

Indian Illustrators of Renown and their Creative Endeavours

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Abstract

Human beings are by nature social beings. They live in groups and they must communicate. This gives rise to a need to express oneself. One form of expression is "illustration". By definition "illustrate" means to provide with pictures and "illustration" means a picture illustrating a book, newspaper etc. An illustration can explain an idea even without the text nearby. People who look at the picture should see the story, and "read" it as they would read the text. To tell a story with an illustration means to convey some meaning, to explain a certain context only with the help of an image.

Illustration is a decoration, interpretation, or visual explanation of a text, concept or process, designed for publication in a variety of media. Illustrators are trained professionals who can draw in a variety of media not limited to pen and pencil, but also, especially in today's hyper-digital world, digital image-making. Being able to utilize the best of technology to render images is becoming essential for any aspiring illustrator.

Keywords

Communicate, Digital, Expression, Illustration, Interpretation.

Renowned Indian illustrators and their illustrations

With computerized art and illustration getting quickly on the lookout, now is the ideal time to be refreshed with it and know a portion of the experts performing it wonderfully in their own one-of-a-kind styles. Here is a list of a few famous Indian Illustration who have changed the view of digital art and have won millions of hearts through their tremendous work:

1. Upendrakishore Ray Chawdhary

Born in 1863 in Bengal. He introduced the first color printing in Bengal. He was the first person to start a colored children's magazine which was named Sandesh. He did experiments on block-making technology and his articles were published in Penrose annual volumes of Britain. He founded one of the finest printing presses in South Asia and black and white and color prints were done here. He contributed to the invention of techniques like the "Screen adjusting technique", which was used to assemble the process camera which could do automatic processing.



Figure 1: Magazine "Sandesh" Illustration

He explored different avenues regarding the course of cutting-edge block-making, and a few of his specialized articles about block-making were distributed in the Penrose Annual Volumes distributed from Britain. In his lifetime, a printing master from abroad remarked that Upendrakishore's commitment was definitely more unique than that of his partners in Europe and America, "which is all the more surprising when we consider how far he is from hub-centers of process work"

He developed a few strategies connected with halftone block making, of which the “screen-changing machine” for the programmed focusing of interaction cameras, was additionally gathered in England following his plan. The British handbook of printing innovation, the Penrose Annual, Volume X, 1904-05, referenced about him in an article noting that, “Mr. Ray is evidently possessed of a mathematical quality of mind and he has reasoned out for himself the problems of half-tone work in a remarkably successful manner. (His printing developments) enable the operator to do uniform work with the fullest graduation and detail in it and with the minimum amount of manipulative skill in the negative-making and etching.” of manipulative expertise in the negative-production and etching. The Penrose Annual Volume XI 1905-06 distributed his paper about the new procedure of 60-degree screens in halftone block making. After his death, the mantle of publishing went to his son Sukumar Ray, the famous writer who took charge of the publishing house after his death. After Sukumar Ray’s death the mantle of publishing went to Upendrakishore’s grandson Satyajit Ray, the renowned filmmaker.

2. Satyajit Ray

Grandson of Sri Upendra Kishore Ray. He was known as a graphic designer. He illustrated all his books and designed covers for them. He used to design all the brochures and posters for promotions of his films. He was highly interested in calligraphy and designed posters combining calligraphy with traditional art. He designed book covers for other authors as well.

Born in 1921, Satyajit Ray was an Indian filmmaker, documentary filmmaker, screenwriter, essayist, magazine editor, lyricist, calligrapher, music composer, and illustrator. He was one of the greatest and best filmmakers of all his time. As a graphic designer, Satyajit Ray planned the greater part of his film banners, joining folk art and the calligraphy to make topics go from baffling, and dreamlike to humorous; a display of his banners was held at British Film Institute in 2013. He would dominate each style of visual craftsmanship and could copy any painter, as confirmed in his book and magazine covers, banners, artistic illustrators, and campaigns.

Ray got many honors, including 36 National Film Awards by the Government of India, and grants at worldwide film celebrations. At the eleventh Moscow International Film Festival in 1979, he was granted with the Honourable Prize for his commitment to cinema. At the Berlin International Film Festival, he was one of just four movie producers to win the Silver Bear for Best Director at least a couple of times and holds the record for the most Golden Bear designations, with seven. At the Venice Film Festival, where he had recently won a Golden Lion for *Aparajito* (1956), he was granted the Golden Lion Honorary Award in 1982. That very year, he got a privileged “Homage à Satyajit Ray” grant at the 1982 Cannes Film Festival. Ray is the second film character after Charlie Chaplin to have been granted a privileged doctorate by Oxford University.

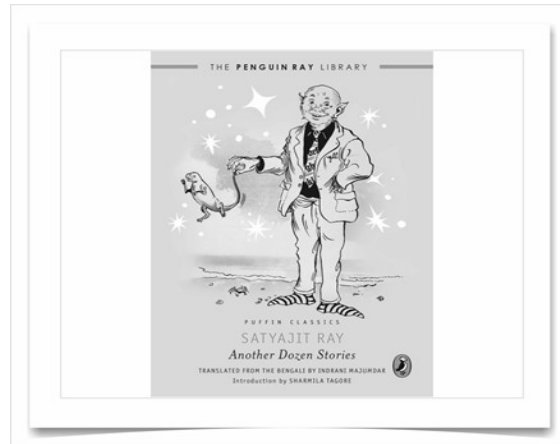


Figure 2: Book Illustration

3. Sudhasattwa Basu

Sudhasattwa Basu, born in 1956, is an Indian creator, painter, artist, and illustrator. Brought up in West Bengal, he spent his young life in a small community named Chandannagar, West Bengal. He studied fine arts at the Government College of Art and Craft in Kolkata. He started his profession as an artist and originator for the kids' magazine Target. He has delineated a few youngsters' books. The Song of a Scarecrow (2002) composed and shown by him got the Chitrakatha grant, and an extraordinary notice at the Biennial of Illustration, Bratislava, Slovakia in 2003.

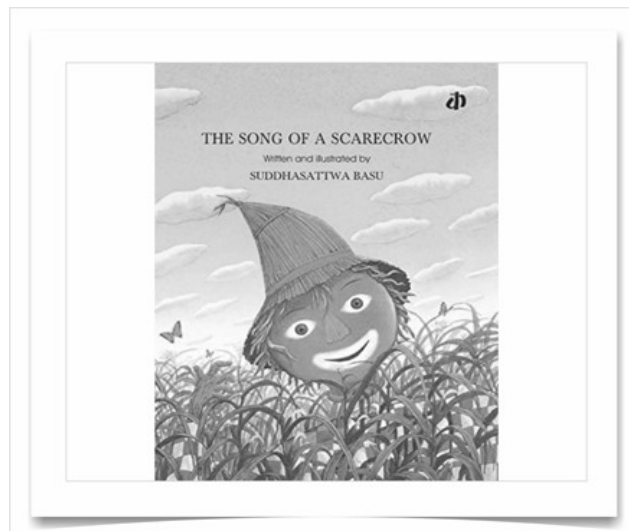


Figure 3: Book Illustration

He has conceptualized and illustrated many titles for the National Book Trust, for example, *Whatever You Give* and *Ravan's Remedy*, for preschool youngsters. His works incorporate his inclination outlines for Khushwant Singh's *Nature Watch, Delhi, Through the Seasons*, and his work in *Ka: The Story of Garuda* (2004), by Roberto Calasso, retold by Geeta Dharmarajan. Basu planned, coordinated, and vivified India's most memorable natively made liveliness TV chronic for youngsters *Ghayab Aya*. It was made in ten sections and was first broadcast on Doordarshan in July 1990. *Suddhasattwa* Basu works and lives in New Delhi, India.

Other than his solo shows, his work has been displayed in a few public and worldwide presentations. His painterly expertise and reasonableness observe its direction in book illustration and movement movie making.

4. R.K. Laxman

R.K. Laxman, in full **Rasipuram Krishnaswami Laxman**, (born October 24, 1921, Mysore, India—died January 26, 2015, Pune), Indian cartoonist who created the daily comic strip *You Said It*, which chronicled Indian life and politics through the eyes of the “common man,” a bulbous-nosed bespectacled observer dressed in a dhoti and a distinctive checked coat who served as a silent point-of-view character for readers.

R. K. Laxman started his career as a part-time cartoonist, working mostly for local newspapers and magazines. While as a college student, he illustrated his older brother R. K. Narayan's stories in *The Hindu*. His first full-time job was as a political cartoonist for *The Free Press Journal* in Mumbai. Later, he joined *The Times of India*, and became famous for *The Common Man* character, which turned out to be the turning point in Laxman's life.



Figure 4: The Famous Cartoon Character “Common Man”

Laxman also created a popular mascot for the Asian Paints Ltd group called “Gattu” in 1954. He also wrote a few novels, the first one of which was titled *The Hotel Riviera*. His cartoons have appeared in Hindi films such as *Mr. & Mrs. ‘55* and the Tamil film *Kamaraj*. His creations also include the sketches drawn for the television adaptation of *Malgudi Days* which was written by his elder brother R. K. Narayan, directed by Shankar Nag, and a Konkan coast-based Hindi sitcom, *Wagle Ki Duniya*. Laxman also drew caricatures of David Low, T.S. Eliot, Bertrand Russell, J.B. Priestly and Graham Greene. Laxman died in Deenanath Mangeshkar Hospital in Pune on India’s Republic Day in 2015 at the age of 93.

5. Jasjyot Singh Hans

For many, art can be therapeutic. It allows us to release or explore our deepest and sometimes hidden desires, beliefs and interests. It gives us space to observe the beauty in what we or someone else has created, and realize that the art truly is a part of us. Jasjyot Singh Hans’s website comes alive in candy pop hues and his captivating GIFs are almost hypnotic. Combining his love for art and his penchant for fashion, his illustrations explore nuances of the fashion industry, its perception of beauty and body image. Jasjyot can trace his love for drawing right back to childhood.

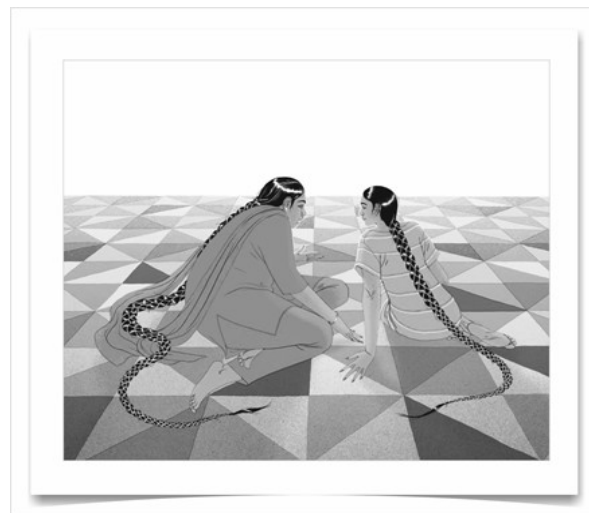


Figure 5: Parents & Race, Illustration

Following a degree from the *National Institute of Design*, he pursued an MFA in Illustration at *Maryland Institute College of Art*. Over the years, he has contributed to *Sabyasachi Couture*, *Vogue*, *Elle*, *Manta Ray Comics*, and *Penguin Books* and spent a season as a print engineer with Manish Arora. His women hint at the themes of nostalgia,

self-love, body positivity, erotica, beauty and fashion. Each of his illustrations adds up to a larger cause, and reinforces the fact that there is beauty in multiplicity. 'I think it's important to have an alternative voice so people don't have to give in to the predominant ideas of what fashion and beauty is. My work is a more inclusive view on fashion and body image; it is a celebration of the everyday, and seeing beauty in diversity.' Dark, intense and beautiful, each of his women tells a story. Full-bodied and olive-skinned, they redefine the ideals of beauty and the preset ideas of body image.

Influence of Illustration on the Audience

Modern age customer lives in a consumer-oriented world. Before the era of motion pictures and photographs, only rich people could hire painters. Most of the advertisements were of a text nature. The consumer used to read and make their own interpretation of the message. But modern age consumer is bombarded with knowledge from all surroundings. Audio, video, television, online social media, emails, print, posters and more. So, the new age illustration advertisement has changed customers as follows

- a. An advertisement has to be crisp, focused, informative, entertaining and not too long.
They easily skip the advertisement if they don't like the initial 5-6 seconds. So the advertisements have to have an extra edge over the competition, they have to be able to win over the attention of consumers who are already busy multitasking.
- b. There are multiple brands and each gives the consumer numerous choices. Also, at the click of a button the consumer can choose and buy the product. So, the brand has to have a well-illustrated, eye catching theme for the customer to be able to remember it when trying to decide what to buy. The brands have to keep coming up with new themes every few weeks or months to be able to remind the customers about the brand.
- c. The advertisement should be so persuasive that the consumer purchases the product. The advertisement should be well illustrated. The package of the product should be beautiful and charm the consumer into buying it. The consumer wants an advertisement to be attractive, and aesthetic and give all the necessary information about the benefits of buying the product and why they stay loyal to this product.

Conclusion

The modern era of computers and digital tools has opened a whole new concept in the field of art. This has brought a change in the industries which are based on art. Advertisement is a huge industry that uses art in every form. The consumer is also a more literate, more knowledgeable, well informed and aware person as compared to a few years back. To target such a consumer, the latest tools of illustrations to make beautiful, attractive,

attention-grabbing vibrant, informative and high-quality advertisements are to be made. Low quality, simple, advertisements without any interest, boring and repeated advertisements will not be able to get the desired result. Drawing is a simple technique that won't be able to hold the attention of a consumer for long. Products packaged with simple designs will not be able to compete with packages of vibrant and graphically designed packages on a supermarket aisle. The need to keep learning new skills and use them to give the consumer new options and connect with the consumer emotionally is the need of the hour.

The consumer also seeks a brand that is competitive, latest, and trendy and yet does not compromise on quality. The consumer will find old packaging bland. So simple drawing is not able to hold a brand value. The bland is equated with weakness in modern times. The product should be decorated with the latest styles, new tones; and newer shades of colors and only then the consumer will buy the product. Hence, illustrations are the new era necessity to make a good profit in the industry. The artist, designer and companies have to use the illustrations and the latest tools to keep the loyalty of the consumer and to keep getting new business.

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