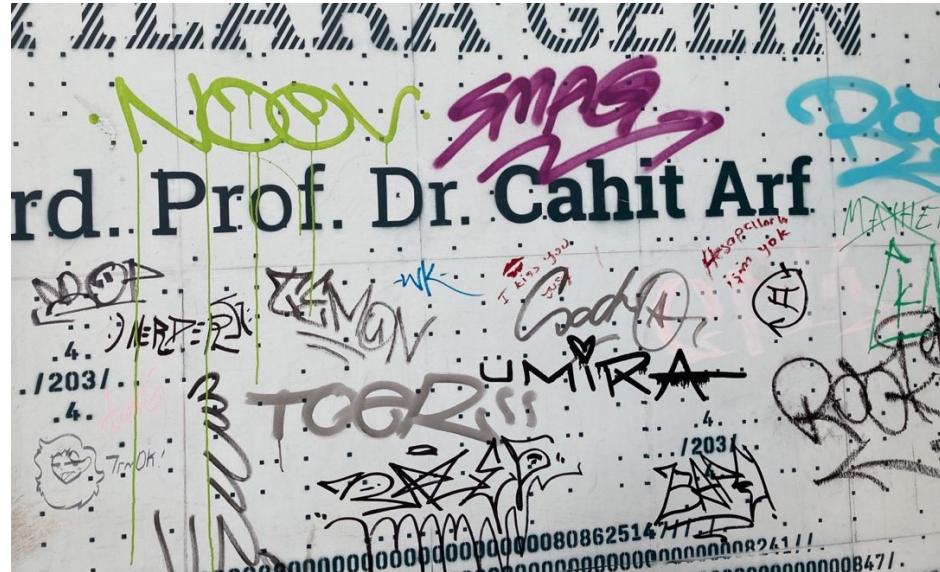


Figure 2. Example of an ineffective stencil print on the route: Marked with yellow.

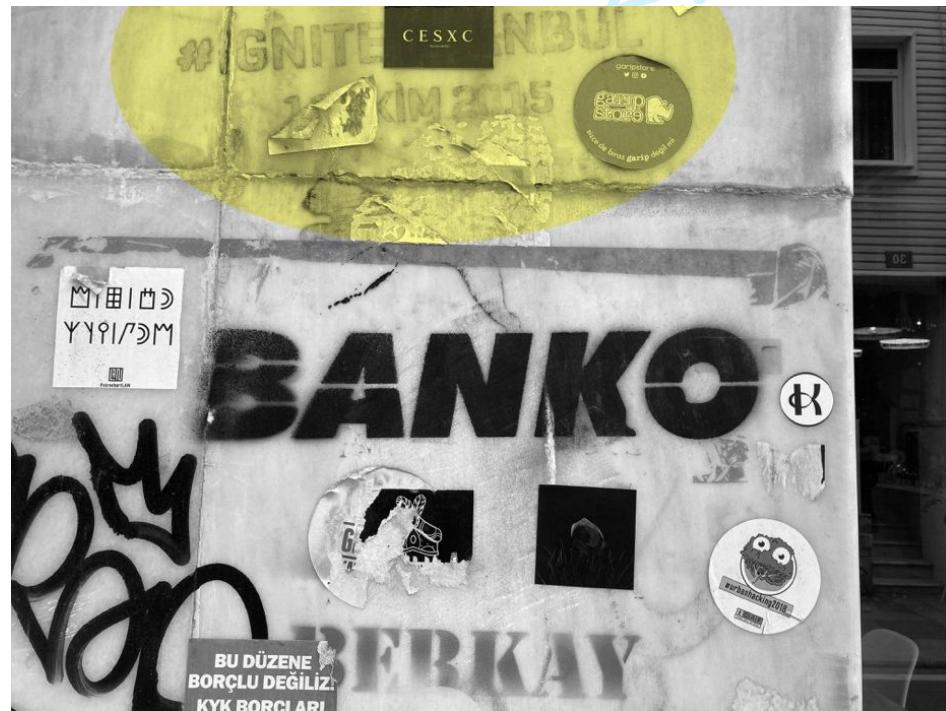


Figure 3: Experimental procedure

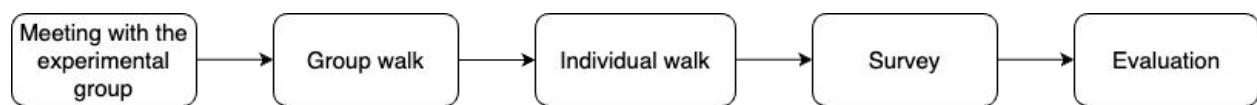


Figure 4. The route walked with the experimental group.

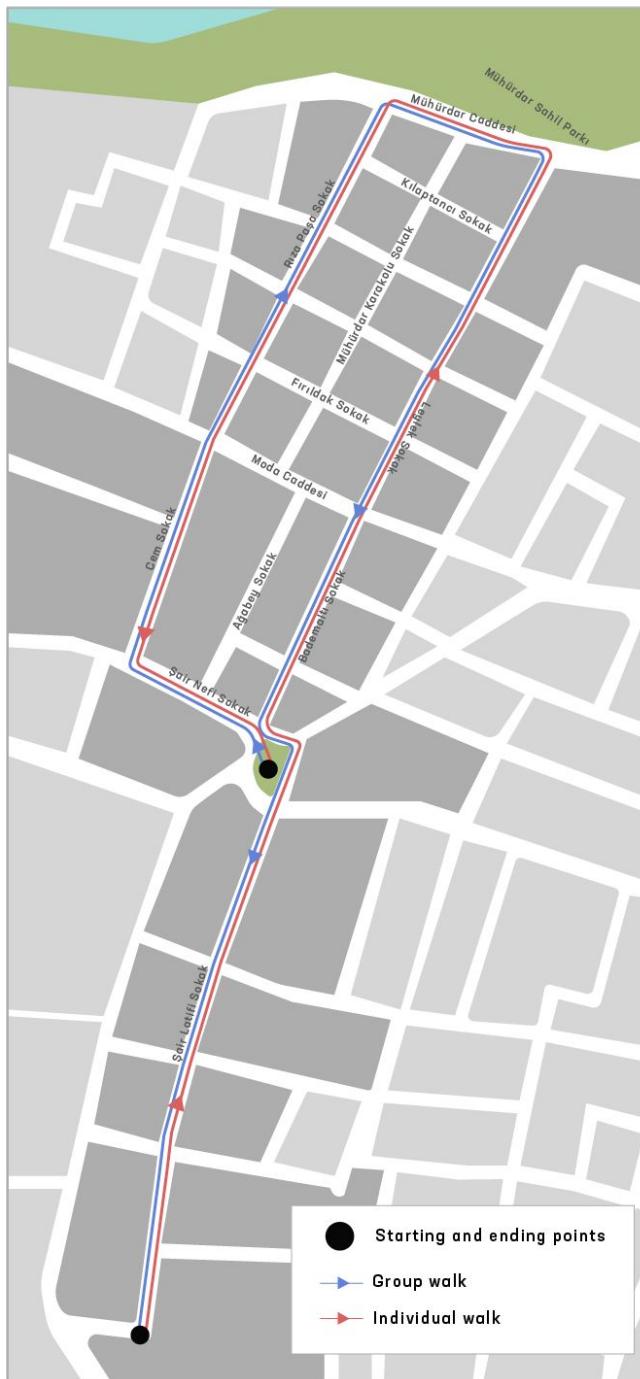


Figure 5. Aresbet, No:5



Figure 6. Modabet, No:38



Figure 7. Aresbet, No:6



Figure 8. Bet on 365, No:15



Figure 9. Sen Ben Lenin, No:49

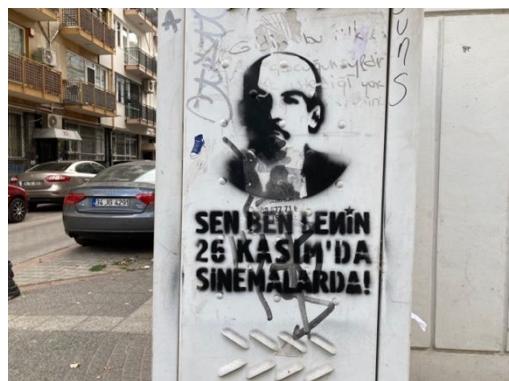


Figure 10. Fit miyiz?, No:29



Figure 11. Cryptic 3, No: 22



Figure 13. Neşeli ol ki, No:39



Figure 15. Deprem vergileri, No:25



Figure 12. İlerici gençlik, No:33



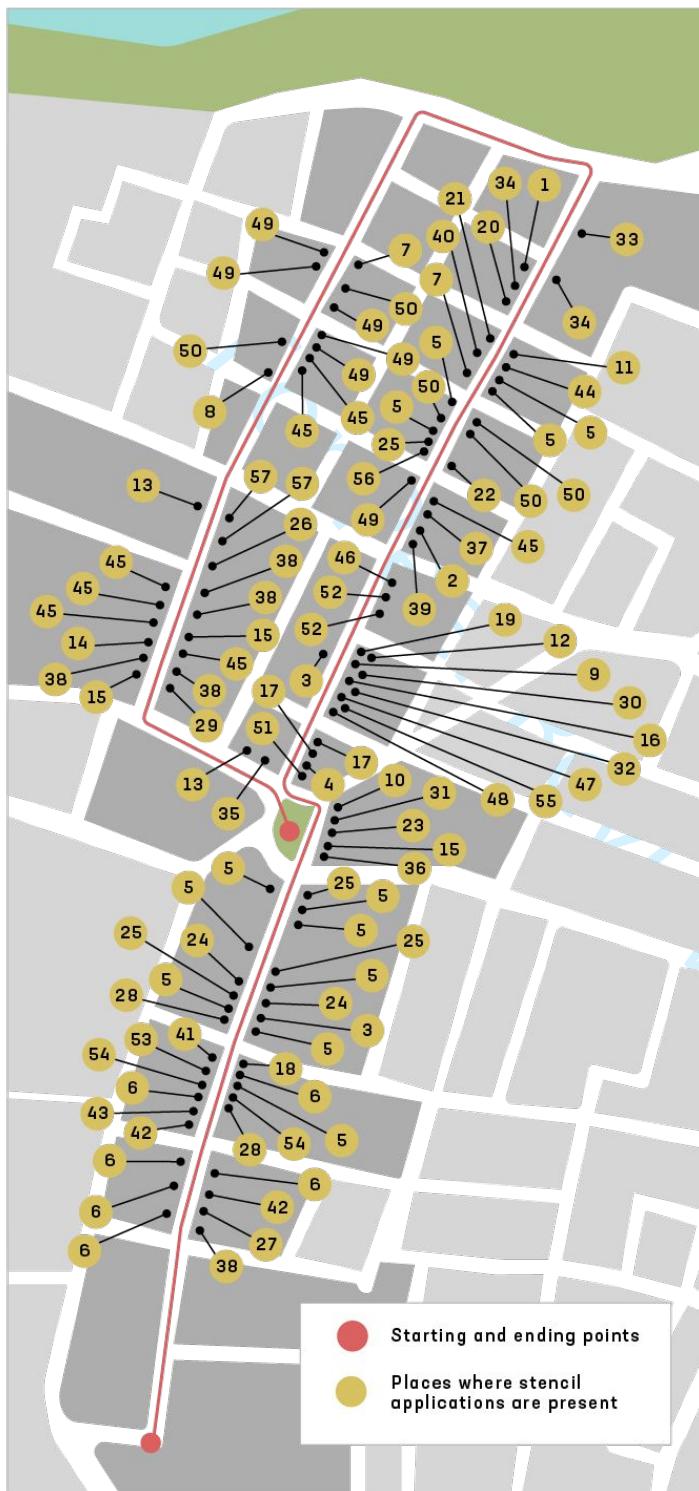
Figure 14. Sohbet Kuaför, No:50



Figure 16. Ragnarök yaklaşıyor, No:45



Figure 17. Distribution of stencils in the designated experimental area on the map.



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3 **Noticeability of Stencils: The Case of Kadikoy Caferaga**

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6 Appropriate-1  
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13 **Stencil prints recorded on the route**

14 In the order specified in Table 1, are as follows:

- 15  
16 1. “1 Mayıs’ta Tip’le Meydanlara” stencil print  
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- 38 2. “1 Mayıs’ta Soldayız” stencil print  
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## 3. "6284 nedir?" stencil prints



## 4. "Almila Erk" stencil print



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6 5. “Aresbet: Yeni Nesil Bet” stencil prints  
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3 6. "Aresbet: Ortaklarını Arıyor" stencil print  
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3 7. "Atatürk: Milli Mevzi" stencil print  
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21 8. "Babacan Do It" stencil print  
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38  
39 9. "Banko" stencil print  
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3 10. "Behzat Ç. Geri Döndü" stencil print  
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21 11. "Benzin Litre" stencil print  
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39 12. "Berkay / Özgürlik" stencil print  
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3 13. "Betticket: Bugün Maç Var" stencil prints  
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21 14. "Betcio: Hangi Betcio" stencil print  
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39 15. "Bet On 365: Bahsin Lideri" stencil prints  
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16. “Binnaz Fal” stencil print



17. “Börü 2039” stencil print



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3 18. "Burn: Energy Drink" stencil print  
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21 19. "Büyük Küfür Kitabı" stencil print  
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39 20. "Cryptic 1: At" stencil print  
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3 21. "Cryptic 2: Fare I" stencil print  
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21 22. "Cryptic 3: Fare II" stencil print  
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39 23. "Cryptic 4: İnsan Figürü" stencil print  
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24. "Demokratikleştireceğiz / EHP" stencil prints



25. "Deprem Vergileri Ne Oldu?" stencil print



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3 26. "EHAD" stencil print  
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27. "EHP: Göndereceğiz" stencil print  
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28. "EHP: Günde 6 Saat Çalışılacak" stencil prints  
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3 29. "Fit miyiz?" stencil print  
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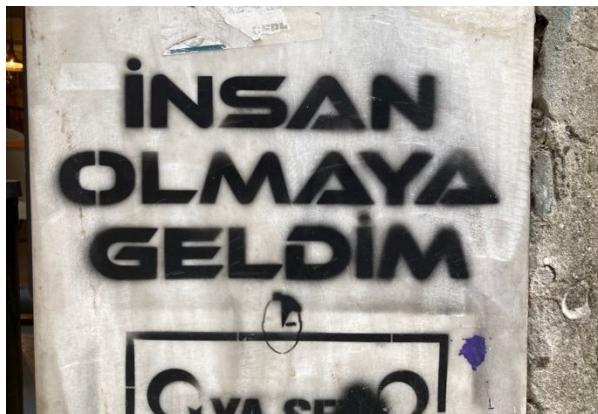
19  
20 30. "FÖK" stencil print  
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39 31. "In Hype We Trust" stencil print  
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32. "İnsan Olmaya Geldim" stencil print



33. "İlerici Gençlik" stencil print



34. "İstanbul Bahis" stencil prints



35. "İstanbul Kanatlar Altında" stencil print



36. "iyikivarsineren" stencil print



37. "Kırmızı beyaz kadınlar" stencil print



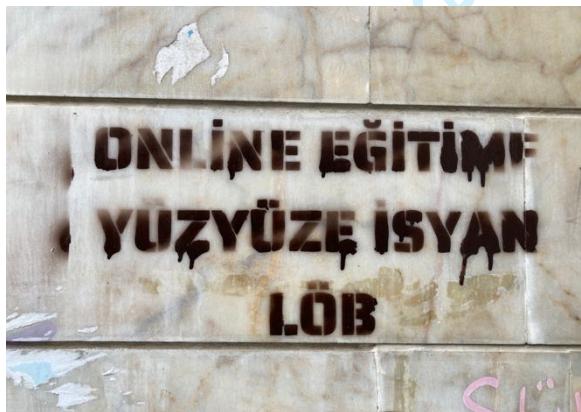
## 38. "Moda Bet" stencil prints



39. "Neşeli Ol Ki Genç Kalasın" stencil print



40. "Online Eğitime Yüz Yüz İsyancı" stencil print



41. "Özgür Yarınlar İçin Geliyoruz" stencil print



42. "Pakodemy" stencil prints



43. "Patika" stencil print



44. "Partymag" stencil print



## 45. "Ragnarök yaklaşıyor" stencil prints





18 46. "Record Stores Can't Save Your Life" stencil print  
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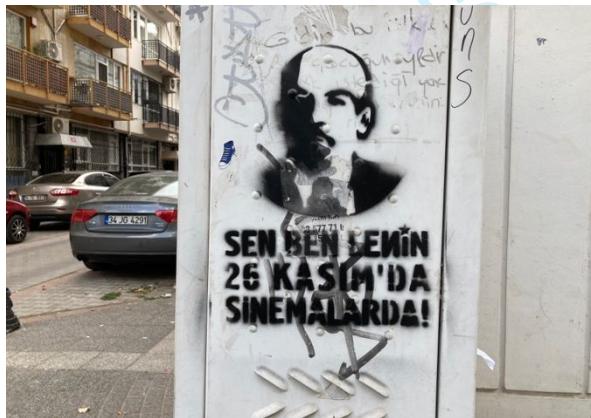
36 47. "Reform Yourself" stencil print  
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48. "Sana Kalbim Geçti" stencil print



49. "Sen Ben Lenin" stencil prints





50. "Sohbet Kuaför" stencil prints





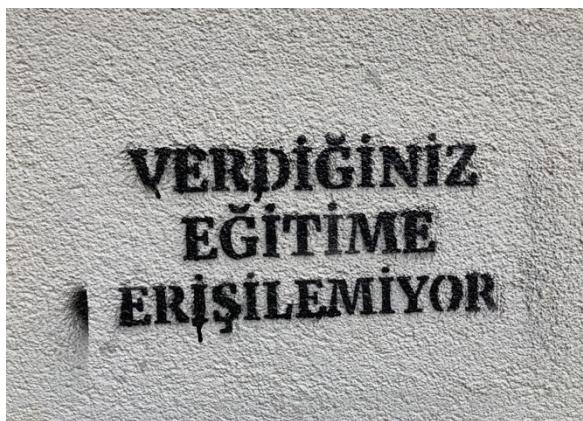
51. "Universite 1 Mayıs'a" stencil print



52. "Vatana Millete Can Feda" stencil prints



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3 53. "Verdiğiniz Eğitime Erişilemiyor" stencil print  
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21 54. "Yatakhane Kopar Kiyamet" stencil prints  
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39 55. "Ya Sex Ya Terket" stencil print  
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56. "Yaşamak İçin Sosyalizm" stencil print



57. "Yolo" stencil prints

