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1. Introduction

Illustration represents a category of human expression which has been engaged by humans throughout their evolution. Its reinforcement across cultures by powerful leaders has been used to encourage religious beliefs and further political agendas. The various purposes of illustration have developed with the demands of the recent eras, with wide use of media promotion and communication tools to influence diverse audiences.

This independent inquiry aims to create a body of suitable research by examining reliable sources in order to construct a personal and critical evaluation of the chosen topic: **how have real-world circumstances shaped the topical evolution of illustration?** Specific art movements such as Romanticism or Surrealism will be avoided, as these topics can lead down paths towards the changes within fine art as opposed to illustration.

Specifically, this inquiry will focus on the political and social circumstances throughout different time periods, including environmental factors such as living conditions, war and the overall development of civilization in general, in order to demonstrate how the practice of illustration has transformed and adapted in order to accommodate itself with these changes.

The topical evolution of illustration is still a prevalent theme discussed in current times, it can be used as an educational tool, exposing us to changing opinions and aiding our understanding of where humanities greatest artistic achievements have originated from. In addition, illustrative changes reflect new developments which we can use to recognise the growth of our culture and the advancement in technology. I have chosen to focus on this particular topic because the developments in illustration have influenced my personal practice and career aspirations. I like my work to act as a means to go off the beaten track, sometimes to create a suggestion to the natural chaos of real life, which is the main driving force of the changes within illustration's subject matter or topic.

In order to explore this topic and attempt to draw conclusions from my research to address the proposed question, I have used a variety of resources. Firstly, I began with course lectures to gain a broad and general understanding of my chosen background, following this I went on to use books and online sources to identify more specific information regarding my chosen topics. Using online resources was useful to my inquiry because there was a broad range of historical artworks accessible, as well as up to date information. I found this search method very interesting because I could gain insight into the opinions of scholars, as they used the internet as a platform to express their interpretations. However, I did struggle to find information on prehistory, as this was a period before recorded history. These sources allowed me to gain a further understanding of my topic and begin to formulate ideas as to how real-world circumstances have influenced illustration.

The following chapters will be used to outline the progression of illustration. The first chapter provides an overview of evidence based upon artwork from the prehistoric age and potential interpretations of their meanings. The second chapter will discuss how illustration developed and expanded parallel to human civilisation. Chapter three will be based around the Middle Ages, the early methods of printing, and how illustration was beginning to be used as a tool for reportage. The fourth chapter will focus on The Renaissance and how illustration was no longer limited to a religious context, but now

used as a tool for education. The fifth chapter of this inquiry will discuss the Industrial Revolution and the use of illustration within the news. The sixth chapter of the inquiry will be based around the 19th Century and discuss the increasing demand for illustration. The final chapter of this inquiry will be based upon the 20th century, detailing how illustration had become widespread during that period.

2. Prehistory

Prehistory is defined as the era of human history that existed before the invention of written records, as well as the beginning of the first present-day Homo sapiens (historiasiglo20.org.). The long-standing use of art as a form of creative expression has been well-documented as far back as prehistoric times. Early work in Europe and Africa has shown depictions of animals, humans and archaic symbols in various forms of art including paintings, sculptures and engravings. These collections of artworks have been identified across caves and rock shelters, a known location of tribes and hunter-gatherers (from arthistoryarchive.com).

It is probable because during this time period, humans would rely upon a hunter-gatherer lifestyle and follow the migration of big-game animals in order to maintain a steady income of food and resources. For refuge, these nomadic hunters would also be forced to settle under rudimentary shelters or within the protection of caves.

Evidence from as early as 40,000 B.C shows us that these hunters would create models of humans and fauna out of harvested animal bones, with one example being The Löwenmensch figurine. The Löwenmensch figurine, meaning the “lion-human” figurine is a sculpture discovered in 1939 in Hohlenstein-Stadel, a cave located in Germany, and is the oldest instance of figurative art known to man, having been carved from mammoth ivory with a flint knife.



Figure 1 Lion Man from three angles. Stadel Cave, Baden-Württemberg, Germany, 40,000 years old. © Ulmer Museum.

As well as this, these hunters would illuminate the walls of their caves by using natural pigmentation, engraving directly into the rock face, or by using the contours of the tunnel walls to make their artwork appear more three-dimensional. Their sophisticated techniques demonstrate their ingenuity to use their natural surroundings to produce art. Early colour pigmentations were made from naturally occurring minerals, with the oxides of iron being produced from rich clay. Liquid pastes, closely resembling paint, were produced from grinding these powders with available binding materials such as animal fat, blood or water (Jack Griffiths, 1998). Prehistoric man would travel great distances to

maintain the supply of iron pigments for their paint, demonstrating the importance and the substantial preparation involved in the production of their paintings.

The first ever recorded example of Illustration that still survives is among a series of cave paintings found in Lascaux, France which date back to 15,000 B.C. as shown in figure 2.



Figure 2 Red Cow & First Chinese Horse - Photograph N. Aujoulat (2003) © MCC-CNP

At first glance of this image, it is unclear as to why the painting of a horse found in France has been dubbed as a Chinese horse, there appears to be no logical explanation. Upon further reflection and investigation of Chinese horses, they appear to be a spiritual representation of power, energetic character and are a totem of pathways towards a bright future in the context of Chinese art. A comparison between them and the Lascaux cave illustrations, show a strong resemblance in terms of markings and colour to the Asian Wild Horse, the only primitive breed of horse that is still around today. Further evidence suggests this cave painting has been referred to as a Chinese horse because it has been portrayed in a similar style to later Chinese artwork. A resemblance can be noted in their small heads, short crested necks, and muscular squat bodies.

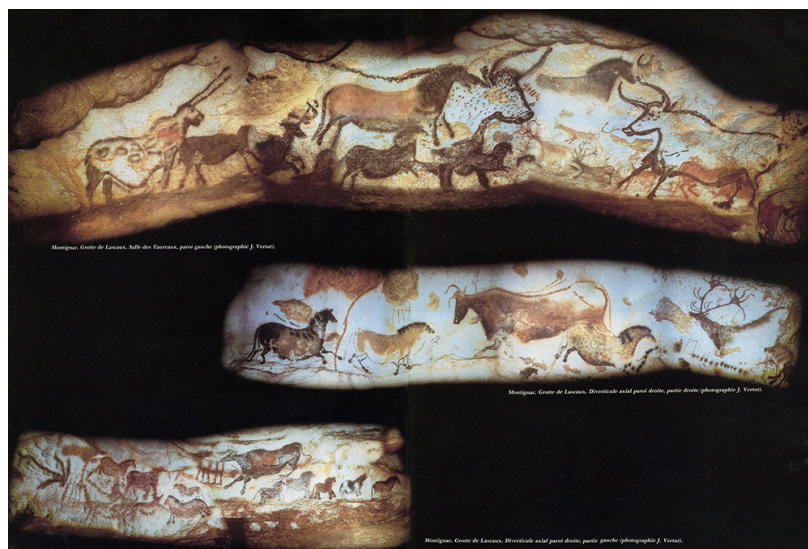


Figure 3 The Hall of the Bulls and Diverticule Axial - Photograph Leroi-Gourhan (1984)

The main subject matter of these paintings appears to be the artists themselves, as well as their relation to the animals that they would rely upon for survival. By looking at this

series of artwork, we can see that the imagery documents through illustration, important events that would have happened in the artist's life, such as the sighting of a bison shedding its winter fur, and the migration of the herd.

One interpretation of these cave paintings as a collective, is that the images may serve a ritualistic purpose to improve hunting endeavours. It is possible that by illustrating their prey, it may be more powerless when it is time for the tribe to attack, thereby securing a more bountiful hunt. It can also be considered that during this age where there was no written language, this kind of illustrative storytelling would have most likely been used as a device of communication to transmit and store information between pre-historic people within the same tribe.

Another cave painting found in Lascaux, France (Figure 4) that has led to many different opinions and interpretations is of what looks like a humanoid figure suffering from an injury. A second interpretation could be that the person is a shaman, communicating with spirits of the other world.

In the book "Sapiens: A Brief History of Humankind" by Yuval Noah Harari (originally released in 2011), he states that "Beneath the man is another bird which might symbolise the soul, released from the body at the moment of death. If so, the picture depicts not a prosaic hunting accident, but rather the passage from this world to the next. But we have no way of knowing whether any of these speculations are true."

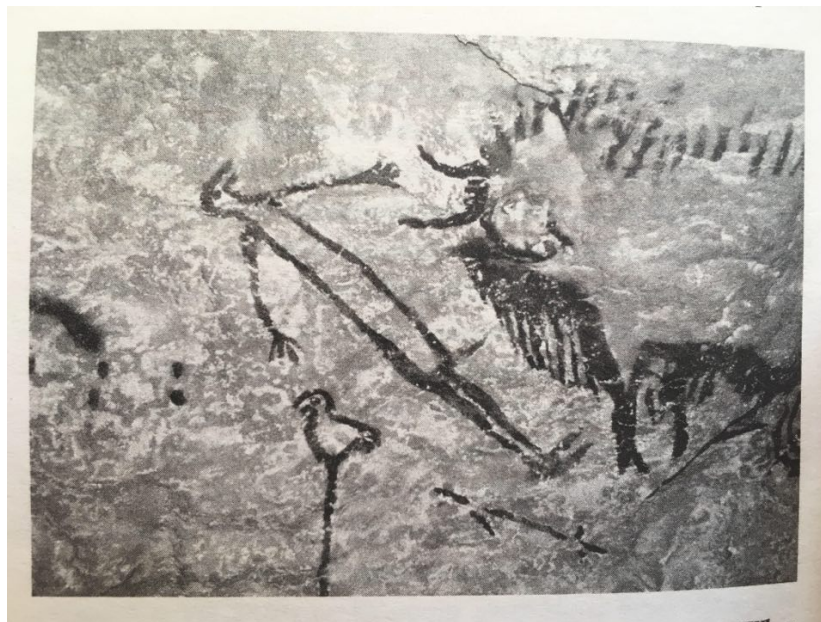


Figure 4 Harari, Yuval N. author. *Sapiens : a Brief History of Humankind*. New York :Harper, 2015. Photograph by me.

A personal opinion is that the image is merely an artist's interpretation of a moment that was significant within their life, because given that the hunt for food, shelter and fire was so crucial to their survival during this time period, they would not have lived under the right conditions to formulate philosophical ideas such as this.

"Sapiens: A Brief History of Humankind" by Yuval Noah Harari, also references a second cave painting dating back to around 9,000 years ago inside the "Hands Cave" in Argentina.



Figure 5 Hands at the Cuevas de las Manos upon Río Pinturas, near the town of Perito Moreno in Santa Cruz Province, Argentina. Unknown (2005)

Figure 5 shows a photograph of multiple handprints that would have belonged to the hunter gatherers that took refuge within the “Hands Cave”. There is of course no way to tell the true meaning of this painting. One of my interpretations is that it could be for decoration or celebration, displaying the union between tribe members, based on the different hand sizes and colours as seen in the colorized version of this image. These could also be handprints symbolising hopelessness, reaching up for help, however these paintings do not appear to be religiously themed, as this was an era before religious literature, so who would they be reaching for help from? Perhaps these humans could simply be marking how high each tribe member can reach up the cave walls as a test of rank, similarly to the way in which modern families measure their children’s height against a wall.

While it is widely considered that these cave systems are the birthplace of humanity’s artistic expression, the precursor to the Homo sapien, Homo erectus had already made supposedly purposeless patterns on artefacts previously, as found in Bilzingsleben, Germany. In comparison to these artefacts however, we can now see art was beginning to convey a narrative using sequential imagery.

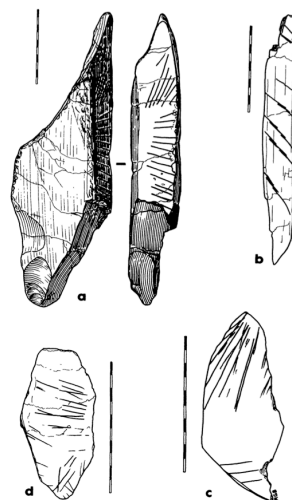


Figure 6 Engravings on bone objects from the Steinrinne, Bilzingsleben, associated with skeletal remains possibly of Homo erectus, a-dl objects 1-4. Scales 10 cm." Figure 1 from R.G. Bednarik 1995

3. Ancient History

Ancient History refers to the beginning of recorded human history around 4,000 B.C which spanned for around 5,000 years until the fall of the Roman Empire. During this time period, the first civilizations came into being, and the practice of art, illustration and its usage became more and more understood.

At the beginning of ancient history, there is evidence that humans were not only decorating their dwellings but also their bodies. In 1991, Ötzi the Iceman, a natural mummy preserved in ice became the first known person to have been tattooed after he was accidentally discovered by hikers in the Otzal Alps. Ötzi the Iceman lived between 3350 and 3100 B.C and was found with a total of 61 tattoos. After analysis of his body, it was found that his body art was created using fire ash and charcoal.

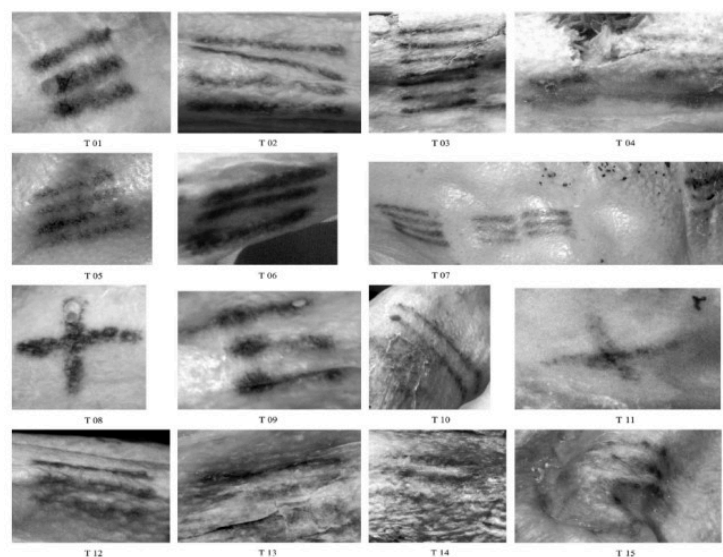


Figure 7 A closer look at some of Iceman's tattoos. (Credit: EURAC/M.Samadelli/M.Melis)

In a recent article by Engelking, two theories were proposed as to the reasons behind these ancient tattoos. The first theory was that these tattoos marked the locations for acupuncture treatments or that the tattoo itself was the treatment. In contrast, his second theory was that the tattoos were simply decorative or symbolised something completely different (Carl Engelking, 2015, Discover Magazine),

Out of these two hypothesis, the former theory seems more likely, where tattoos were primarily for treatment, based upon the simplicity of the patterns as well as their locations on his body being around the spine and joints. Speculatively, the symbols could also have been used as teaching aids, illustrating the sites for special treatment.

In this period, illustrative art forms were beginning to be used in ways other than simple wall daubing. As the Roman Empire expanded, Roman culture drew many artistic influences from the civilizations they were conquering, particularly the Ancient Greeks and the Ancient Egyptians, with many Greek artworks only surviving today through Roman copies.



Figure 8 A Still Life Fruit Basket and Vases (Pompeii, c. AD 70)

Typically, Roman artists would mainly produce art with the intention of honouring their Gods, as well as their political and royal leaders. The richest Romans in particular would also decorate the inside of their homes with landscape and still life paintings, as well as artwork of important figures and mythological scenes, in order to maintain the illusion of great cultural knowledge to their guests. Most Roman artwork took the form of paintings, mosaics and sculptures with busts of their ancestry being especially popular. All of which were made with the intention of having the utmost level of beauty. Mosaics would adorn the walls of public buildings and certain homes and would often feature things from every day Roman life, such as food, clothes or gladiator contests.



Figure 9 Scene from mosaic in the Villa Borghese in Rome taken from warhistory.com

In this mosaic (Figure 9), we can see an artist's impression of named champion gladiators or soldiers illustrating their celebrity status amongst high ranking Romans. Roman mosaics such as this were generally created in order to get a feel for who the buyer is and what they held in high regard. As they were also adapted into the Roman home, mosaic art would also be used as a measure of how much wealth the homeowner had and would act as a symbol of their status towards guests.

As civilizations developed and expanded the need to document their conquered domain and travels became a necessity. Early map making is an area of minimal study. In the book, *Prehistoric Maps and the History of Cartography*, Catherine Delano-Smith (1987) states, “In the past scholars have been handicapped not only by a severe shortage of evidence but also by misguided attitudes toward the intellectual capacity of early man.” Little is known of early geographical illustrations likely due to their depictions being drawn on papyrus or leather, both of which are easily destroyed over time.

The earliest known map is the Turin Papyrus (Figure 10). It is believed to have been made during the reign of Ramesses IV, around the middle of the 12th century. It has been suggested that the map was created as a visual record of an expedition. It illustrates topographical features including the course of the Wadi Hammamat river and the surrounding hills, the *bekhen*-stone quarry, and the settlement of Bir Umm Fwakhir.

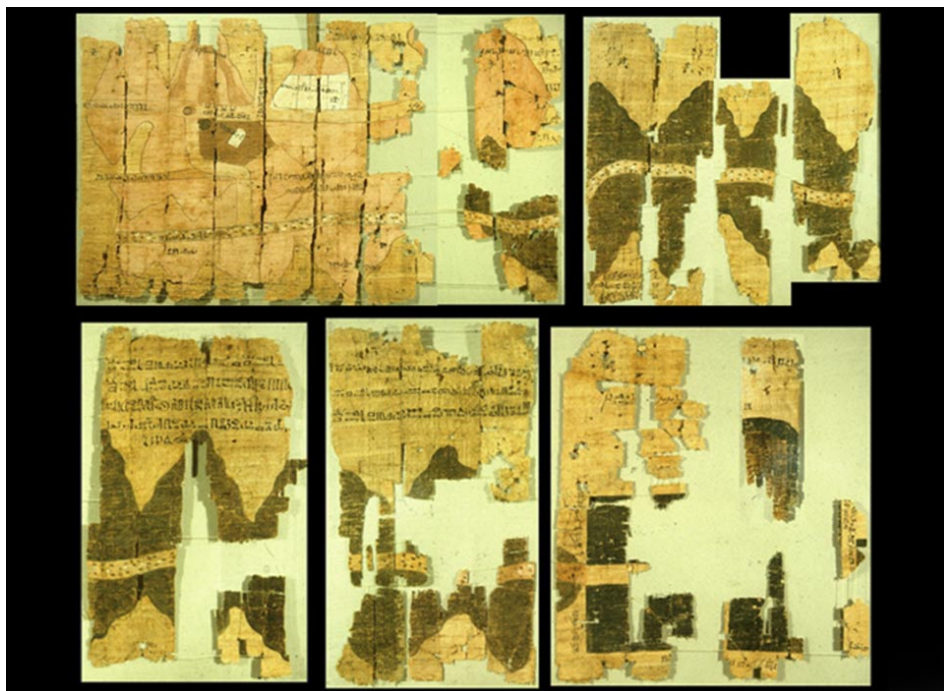


Figure 10 Turin Papyrus Map taken from ancient-origins.net

The Turin Papyrus Map is also regarded as the oldest surviving geological map, due to the accurate depiction of the distribution of rocks types. For instance, the different types of rocks are illustrated using brown, green and white dots. Incidentally, the next known geological map was produced in France during the middle of the 18th century, almost 3000 years after the Turin Papyrus Map was made.

The Romans used an itinerary, a route guide to major destinations, specifying the resting places and the distances between them. Using such an itinerary, a traveller or an army could follow the Roman road network from one end of the empire to another. Several of these Roman itineraries survive today. One of the most famous survives in illustrated form, albeit as a medieval copy. The Peutinger Table (Figure 11), as it's commonly known, shows a plan of road routes and cities across the world, from Britain to India,



Figure 11 Section of the Peutinger Table, showing northwest Europe, the Rhine, northern Spain and the south coast of Britain.

Based on these discussed examples, it is evident that the use of illustration during this ancient period was beginning to establish itself as more than just a decorative art form. The use of illustration in the form of tattoos and the promotion of gladiator conquests suggests that art was becoming a symbol of vanity and self-indulgence. However, the need to document explored and territorial lands through the extensive use of illustrative cartography, suggests that humans during this period were very accomplished.

4. The Middle Ages

The Middle Ages was an era which took place after the fall of Rome with the early Renaissance on the horizon. During this period, although most artwork were produced around religious themes and displayed within churches and monasteries to spread the Christian faith, the incessant occurrence of war, disease, famine as well as the lack of medicine and technology made death commonplace within everyday life. Imagery of death and the afterlife was prevalent throughout illuminated manuscripts, woodcuts and paintings. With the printing press having not yet been present in Europe until around 1450, every book had to be written and decorated by hand. These were known as illuminated manuscripts and could be in the form of any document that was complimented with decorative borders, letters, and small illustrations and scenes which are known as miniatures.



Figure 12 The plague in Tournai. Detail of a miniature from "The Chronicles of Gilles Li Muisis" (1272 - 1352), abbot of the monastery of St. Martin of the Righteous.

This particular miniature, as shown in figure 12, was drawn between 1272 – 1352 and remains one of the earliest depictions of the Black Death. The subject matter we can see depicted in this piece would be the social ruin that ensued when coping with mass death during the Black Death, which devastated Europe from 1347 onwards. As well as this, the Christian belief of an afterlife and to honour the dead with an acceptable burial is also apparent. By looking at the artwork we can make out an artist's impression of an event during the bubonic plague. A scene of despair is visible, as people carry the coffins of those that they have lost to the illness into their graves to be buried respectfully. By looking at this painting we can begin to understand how artwork was evolving to act as a commentary on social blights.

This miniature was created in order to document the effects the plague had on society specifically in Tournai, and perhaps to serve as visual reportage from an age long before the invention of the camera, so that the event can be looked back upon with a visual reference in the future. Furthermore, not many people during this era would have been able to read or write, so it would have been necessary to convey important information through imagery.



Figure 13 The Book of Kells, (folio 292r), circa 800, showing the lavishly decorated text that opens the Gospel of John

In the figure above (Figure 13) the first page of the Gospel of John from The Book of Kells is shown, it is regarded as a masterpiece of religious art from the 8th Century and is among one of the most famous illuminated manuscripts ever made. The Book of Kells was produced by Irish monks around 800 AD and includes four gospels from the new testament, unfortunately, it was never completed. During this time, the Bible and its scriptures were extensively read for their biblical art.

With the demand for more illuminated manuscripts and books, inventors such as Johannes Gutenberg started to experiment with printing, and by 1438 had developed a method of movable type. “Gutenberg's masterpiece, and the first book ever printed in Europe from movable type, is the “Forty-Two-Line” Bible, completed no later than 1455” (from biography.com).

Gutenberg's new method encouraged other printmakers such as Albrecht Durer, Hans Baldung Grien, and Hans Holbein the Younger to produce a number of woodcut illustrations, that would be used for new mediums such as pamphlets.



Figure 14 The Selling of Indulgences (1522-23), a small woodcut for a Lutheran anti-Catholic pamphlet.

The increase in religious organisations during this period are a prime example of how illustration was influenced by society. The reinforcement of religious beliefs and high demand in religious literature, including pamphlets and Bibles, led to the development of technologies in which religious illustrations and narratives could be produced. By the end of this period, illustrations were being mass produced albeit on a small scale for the first time. Evidence of this work is still readily available held in museums and private collections.

5. The Renaissance

The Renaissance, meaning “Rebirth”, was the period following the Middle Ages, lasting from the fourteenth to the sixteenth century. After the hindrances of plague and war, the Renaissance was a time of growing prosperity and political stability. Just as in the Middle Ages, European artwork continued to approach religious themes predominantly, however there was also a new interest in portraiture and the desire to capture subjects as realistically as possible. Portrait paintings were commissioned by the wealthy and important. The official Portrait of Doge Leonardo Loredan, the ruler of the Venetian Republic painted by Giovanni Bellini can be seen below (Figure 15).



Figure 15 Portrait of Doge Leonardo Loredan, Giovanni Bellini (1501)

In an essay published by The Metropolitan Museum of Art, written by Independent Scholar Jean Sorabella (2007), Sorabella states that “portraits served a variety of social and practical functions in Renaissance and Baroque Europe”. As well as being used to record people’s appearances, Sorabella tells us that “These portraits sometimes display a sense of affection, informality, or experimentation unusual in commissioned works. Finally, artists captured their own likenesses in self-portraits, where they freely pursued their own ends, whether to claim elevated status, to showcase technical mastery, or to seek frank self-reflection”.

With this new interest of the human form, great progress was made in terms of the understanding of human anatomy within the visual arts, and paintings became more realistic than ever before. The main mediums of illustration during this time period would have been, fresco, egg tempera as well as oil paints.

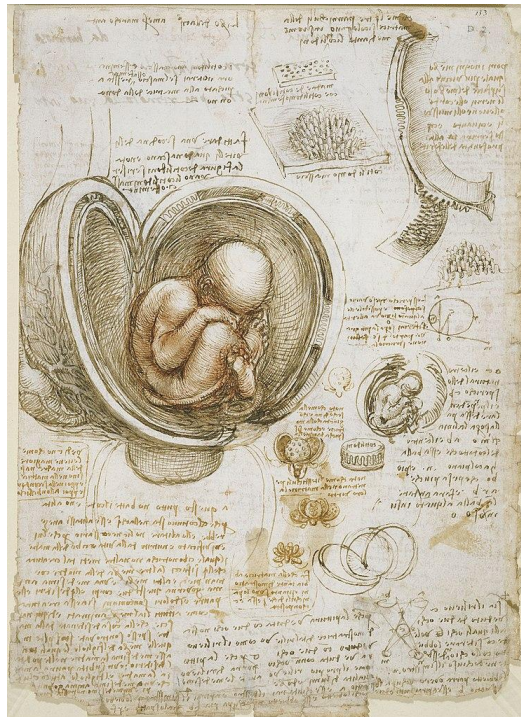


Figure 16 Studies of the Foetus in the Womb. (1510 – 1513) by Leonardo da Vinci

The diagrams within this piece (Figure 16) were sketched by Leonardo da Vinci, a Renaissance Master of arts and science, and are estimated to date back to 1510 – 1513. By looking at this image, we can make out a page from a sketchbook showing us an illustrated study of a foetus curled up inside of the womb, surrounded by smaller sketches of human anatomy, as well as paragraphs of information.

These images would have most definitely been drafted from real life dissections, a procedure that for a non-physician would have been illegal. However, by disregarding any normal artistic and moral values, Da Vinci's findings made progress within how scientists and artists conducted their research of the human anatomy.

As most illustrations during this period would have traditionally been commissioned to address a religious context such as Botticelli's "The Birth of Venus", or Michelangelo's painting of the Sistine Chapel Ceiling, these Da Vinci' images would have been educational or scholarly in nature. As 16th Century doctors would not have the technology of X-rays or photographs to capture ailments, injuries or procedures, they would have illustrators commissioned to create diagrams for them in order to teach new students or make scientific progress.

These new diagrammatic uses show the continuing development and evolution of how illustration had moved on from depicting a narrative, emotion or decorative status symbol but was now being used for educational and scientific purposes.

6. The 18th Century

The 18th Century marked the genesis of the industrial revolution and illustration began to draw its attention to political and social circumstances. The industrial revolution began at around 1760 and during this period, people abandoned agricultural work to find new jobs in the mechanical cities. With the influx of new employment within factories rising, so did the demand for reading material, with workers wanting entertainment as well as newspapers and magazines to stay on top of current affairs. An unprecedented increase in demand meant that the development of printing technology was boosted, and more papers were published and distributed. This new boom meant that illustration became a common occurrence within everyday life.

As the streets of cities became packed for work, the social classes clashed, and the new newspapers adopted political cartoons and satire as readers took pleasure in having their political viewpoint verified through humorous illustrations. Satire was also well received by the people, as illustrators were at liberty to mock politicians and political news in such a way that they could get away with it.

William Hogarth was an English painter and printmaker characterized by twentieth-century cartoonist David Low as the grandfather of the political cartoon. Hogarth's work was generally satirical with many of his characters reflecting alcoholism, greed, promiscuity.



Figure 17 Gin Lane, William Hogarth (1751)

Prints soon became mass-produced and distributed around the world and would be illustrated using etchings and engravings that would be incorporated into books, as well as wood engraving or woodcuts that would be used to finish the front pages of newspapers.

Wood engraving involves intricately cutting an image into a block of wood using a tool called a burin. The skilled engraver cuts away the wood that corresponds to the white areas of the drawing. The uncut areas receive the ink when the block is run through the press and appear black on the final print. Illustrators would sometimes draw directly onto the wooden block for carving.

The 18th Century marked a clear turning point for illustration, illustration had become widely available and in popular demand. Illustrators optimising from the beginning of economic development, meant that the majority of illustration was used to promote industrial opportunities and entertainment purposes. As technologies improved into the 19th Century, other methods of transferring artwork to printing mechanisms were being developed.

7. The 19th Century

The 19th century saw sudden changes in the sense of society and technology. This would be due to the Industrial Revolution in the 18th Century, alongside the rapid growth of commercial business and the low quality of life that came with it. The 19th Century also saw the rise of the United States as a powerful nation.

As the machine age continued to grow massively, both adults and children had to work unrealistically long hours in strenuous and sometimes life-threatening jobs, which despite the distress it caused, acted as a catalyst for large changes within illustration. With new money coming in, there was a new demand for illustrated children's novels, and the middle class could now buy publications for their children as well as themselves.

Charles Dickens' hugely popular novels, drawing on society's injustices were illustrated by a caricature artist and illustrator John Leech (Figure 18). Dickens had Leech create four wooden etchings to illustrate his famous short story "A Christmas Carol" in 1843.

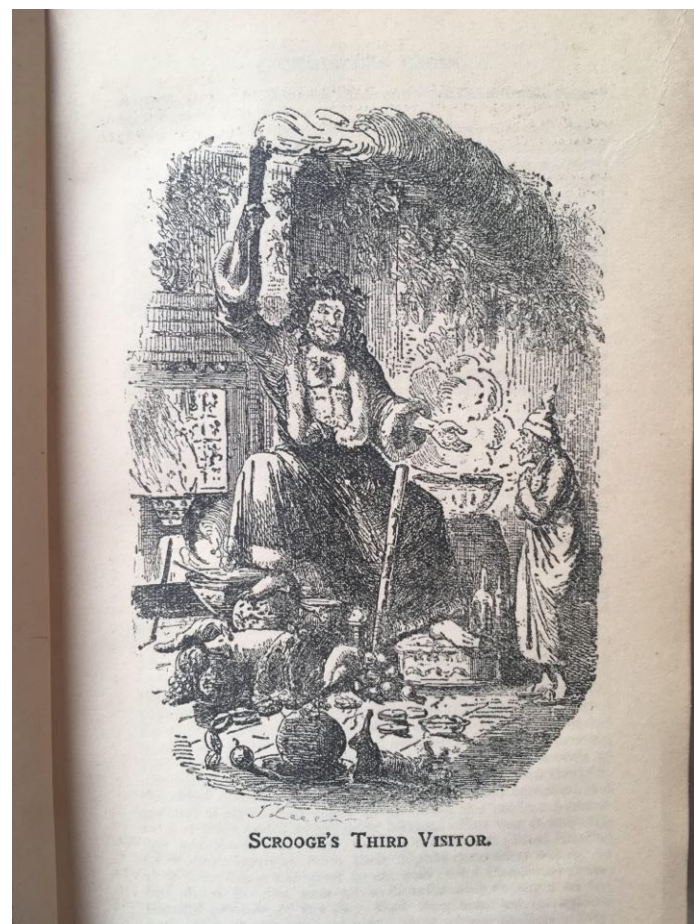


Figure 18 Illustration by John Leech taken from *A Christmas Carol*, Charles Dickens, Oldam Press Ltd, 1843. Photograph by me.

This new target market inspired illustrators in ways that were never before seen. Almost all of the publications released before 1880 would routinely make use of one front cover illustration, with some containing further illustrations inside.

If a publisher was happy with the illustrations, they would have the images reproduced through the process of either wood engraving, or the use of line or halftone blocks. An example can be seen below in Figure 19.



Figure 19 The Aldine O'er Land and Sea, Aldine Publishing Co. (1890) An example of line block printing.

“Dime Novels” also known as “Penny Dreadfuls” flourished from the middle to the close of the 19th century in America and the UK. The use of colour in these popular weekly short stories was limited to using brightly coloured paper and using coloured inks. These early introductions to colour did not involve complicated colour combinations.

Towards the end of the nineteenth century, illustrations were being produced using new technologies which took advantage of the progress made in photography, removing the need to draw onto the block.

8. The 20th Century

In the 20th Century, thanks to the ongoing development of technology, illustrative publications similar to those we have seen in the 18th and 19th century continued to be successful as there were new and improved methods of printing and illustrated books could be enjoyed by the masses.

By this time publishers thought that the use of illustration was essential in order to sell copies. When catalogues would make continuous sales, the illustrators, in turn had their work promoted and thus the money would keep moving and illustration was established as its own business, which advanced along with the publishing industry. Amazingly, because of this, illustrations were everywhere. They emerged onto every cover of every commercial magazine, as well as in the form of educational textbooks, science journals, works of fiction, advertisements and even calendars, the list goes on.

In the year 1914, the beginning of World War I caused great ramifications to everyone including artists, whether that be through conscripted military service that was put into effect in the United States in 1917, or by working to create posters designed to promote the military and help the war effort (Figure 20).



Figure 20 Uncle Sam Recruiting Poster by James Montgomery Flagg, 1917

This painting of Uncle Sam was created as a poster to persuade people into joining up for recruitment during the First World War. It was created in 1917 by James Montgomery Flagg and even today, it is one of the most reproduced posters of all time. By looking at the image, we can see Uncle Sam, the personification of America and its values, pointing towards the viewer along with the quote "I want you for U.S. Army". This may be in order to make the average American citizen feel as though they are special and can make a difference in the war as if they can save the country.

The end of World War I became a decade known as the roaring 20s. After such hardship from the war, the roaring 20s became a time of personal expression with new fashion and music such as jazz. Artists during this time period would mainly go against what was conventional and attempted to make progress in society by challenging their viewers with art relating to human rights and sexuality. Then in 1929, disaster struck yet again when the stock markets crashed, and the United States was plunged into what we now refer to as the 'Great Depression'. With America in a dire economic deficit, the illustration industry of course suffered with it.

However, with technological advances, people could enjoy other forms of escapism other than reading, such as listening to the radio or visiting a movie theatre, which was a business that was rapidly expanding, and the film industry of course needed illustrators to storyboard and conceptualise the ideas of the filmmaker. Animators such as Walt Disney also moved from creating short cartoon animations, to begin drawing entire feature-length movies.

In the 1930s, Germany was using illustrative propaganda at full force in order to warp the opinion of the German public and suggest that Hitler was the shining light in the darkness of the Great Depression.



Figure 21 NSDAP election poster, Hans Schweitzer (1932)

Above we can see Nazi propaganda used to scapegoat the Jewish people during Hitler's campaign to rule Germany. This image was made by Hans Schweitzer, who created many immoral propaganda posters for the Nazi party, that are worth noting as they turned out to be very effective against the German people. Similar imagery was used by the Soviet Union, Communist China and the UK and Allied War effort to convey an immediate propaganda message.

In the 1950s, once the Second World War had ended, photography was beginning to eclipse illustration in advertisements and so illustration had to get creative in order to stay current. Luckily the production of movies also began to take place in full effect, with posters being the only cost-effective method of advertising new releases.



Figure 22 Invasion of the Saucer-Men, Albert Kallis, 1957

Thanks to popular culture, comic books resonated with more and more people, and consumers started playing fantasy board games and video games that were industries that relied on illustration to thrive.

Suddenly, in the 1980s, there was another milestone in information technology with the invention of the desktop computer. The computer completely revolutionised the way in which designers and illustrators would work forever and forced these artists to learn new software and digital process in order to create their work digitally.



Figure 23 Gorillaz promotional art, Jamie Hewlett, 2004

Soon, it became necessary for illustrators to create online portfolios and websites to showcase their work to potential clients as we do today. The digital era had dawned, and illustration continued to thrive.

The 20th century highlights the impact that war had on illustration. Countries and governments were able to take advantage of art and use it to promote and encourage behaviours for their own personal gains. The 20th century perhaps shows the most prominent transformations of illustration, playing a vital part in all aspects of society around the world, from entertainment, to science and education, to political and war propaganda.

9. Conclusion

The purpose of this independent inquiry was to investigate whether real-world circumstances shaped the evolution of illustration. Evidence of illustration across seven different time periods was gathered using a variety of resources, in order to form an evaluation.

In conclusion, there is vast amount of evidence to support the notion that real-world circumstances have shaped the topical evolution of illustration. From the figures included in this independent inquiry, we can see how since the dawn of time humans have always had a desire to tell stories and convey or document ideas visually.

As I have investigated and outlined in the previous chapters, and since mankind made their first marks on the world, illustration has played a valuable role in not only documenting events, ideas, and discoveries but has also been used as a means to display wealth, to entertain, or simply make the world a more unique and beautiful place. Some forms of illustration, such as tattoos, whilst previously subscribed to as tribal markings have now become socially acceptable and are now a familiar and well-practiced form of self-expression and culture that has remained virtually unchanged to this day.

We as a modern society have over time changed our illustrative subject matter from the animals we would hunt to survive, to the animals that we animate in cartoons.

The advent of the printing press in the middle ages meant that information could be quickly conveyed to the illiterate public through the means of illustration. This was taken to the extreme during the turmoil of the 20th Century, when the propaganda posters of the Soviet Union, Nazi Germany, Communist China, and the Allied war effort illustrated effective messages from their regimes in order to mould the minds of the masses. From the impact of war, we have harnessed illustration to escape and empower ourselves, and we have created visual commentaries that have stood the test of time that we can still learn from today.

The impact of illustration in each era I have studied is constantly expanding upon what has come previously, but each iteration of usage contributes directly to the requirements of that society. We know this because by looking at the evidence I have accumulated, we can see how as humans have adapted and overcame hardships through societal changes and technological innovation, illustration has too.

As we look to the future, and the next stages of illustration evolution, the obvious question is what next? Based on the technological triggers that drove earlier changes in illustrative techniques and usage, the rapid changes in technology we are seeing in this first quarter of the 21st Century can already be seen to be having an impact on the role of the illustrator. Virtual and augmented reality technology are already making rapid use of digital art and who knows where this will lead by the end of the century.

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