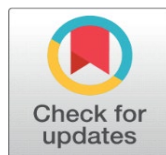
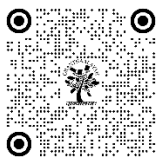


DEMAND OF ILLUSTRATED PHOTOGRAPHY IN CONTEMPORARY ART

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ABSTRACT

Photography is a widely known and celebrated art across the globe that gained even more popularity with the advancement in technology that provided every individual with a camera in their hands. The art of Photography has been used for ages for several purposes such as recording events, taking portraits, sometimes discovering the new world, selling and buying products through advertisement, etc. The advancement in technology has revolutionized the art of clicking pictures into an entirely different skill called 'Illustrated photography'. This new art has thus transformed ancient photography. Unlike other photographers, professionals here use photos to illustrate any action, story, or any other product in a better form i.e., with some form of visualization that not only makes the product more interesting but also provides customers with a virtual tour of whatever product they are considering for their purchase. Therefore, they are ideally creating a fantastic and more realistic scene that would be impossible to photograph. As a consequence, illustrated photography gained acceptance as it offered all those opportunities that photography couldn't. As both photography and illustrated photography is a means of visual communication and expression; sharing a common foundation of aesthetics; this study endeavours to understand and study the history, evolution, and characteristics of illustrated photography. Further, it focuses on drawing distinction between photography and illustrated photography along with its emergence. Moreover, the research endeavours to investigate the major illustrators along with the pioneers in the field of illustrated photography with their contributions. The study also attempts to trace the difference in the function of both photographers and illustrators and the contribution of newly skilled illustrators in the field of art and aesthetics.

Keywords: Photography, Illustrated Photography, Illustrator, Aesthetics, Photographer, Camera, Visualization, Visual Communication

1. INTRODUCTION

The fabrication of materials and tools required for the modelling of art and art work relies upon the cultural blossoming of a particular society. With the advancement of science and technology the world had witnessed a rapid growth and evolution in every dimension, and art is not aloof of that. Since these technological developments have led to compulsory development in art, the innovations in plastic art have led to a difference and diversity to the art production technique as well. The parturition of photographic technological evolution has brought an occasion to encapsulate and document the moment. Several visualized evidences including visual records that were earlier fabricated in cooperation with painters and printmakers, have now become accessible as subjective, in the absence of the

prerequisite of any mediation of craftsman. Therefore, this insurrection in photography has intensely impacted several procedures of visual art production.

Illustration art, one of the plastic arts fields, can be described as an art work that seeks clarification, and representation to decorate text. According to an English adage, "*A picture is worth a thousand words*". This denotes the opinion that the intricate knowledge can be easily deciphered with a specific picture, where the picture illustrates the whole idea more efficiently than any narrative does. Since an image is really signifies a thousand words, while designing an illustrative portrait, one has to be keener to take this impression and mark it genuine. There are several domains where this revolution in photography, cinematography and the invention of illustrated photography is considered a boon, some of those fields include advertising, articles, books, editorials, websites, etc. where the illustrated photos help the audience to understand the concept better. However, in a lot of cases the only choice would be to use an illustrative photograph to seek the audience's attention for the intended message. While imaging an illustrative image it becomes important for the artist to keep the setting more natural and realistic so that the viewer doesn't need to imagine it as the illustrated photographs remove this fine line of converting text or word messages to the imagined images in their minds. Therefore, illustration can be an option when one want to display entities that photography cannot. Even though, there are several techniques to capture the similar things but the illustrators can fetch a completely new perception and grandeur to the desired illustration. Since illustrators are not mired by real world reflections such as gravity or lightning, henceforth, they are perfect for designing capricious panoramas that would otherwise be unmanageable to photograph. Also, because illustrations are resolution independent, they can be surmounted to any size without any compromise in the quality. Adding more to its importance, it observed that illustration simplifies complex messages and allows the illustrator to remove all the unnecessary elements that are causing hinderance in its interpretation in a better way. For example, if we consider uses of illustration in sciences and medicine, we will observe that illustration represents cuts, sections, as well as transparencies to display the aspects that cannot be seen from outside and where photography cannot reach. Further, it allows to comprehend both interior and exterior elements at the same time thus helps in better understanding of the concept by portraying its relation. [Davis \(1994\)](#)

Since illustration focuses on details, it thus allows the illustrator to reveal every usual- unusual pattern of every species or drawing. Therefore, there is no need for a physical model for a detailed description, rather an illustration would suffice. Hence, illustration has become a favourite for not only artists to showcase their talent but also for people of other fields such as palaeontology, archaeology, anthropology, etc. where people can not only display the existing but also can recreate the extinct species, ancient cultures, tools, objects, etc. that no longer exists or of which only few traces and signs are accessible. [Gervais \(2010\)](#)

As illustration is an art, it therefore, creates an emotional connection with the audience and remains in their memory for forever. It offers us the opportunity to create images that not only appeal to senses but also affects emotions. Its artistic value is recognized in the scientific content as well. Since the artist can create images in different graphic styles and adapt new methods to make it more attractive and feasible, this art has even reached to children and their school book content that makes it convenient for them to understand a particular topic. Moreover, for adults, it allows them to order and represent a huge amount of data clearly. Furthermore, it sanctions to describe concepts, ideas, relationships, etc. in a single image, through

infographics and image sequences that makes it comfortable to understand and find the problem as well as solution to the problem if required. [Buchanan \(2001\)](#)

[Davis \(1999\)](#) in her *Art and Work* highlighted (and I agree) that the commercial art is vital to the study of fine arts, as the creators of both are frequently one and the same; according to her words, “the graphic art industry can be considered of as a overpass between commercial and fine arts”. My sketch of this bridge utilizes links with an excellent in practice -led theory and methodology, that allows me the moment to transfer the mount of art discourse to applied arts. Being an equal partner to both professional and academic researcher the present study allows me to explore the demand of *illustrated photography in contemporary epoch* along with tracing its history and evolution since its emergence. [Collier & Collier \(1986\)](#)

2. OBJECTIVE

Photography, as an art form, captures moments frozen in time. It's a medium that allows us to convey emotions, tell stories, and explore the world through visual imagery. It is all about understanding light and composition. The interplay of shadows, highlights, and colors creates captivating visuals. Whether it's a dramatic sunset, a candid portrait, or an abstract arrangement of shapes, photographers use these elements to evoke feelings and convey meaning. Every photograph has a story. From photojournalism to fine art, photographers tell tales through their lens. A single image can encapsulate an entire narrative—a fleeting smile, a bustling street, or a serene landscape. The viewer becomes part of that story, interpreting and connecting with the captured moment. Photography requires technical skill. Understanding exposure, focus, and depth of field allows photographers to control the outcome. Whether it's a long exposure capturing star trails or a macro shot revealing intricate details, technical proficiency enhances the artistry. Photography being subjective allows each photographer to bring their unique perspective. What one person finds mundane; another sees as extraordinary. Whether it's street photography, portraiture, or abstract experimentation, the lens becomes a personal filter through which the world is observed. The digital age transformed photography. High-resolution sensors, post-processing software, and instant sharing platforms democratized the art. Anyone with a smartphone can be a photographer. This accessibility has expanded creativity and diversified visual storytelling. Photography continually evolves. Beyond traditional genres, artists experiment with techniques like double exposure, infrared, and light painting. They push boundaries, challenging conventions and redefining what a photograph can be. Thus, photography is more than just capturing reality—it's about interpreting, creating, and expressing. It's a canvas where light meets imagination, freezing moments into eternity. [Jacobson et al. \(2000\)](#)

Just like a captivating headline, a well-composed photograph instantly grabs our attention. The interaction of light, colour, theme, and content attract viewers in, inspiring them to traverse further. Photographs also evoke emotions. Whether it's the joy captured in a candid family portrait or the solemnity of a war-torn landscape, emotions are stirred by visual storytelling. In our fast-paced world, photographs provide a quick and efficient way to communicate information. For instance, a single frame can summarize the uninterrupted story, historical chronologies, or cultural moments. Understanding visual elements such as composition, framing, and perspective allows us to decode a photographer's intent. By analysing iconic photographs, we gain insights into the art of visual communication. Thus, illustrated photography transcends mere aesthetics and it becomes a language that speaks to our hearts, minds, and collective consciousness. The main objective of the present

research is to analyse the emergence of *Illustrated Photography* especially during the Pandemic era (Covid-19) and how it influenced the lives of artist. The study being desk research collects data from more than fifty journals including clinical and other socio- psychological studies, various articles, books, and news reports. The observational nature of the research allows the researcher to dwell in various social media accounts including Instagram primarily that became a primary source to showcase the art amidst Covid. Focus on the psychological aspect of general masses allows this study to fit in multi-disciplinary category. Further, the study allows to highlight the fact (by mere observance) of emergence of several new artists on *Social Media* and how this art has worked as a therapy to combat their frustration and mental condition during the pandemic. Illustrated photography has not only allowed people to express their true emotions but also to fight with serious mental conditions including depression. It also acted as a source of inspiration and earnings for financially instable population who lost their jobs due to pandemic. Thus, a lot of common people (non- artist) emerged as new artists with the Illustration. [Cappello & Lafferty \(2015\)](#)

3. LITERATURE REVIEW

[Melik & Ernste \(2019\)](#) attempt to study the upsurge of photography in academic work. Their research being explorative in nature, features the significance of taking pictures and its role in boosting active and engaged learning in Berlin's urban landscape. The present study also focuses on investigating photography as an important tool in urban and cultural geography. Regardless of photography being partial, personal, biased, often unethical etc. the researchers believe that the fervour it brings to the classroom and in the life of students eclipses these limitations. The study with the help of multiple examples reveals that practicing photography helps the students to understand and reflect the physical and social world around them. Further it promotes th students to consider urban areas more than just built environment but as a living social -spheres.

[Black \(2014\)](#) discusses the advantage of execution of illustration research in practice- led research outside the realm of academia. It further directs us towards making illustrators to entrepreneurs with the help of transferrable skills. The explorative nature of study primarily focuses on the existing and emerging field of illustration and the methods that can be employed to transform a illustration research into a more ambitious image- text relationship. Moreover, it attempts to form a commentary on illustration with the world and viewer.

[Glaw et al. \(2017\)](#) endeavours to understand visual methodologies in health research. Though the concept of visual methodology has been widely used in the disciplines like Sociology and Anthropology, the present study attempts to utilize the same method in health research through two effective visual methodologies ie. *Autophotography* and *Photo Elicitation*. These methodologies were considered to compare people with clinically diagnosed depression to those without depression and to see the world through participants' eye. The personal interviews and data collection through Autophotography helps the researchers to find a distinct, creative, and trustworthy method for mental health researchers.

[Kislinger & Kotrschal \(2021\)](#) analysed peoples' behaviour of clicking and utilising their personal pictures. Present study being experimental in nature interestingly highlights that people embrace photography as a social coping mechanism. A *mental utilization hypothesis of photography* was developed to conduct the research. The study reveals that photography in the contemporary era

has become universal, that modifies itself in different social and societal environments.

Ray (2020) attempts to investigate the debate of realism in photography and states that photographic images are ambivalent, that mirrors the cultural modernity. The study critically analyses Simmel's Sociology of visuals to juxtapose his concept and development of social forms with the evolution of photography. Further it represents a case of autonomy of photography and illustrates the procedures of aesthetic genesis with reference to the *New Vision* artistic production of László Moholy-Nag and social realism of Edith Tudor Hart.

Shafiq (2019) argues in his research to consider photography as a tool to represent reality. The researchers here highlight the consideration of photography as art as a confusion that brings difficulty in the understanding of photography. The study represents that photographs when given correct narrative can assist in bringing about the most awaited change in the society. It further states that photography, literature and writing together when taken into consideration can mirror the genuine truth and reality.

Salas & Gómez (2018) strives to review visual records of initial three decades of 20th century focusing Majorca, an island in Spain. The study attempts to examine the development of international print media and the introduction of a new term *illustrated magazine*. According to the research the schools during that era opted Illustrated photography as a medium for the advertisement of their institution. Moreover, it analyses the photographic resources from several magazines on the island.

Leighton & Surridge (2017) reviewed the revolution in the novel's form. According to their study the introduction of images along with the text has given a rise to a new possibility to novel in the form of *Illustrated serial fiction*. They further discuss that the inclusion of images allows both the author and the reader with the ability to create and understand the plot, characters, settings, etc. easily. Also, they focused upon the evolution of art from water colour paintings to illustrated and photographic illustration an innovative technique in literature that gave rise to the lineage of Victorian illustrated fiction. The research also focuses upon the revolution caused by illustration in the children's literature.

Gynnild et al. (2017) discussed the role of photojournalism in digital world. The present study is an attempt to trace the fast-evolving pace of media, and its unpredictable growth. Thus, the researcher through the present study observes photojournalism and editorial process in media as medium of storytelling. Further it highlights the issue of photo departments being reduced as a matter of freelance earning thus its influence on the user- generated content and involvement of social media in photojournalism.

Rick (2013) scrutinizes the history of photography and appreciate light from prehistoric era to contemporary times and future. It further reveals that the camera as we see it today is much older than we can ever realise. The study also suggests that since the camera can capture moments, it has thus modernised and altered our understanding of time and space and has also allowed us to keep a record of the past that was earlier inaccessible.

Shaner & Donmoyer (2022) examined the importance of visual anthropology in 21st century. The study reveals that video, generally plays a limited role in education related matters, and nearly no output in study results. The research primarily focuses on the pros and cons of educational research being digital and the changes video might bring in reporting researches. Four digital studies from different realms are taken into consideration that involves: Turning college students into leaders,

gender incorporation at US Naval Academy and its theoretical perspective. The last digital study explores the quantitative policy of research ie. Falling out of the lead.

4. HISTORY AND EVOLUTION

The term *illustration* is used to describe a drawing, picture, or any diagram that conveys, embellishes a book article or text. [Borgman \(1979\)](#), p:8. There are several opinions in researches that reveal about the commencement and first emergence of art of illustration that helped people to communicate and understand effectively and efficiently. However, it is sure that the art existed from ancient times and only with the advent of technology new aspects are added that has led to the advancement in the illustration art. There is a dispute between experts who try to acquaint the birth of illustration art to trace its history, some of them relate it with the cave paintings however, there are others who connect it only with their appearance in the books. Whenever, we bring in the development of illustration art with books, we thus, associate it with the advent of paper. Thus, corn parchment and papyrus are often considered as the first examples of illustrations. The first examples precisely according to contemporary definition of illustration are the parchment rolls called *Ramesseum Papyrus* and *Egyptian Book of Dead* which has endured till time. [Simpson & Barnes \(2008\)](#)

The art of illustration has undergone several technical stages up until it reached contemporary status. The art of illustration, that is associated to a book or a written text, has been proficient to reproduce with the development of printing techniques, especially in the field of printing and printworks; the illustrations that were initially produced as manuscripts later became replicable by printing practices. The technical advancements have made remarkable effect on both illustration as well as plastic art fields with their capacity to replicate and ease of material. Awaiting the origin and transmission of photography, the art illustration was utilized for mere document invention, tracing historical events, etc. that has led to the visualization of important moments and messages therefore, has become an easy mode for communication beside public or aimed personalities. Moreover, illustration has become a vital tool for visual documentation, reflecting both text and detailed workable visual expression that has led to both revolution and a great mission.

Back during the 18th century when the towns of Europe were converting to more crowded spaces, social stratum began to collide on a everyday basis; and when industrial revolution was on its height. Art and literature emerged as a ray of hope that primarily focused on the social condition of people. The composition of English artist and printmaker **William Hogarth** in the early 1700s displayed the ethical and social concerns. His works primarily instituted satirical drawings and caricatures as art form and initiated a political caricature. Hogarth's *A Harlot's Progress (1732)* and *A Rake's Progress* were two admonitory ethical tales voiced with chronological description recitals, with nominal text. These cliques of prints were the pioneers, associates of the modern graphic novel. [Svakhine et al. \(2005\)](#)

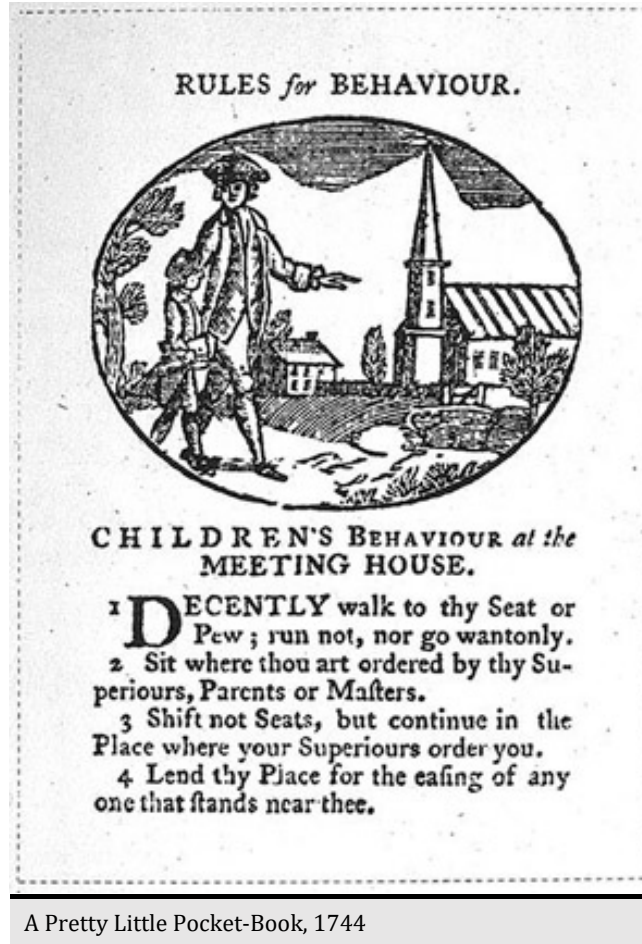


A Harlot's Progress (Engraved Plate) 1732, by **William Hogarth**

Publication especially for kids began with slight, inexpensively manufactured tomes vended on the pathways of England, that hawkers known as *Chap men*. These booklets consisted of concise narrativess and fables that were demonstrated with simple carvings. Since these booklets were cheap thus drew parents' attention as well. **John Newbery**, who commenced his career as a publicist foretold the trade center for more striving and aspiring generated books thus designed *A Pretty Little Pocket-book* in 1744, wherein customized, chronological tale illustration was placed all over.



Chap book, Robinson Crusoe, Early 1700s



German book exemplification comprised of intricate carvings in either copper or steel, which reflected the sumptuous Baroque and Rococo taste of the period. However, in France, these symphony were lighter and more elusive and were frequently displayed as cameos with pliable frames. [Ray \(1999\)](#)

Illustration became extremely fruitful in the field of children's illustration, that was characterized by flat characters, use of bright colours, expanded colour palettes. **Theodor Seuss Geisel** (Dr. Seuss) is often considered as the most popular illustrators of his time, who drew political cartoons during WWII, and later returned to children's book with simplified drawing style, rhythms, and incredible imaginative power. Meanwhile the upsurge of graphic novel, and coffee table books such as *Illusive and Vitamin D*, and the introduction of 3*3 magazine strengthened attentiveness in contemporary illustration. Academic interest of people came into light because of intensification of visual culture studies, wherein theorists like Theodor Adorno (Culture Critique) critiqued modernism, taste, art world, hierarchies of value and so on. [Yoder \(2019\)](#)

According to Davis, latter part of the 19th century brought prominent development in graphic arts equipment that led to the progression of popular culture and the embellishment of a custom of entrepreneurship centred on bulk utilization. Initially, the images produced either in the form of advertisement or of illustration in widespread journals were engraved by wood that was later replaced by cheap photographic processes. However, with technical advancement the

industrialized production of images caused an inflexible difference between an artistic and signifying high art and manual skill heaped by mercantile illustrators and sculptor. This caused a significant consequence for our comprehension of the status of art in culture and societal institution. [Merriam-Webster \(n.d.\)](#)

5. DEMAND OF ILLUSTRATION PHOTOGRAPHY IN CONTEMPORARY ERA

Socially vital expansions and technological advancements have resulted in obligatory modifications in every field. The advancements and conveniences have made a compulsion to adapt the emerging techniques in every field. Initially the society that has invented and welcomed the art of illustration started considering it less after the invention of photography that led to its extinction. However, with another wave of development the same illustration art became so popular as it has visualized photographic technologies and experimented with the visuals that gave audience more appealing images. This development in illustration made it difficult to replace art illustration especially in technical and scientific domains. [Las'en & Gomez-Cruz \(2009\)](#)

In contemporary times, illustrations are not just limited to the field of science and technology but also in the advertisement industry for the promotion of goods and business organization; as it acts as an excellent source of communication. Many illustrators in today's generation have found a domestic space somewhere in-between the domains of design and illustration and thus work on company logos as well. These hybrid illustrators provide a wide range of offers and services to their clients and audiences. Thus, illustration art in the 21st century has led to a unique identity for all the products and services; and became a necessary asset for the advertising industry. The illustrations of 1950s reveal about the beginning of consumerism that advanced advertisement illustrations. [Ballenger \(2014\)](#)



Illustration in 1950s.

Illustrators with the assistance of technical advancement have lately engaged in practice- based research: analysing and conceiving subjects through craft of observation and imagination; utilizing technical experimentation to ace another illustrator's procedures, performing community- based art initiatives of one's own; self- publishing graphic novels, magazines etc. Illustrators often design sketches with annotations, graphic narratives, data visualizations to capture their internal visual thinking. For illustrator, the magazine is a stage where he can transform the perception of words into a living painting, and this painting not only confines itself to the field of art covers the entire realm of cultural studies, literature, fine arts, social- political engagements, and advertisement as well. [Mintie \(2021\)](#)

During 19th century, newspapers illustrated and published- republished thousands of illustrations, from sensational to mundane. All of them initially utilized a technique called end-grain woodblock engraving that was later replaced by metal and machines with the advent of industrial revolution. Since then, illustration has become an integral to our lives. It is utilized for the illustration in textbooks, stages of instructions in manuals, multiple temper and sentiments of characters in any narrative, graphic advertisement, narrating specific notions, themes and a lot more. Illustration assists the main subject; it compliments and accompanies the text or a particular concept. Illustration adds to the meaning of subject for the audience or the readers to understand the context more clearly. Hence, it is considered as a constructive medium of communication. It permits storytellers to be genuinely expressive. The invention of photography, didn't leave a room for illustrators to design realistic panoramas. However, alternatively they embraced techniques for new art movements such as impressionism, modernism etc. to produce better rendered pieces. The range and infinite opportunities of illustration unlock minds and triggers creativity. Moreover, it walks afar from the restrictions of language representing more realistic presentations. Also, it is applied to contemporary world for weather predictions, maps, clothes labels, formulating tools for digital age, creating children's book. [Zerwes \(2014\)](#)

Illustration took a comeback with more strengths when the world was hit with the pandemic COVID-19 and people were locked inside their homes. The world shifted to digital platform for everything from schooling to official work and the need for illustrators sparked as the photographers couldn't step out from their spaces to capture any images. Thus, illustrators took a seat forward through their work to save the domain of art. This return brought a revolution in the field that influenced every vital sector from business to school to advertisement and even classroom activities and college presentations. It was only with the assistance of these illustration that most of the world's art galleries converted into their offline platform to online providing an opportunity to the artist to participate in various exhibitions and a virtual tour to their audiences. The Covid Art Museum (CAM) is possibly the first ever museum of its hue that attributes art expressing all sorts of emotions such as optimism, faith, fear, valour, dullness, effort, unity and harmony, isolation, and even the feeling of languishing. The digital museum was launched on March 19,2020 by Emma Calvo, Jose Guerrero, and Irene Llorca, three friends from Barcelona, Spain, that attributes art from entire world. Highlighting the pandemic, it embraces photographs, animations, installations, illustrations, graphic art, and cartoon. Even though the condition was grim across the world; entries were published from almost every corner as the situations were distinct depending upon the country's demography, climatic conditions, GDP, mortality rate, etc. Out of all the

entries several works were published from India that brought vision of circumstances in the country. [Quartermaine \(1989\)](#)



(a)



(b)



(c)



(d)



(e)



(f)



(g)



(h)



(i)



(j)



(k)

Images Shared by Artists in the Digital Covid Art Museum on Instagram

The above illustrations from the digital museum (CAM) express the grief, loneliness, fear of the artists, during the pandemic. @chogiseok shares exhibits on the digital Covid Art Museum and opines, their pain can easily be empathised by a mere glance at their work. They are raw and mixed with unfiltered emotions; thus communicate their agony as well as fear using various symbols. The first illustration (a) by Emaga suggests the significance of nature and masks as the only saviour. The eyes at the same time are filled with terror and hope (a hope for survival). Another

illustration (b) by Villamizar highlights the acceptance of people wearing mask and living this life amidst pandemic as a “*new normal*”. They perhaps are trying to motivate people to accept and enjoy everything and every situation that the universe is throwing upon us. For them, happiness is the key for survival and to fight our hardest battles. Illustration (c) focuses upon the idea of social distancing in public. Perhaps the illustrator has attempted to highlight the fact that even if the world is dealing with pandemic, we are and we can still be together for each other in every situation considering each other’s safety. Next illustration (d) by **Mads Nissen** (@madnissenphoto) immortalizes an emotional moment: 85-year-old Rosa Luzia Lunarid being embraced by nurse **Adriana Silva da Costa** clearly highlights the efforts of the medical staff who had risked their lives for our safety. The hug in the illustration depicts the longing, a deep longing to live and explore more and not to die alone during this pandemic. Illustration (e) by **Karman Verdi** from Russia contributes his unique perspective on the pandemic within the Covid Art Museum on Instagram where he normalises sitting and eating together. The illustration has a strong message for everyone that even though we all are surrounded by people (most of our life) yet one needs to fight his battle alone. The man eating with an empty chair in front and a picture of the woman from a projector light depicts the same idea, once the battle is won our dear ones will be accompanying us again. Therefore, we need to fight the battle with a smile remembering our loved ones and their smiles. The other illustration (f) by **Artist and designer Steffen Kraft** (@iconeo) shares their take on the pandemic. Somewhere follows the same pattern of children’s comics like “*Panchtantra*” in India, “*Owly series*”, “*As the Crow Flies*”, etc. that highlight several messages with their illustrations and narrations. Similarly, here in this illustration life before, during and after Covid is portrayed; wherein life before and during covid is from artist’s experience and life after Covid is his imagination. Next illustration (g) by **Tatsuya Tanaka**, an artist, encourages boundless imagination with the caption with the caption “*don’t let anything get in the way of you(r)*” clearly illustrate no matter what the situation be live it at your best and don’t let anything stop you. Illustration (h) by **Matthew Zarembo** (@matthewzaremba) captures the feeling of social distancing: “Social distancing got me feeling like...” describes his feelings of what Covid and social distancing has got him: everyday of the week has become just another (boring and tiring) day. Illustration (i) by **Alek Gligoric** (@alexthegreatphoto) contributes thought-provoking work to the Covid Art Museum on Instagram, he paints the harsh reality that people have to cover themselves within the bubble to safeguard them from the deadly virus. Therefore, appeals for the requirement of a protected environment for safe life. Illustration (j) by Visual designer **Hayati Evren** (@hayatininevreni) reimagines Salvador Dali’s iconic “The Persistence of Memory” as “The Persistence of Corona.” The altered image is a powerful commentary on our current reality highlights the persistence of Corona. Its petrifying to see everything and everybody dead, gloves and masks along with the sanitizers lying deserted, no nature, no other living creature just the deadly virus. The illustration depicts like a gaint wave of cyclone came this Corona virus and flushed off everything, leaving everything dead and only some memories. The Covid Art Museum shares a picture by **@fredandfar** and **@carrychalk**, adding to the collective expression of our shared experiences during this unprecedented time. The last-mentioned illustration (k) was the most appreciated one as it comes with a clear message that people have started valuing everything and are welcoming everything they are getting. This pandemic has filled most of the human beings with gratitude; gratitude for everything they have, they can do, no comparisons, no complaints, just gratitude. The mentioned illustrations are just a few examples that

are mentioned there are many more to the list that people (businessmen, government, doctors, etc.) have used for several purposes such as for their advertisement, introduction of new government policies, general public awareness, and so on. [Cleaver \(1969\)](#)

A part from motivation, illustration has been really helpful to the sciences as well. Representing the intricacies of three-attribute flow construct has always been a puzzle since ages. The capability to comprehend and foretell the flow behaviour influences our routine lives and welfare through requests varying from cardiology to aircraft blueprint to intercontinental weather, climatic prediction, etc. Since ages, many investigational imagining techniques have been acquired to apprehend and illustrate the flow properties. These approaches extend from photography to dye injections for describing and communicating flow properties; however, use of lower dimensions lead to the reduction of the structural flow property features. Since the aim of the illustrator is to produce a demonstration to communicate evidence to the spectator, not refabricate realism. Consequently, he uses strokes, colours, form, sometimes careful elimination of details to convey essential information more clearly. One of the examples of Classic illustration is from Leonardo da Vinci: to validate the accomplishment of illustrations to express the framework and gesture of convoluted three- dimensional phenomenon. [Milton \(1999\)](#)



Hand-Drawn Illustration of Water by Leonardo da Vinci from his Studies to Determine the Processes Underlying Water Flow

Illustration has its foot-print on every domain and fashion was not aloof of it. Popular fashion illustrations were initiated to be observed on letters or a sheet of precise range admitting individual familiarity. Therefore, any illustration during earlier ages, possessed a feeling of intimacy. The fashion illustration always required an exceptional quality to handle pen and brush to capture every nuance through gestures; with the sense of transformation in graphic representation of garments, jewellery, cosmetics, other accessories, etc. The task of the fashion illustrator was to narrate the tale of the outfit. These illustrations were not only significant for the designers but for historians as well as literature people to grasp an idea of clothing during every epoch. Use of colours and later computer techniques added more beauty to these illustrations as the reader/ audience need not imagine

different colours in them. The task of designing the illustration became easy, similarly the burden of audience was reduced. [Duttlinger \(2007\)](#)



Charles Dana Gibson, *The Gibson Book, Volume II*, 1907



Abraham Bosse, *Un homme se dirigeant à droite monte un degré*, 1629

Seventeenth-century artists **Jacques Callot** (1592-1635) and **Abraham Bosse** (1602-1676) both used modern engraving techniques to produce realistic details of the clothes and costumes of their times. [Tranca \(2017\)](#)



Jacques Callot, Etching from *La Noblesse*, ca.1620



Alfredo Bouret, Illustration for *Vogue Paris*, 1960



Jason Brooks, Illustration for Revlon, 2013

6. SIGNIFICANCE

Illustrative photography is a captivating genre that goes beyond mere documentation. It allows photographers to create visual narratives, convey complex ideas, and evoke emotions through carefully crafted images. The old English adage “A picture is worth a thousand words” holds true in illustrative photography. Instead of relying on lengthy descriptions, a single image can effectively communicate a message or essence. Illustrative photography finds its place in various contexts, including advertising, articles, books, editorials, and websites. When words alone fall short, illustrative images step in to bridge the gap. While creating an illustrative image the primary goal of illustrative photography is to attract prospective buyers or engage audiences. Whether it’s showcasing a product or conveying a concept, the image must be clear and impactful. Proper lighting is crucial. Some products have reflective surfaces, which require skilful lighting techniques. The Close-up shots reveal intricate details. Props and surfaces should complement or contrast the design. Scale, shape, and colour play a role. Choosing the right environment setting (hospitality, corporate, etc.) enhances the image. Sometimes, combining photography with stock images creates a desired environment without elaborate sets or models. Lighting contributes to the overall mood of the image. Brainstorming and researching ideas lead to creative solutions. Illustrative photography allows photographers to showcase their best creativity. Themes and narratives are crafted from scratch to achieve the desired effect. Whether it’s capturing a product in a natural setting or telling a visual story, illustrative photography invites imagination and innovation. [Borgman \(1979\)](#)

Illustrated photography and traditional photography each have their unique strengths and purposes. Illustrated photography combines elements of both photography and illustration. It often involves enhancing or altering photographs using digital tools, filters, or hand-drawn elements. Illustrations allow for greater flexibility in visual storytelling. You can create imaginative scenes, emphasize specific details, or convey abstract concepts. Illustrations can provide intricate details that might be challenging to capture in a straightforward photograph. Illustrations can be stylized, making them eye-catching and memorable. Illustrations work well in educational contexts, where you need to explain complex

ideas or concepts. For example, Think of illustrated book covers, whimsical advertisements, or artistic posters. These often blend photography with hand-drawn elements. Traditional photography captures real-life scenes or objects using cameras. It aims to represent reality as accurately as possible. Photographs provide an authentic representation of the subject. They reveal outward appearances, textures, and nuances. Photos show specific examples. If you want to document a moment, capture a landscape, or showcase a product, photography is ideal. Candid photographs evoke emotions and memories. A well-composed photo can resonate deeply with viewers. Photography excels at portraying reality, whether it's a portrait, a street scene, or a natural landscape. Examples include, Photojournalism, fashion photography, travel photography, and documentary photography rely on capturing genuine moments. [Loomis \(2012\)](#)

When to Choose Illustrated Photography:

Educational Marketing: When designing educational materials, especially for adults or children, illustrations are often the better choice. They allow flexibility in presenting complex information and can provide detailed visual explanations¹.

Abstract Concepts: If you need to convey abstract ideas, illustrations can simplify complex topics and engage viewers.

Creative Expression: For artistic projects, illustrated photography lets you blend reality with imagination, creating unique visuals.

When to Choose Traditional Photography:

Product Photography: When showcasing products, real photographs give customers an accurate view of what they're buying.

Documentary Work: Capturing real-life events, people, and places requires authentic photographs.

Emotional Storytelling: Candid photos evoke emotions and tell powerful stories.

Visual Journalism: Photojournalists rely on unfiltered, genuine images to convey news and narratives.

Illustrated photography serves as a foundation for aesthetics, weaving together visual elements to create captivating and beautiful images. **Aesthetic photography** is the art of capturing visual beauty within an image. It transcends subjectivity, aiming to create photographs that immediately **pleasure the viewer's eye**. **Style** pertains to a photographer's unique approach to taking photos. It involves technical choices such as camera equipment, settings, and shooting techniques. Aesthetics in photography draw inspiration from other art forms like painting, sculpture, and architecture. By studying these disciplines, photographers gain insights into visual harmony, balance, and emotional impact. As a photographer, it is important to find one's own style while embracing the aesthetic principle. However, it is vital to experiment, learn, and evolve to create images that resonate with both technical excellence and artistic beauty. [Unal & Ozturk \(2019\)](#)

Therefore, both illustrated photography and traditional photography have their place. The choice depends on your specific goals, context, and the impact you want to create. [Charnon-Deutsch \(2020\)](#)

7. CONCLUSION

Illustrated photography serves as a powerful form of **visual communication**, transcending language barriers and conveying messages through compelling images. Through all these epochs in history, both illustrators and artists have

fostered a significant set of practices and graphical representations to concisely communicate their knowledge. The advancement in technology and introduction of three-dimensional illustrations in medical sciences have proved a boon for the social well-being. It has always been a tedious task to explain each and every cell, nerves and other small and vital parts of body to the students. But with the help of illustration, it has become convenient for both teachers and students to teach and understand each part clearly. Illustration became a ray of hope for all those students from medical science who were barred from their classes (physical and practical) due to pandemic. It also helped teachers from the schools to draw children's attention and keep them engaged in their studies without making it boring for either of the parties; as our latest order allowed collaborative imagining, visualization, investigation, and scrutiny for a better understanding of the concepts. The art of illustration which was an integral part during earlier ages, for its visual expression and experiment, expressing historical events, etc. had lost its significance with the invention of camera and photography. However, the confrontation with the deadly Corona virus, it returned back and led to a revolution in the entire globe and today almost 90-97% of the work for advertisement, communication, teaching, etc. for both government and non-government, private sector has relied on illustration. Thus, **Illustrated photography during the COVID-19 pandemic** has been a poignant and powerful means of documenting our collective experience. [Mitman & Wilder \(2016\)](#)

Since the study thrives to explore Illustrated photography as a medium to combat mental illness including depression. Therefore, the findings of the research shows that Illustrated photography plays a crucial role in helping people cope with mental illness, including depression. Depression often thrives in silence. By creating and sharing photographs that depict the emotional struggles, photographers break the stigma surrounding mental health. Such images motivate open conversations and foster empathy. Photography provides an outlet for expressing complex emotions that are difficult to articulate verbally. When people view depression-related photographs, they realize they are not alone in their struggles. These images evoke empathy and connect individuals who share similar feelings. Hence knowing others understand their pain and suffering can give solace to them. Engaging in photography becomes a form of **art therapy**. Completing projects allows individuals to explore their emotions, gain clarity, and find healing. This act of creation becomes a road towards apprehension and compliance. Photographers often use symbolism and metaphor to represent depression. Obscured faces, dark tones, and fragmented compositions mirror the internal chaos experienced by those with depression. Depression photography educates the public about the realities of mental illness. It dispels misconceptions and encourages compassion. While photography itself doesn't diagnose depression, however, it can raise awareness about its signs. [Handelman \(2012\)](#)

CONFLICT OF INTERESTS

None.

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