

Individuality: Illustration's Power to Change

Rebecca Mohrlang

Submitted in Partial Fulfillment of the Requirements
For the Degree of **Master of Fine Arts in Illustration**
at
The Savannah College of Art and Design

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A Thesis Submitted to the Faculty of the Illustration Department
in Partial Fulfillment of the Requirements for the
Degree of Master of Fine Arts in Illustration
Savannah College of Art and Design

By

Rebecca Mohrlang

Savannah, GA

May, 2012

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This thesis examines the capability of illustration to inspire social change, particularly in regards to the issue of environmentalism. Looking at the illustrations in various children's books, poster campaigns, and product designs, the thesis investigates the power of individual voices to speak to diverse audiences through a variety of styles. The thesis aims to draw a connection between past ways of illustrating environmental themes and future possibilities of connecting environmental strategies into the process of making illustrations.

I. Impact of Imagery

In the spring of 1970, coinciding with the first celebration of Earth Day, the Container Corporation of America held a design contest for a logo that would represent paper recycling.¹ The resulting triangular symbol comprised of arrows (Fig. 1), designed by Gary Anderson, has become synonymous with recyclable and recycled materials. A simple image, inspired by Möbius strips, the triangle suggests infinite continuance and renewal. This symbol is now seen around the world as an image promoting ecological concerns. Has this image changed the way the global community approaches the issue of recycling?

Does illustration change the way people think? The capability of illustration to inspire social change lies in its ability to speak in different voices to a variety of audiences. Illustrators employ diverse tactics to convey messages: using wit, metaphor, humor, empathy, and logic. These tactics, in addition to simple design principles, help audiences understand and appreciate the intent behind images. Every illustrator makes use of different styles and techniques that speak to a wide array of audiences through a range of markets.

Images fill the human world: illustrations inhabit the pages of newspapers and magazines, advertisements scroll across internet browsers, even t-shirts boast drawings and designs. Over the course of a day, most people encounter images that sell products, sway opinions, or even simply generate laughter. Images convey messages, embedding themselves in the subconscious of those who view them, to surface eventually in ideas and ideologies. Illustrators use images to convey messages as efficiently and effectively as possible.

¹ J.C. Dyer, "The History of the Recycling Symbol," *Dyer Consequences*, http://www.dyer-consequences.com/recycling_symbol.html (accessed May 11, 2012).

Though projects, clients, or art directors often dictate the messages of a particular illustration, many illustrators manage to merge their own messages into their projects and creations. Illustrations promoting social awareness creep into both the traditional and nontraditional illustration markets, urging viewers to care for the world and those issues that affect the world. The question arises: can illustration change the way people think? More significantly: can illustration influence the way people live their lives in regards to social concerns? Luba Lukova, an artist and illustrator devoted to the promotion of social justice, argues that it can: “I think art changes the world the way drops of water transform the surface of a rock, slowly but surely. It is impossible for art to fix a declining economy or stop all wars, but art changes the way people see and understand reality.”²

Most people do not realize how much illustration penetrates their everyday lives, making it impossible to measure the effect illustration has on people and their lives. In a survey given to around 100 people on the impact of illustration in their lives, a typical answer ran along the lines of, “I’m sure I’ve been profoundly affected by an illustration, but I can’t think of any specific examples.”³ Many other answers were incredibly vague, mixing illustration with photography or even written op-ed articles. If the wider world cannot even recognize illustration, how is it possible to measure the change effected by illustration?

It seems like illustrations are easily ignored, but images have incredible power. In an article elaborating the necessity of teaching children visual literacy, professor of art Gaye Leigh

² Luba Lukova, foreword to *Sparking Change: 2010 Peace Calendar*, by War Resisters League (Salem: Deschamps Printing, 2010).

³ Anonymous, “Illustration and Social Change Survey,” by Rebecca Mohrlang, conducted April 10 through April 19, 2012, Appendix 5.

Green estimates that the average person is exposed to 3,500 images daily.⁴ She claims the efficacy of images lies in five areas: *distillation*, *impact*, *endurance*, *conviction* and *concretization*. *Distillation* implies the ability of an image to get at the heart of an issue immediately, without the preamble and explanations often found in writing and speech. The *impact* of images comes from their capability of speaking across cultures and of conveying powerful emotions. The *endurance* of images is their ability to be “etched into the consciousness” of viewers even after a short viewing. Because of the natural tendency of humans to believe what they see, images often result in *conviction*. Images also have the ability to render the abstract *concrete*,⁵ an especially important quality when trying to convey a social message. These five aspects of image making apply to illustrations that attempt to sway opinions and promote social awareness.

II. Environmental Illustration

Tracing the issue of environmentalism, it is possible to see how far and wide illustration reaches, and what tactics illustrators use to make an impact on their audience. Illustration promoting environmental themes can be traced throughout the history of ecological campaigns in the United States and the world. A quick glance through illustration annuals shows the variety and breadth of illustrations approaching the topic of environmentalism. The 1975 annual of illustration published by the Society of illustrators has a variety of images promoting environmental themes, including Gerald Webber’s image of soda cans with the words “Please Recycle” on the tabs (Fig. 2).⁶ The most recent edition of American illustration includes a series

⁴ Gaye Leigh Green, “Imagery as Ethical Inquiry,” *Art Education* 53, no. 6 (November 2000): 19.

⁵ *Ibid.*, 20.

⁶ Society of Illustrators, *Illustrators 17: The 17th Annual of American Illustration* (New York: Hastings House, 1975): Image 136.

from a comic by Scott Bakal about a character from another planet that uses superpowers to prevent environmental disaster (Fig. 3).⁷ Illustrations in children's books, posters, and other products reach a wide audience through the different markets they appeal to. Sculptors, street artists, and graphic designers use even more techniques and approaches to incorporating environmental messages in their art. The pervasiveness of illustration and art enhances the effect it has on its audience.

Children's book illustrators speak to their audience through stories that anticipate children solving many of our environmental problems. Most children's book illustrators, however, choose not to dictate the solutions these children should seek, but rather appeal to the passion of children by attempting to develop an interest in these issues through story and characters. Children's book illustrators such as Peter Brown, Allan Drummond, and Barbara Cooney have written books using environmental themes as a platform to raise curiosity. Peter Brown advocates the "value[s] of being open-minded, curious, compassionate and hardworking"⁸ in his children's books. Allan Drummond states his intent is to "raise curiosity; [...] the asking of questions and the confidence to solve problems."⁹ Because a children's book has more space for the story and ideas to develop than a single illustration such as those found on posters, the children's books about environmental themes usually delve deeper into the nuances and gray areas of environmentalism.

⁷ Bakal, Scott, "Power Up!" *American Illustration* 31, <http://www.ai-ap.com/slideshow/AI/31/#25> (accessed May 10, 2012).

⁸ Peter Brown, "Interview with Peter Brown," by Rebecca Mohrlang, conducted May 6, 2012, appendix 1.

⁹ Allan Drummond, "Interview with Allan Drummond," by Rebecca Mohrlang, conducted April 5, 2012, appendix 2.

The character in Peter Brown's book *The Curious Garden*, Liam, does not set out to save the world from impending environmental disaster. Instead, Liam sees a small need, a dying patch of plants growing on a forgotten railway, and acknowledges a way he can help. A problem arises, and Liam answers with action. Brown illustrates the trials and errors of the boy's gardening skills, but shows the benefits of Liam's hardworking attitude. Instead of portraying the dying garden as an environmental issue, Brown presents the garden as another character, with its own personality. "As the weeks rolled by, Liam began to feel like a real gardener, and the plants began to feel like a real garden."¹⁰ Halfway through the book, as Liam and the garden have both grown and blossomed, Brown brings another character into the book: the community. Because of Liam's small actions and willingness to help, he creates interest and willingness in those around him to help the garden grow.¹¹ Pages of the book are devoted to Liam and his community helping the garden grow in unexpected places as well as enjoying the garden (Fig. 4). By the end of the book Brown displays a two-page spread demonstrating a very green city (Fig. 5) that contrasts with the two-page spread of a brown industrial city (Fig. 6) shown at the beginning of the book. Though Brown did not present the industrial city as necessarily bad at the beginning of the book, the contrast of the people enjoying the green city shows the difference one small boy can make.

Allan Drummond also sets out to "raise questions and leave the readers to solve the problems."¹² His book *Tin Lizzie* begins by enumerating one man's love of cars and motoring. Grandpa repeats the phrase "you gotta have wheels" multiple times through the book.¹³ Only as

¹⁰ Peter Brown, *The Curious Garden*, (New York: Little, Brown and Company, 2009): 8.

¹¹ *Ibid.*, 25.

¹² Allan Drummond, "Interview with Allan Drummond," by Rebecca Mohrlang, conducted April 5, 2012, appendix 2.

¹³ Allan Drummond, *Tin Lizzie* (New York: Farrar, Straus and Giroux, 2008): 1, 7, 14, 16, 19,

the characters set out to motor in their old Ford do they encounter the problems that cars have caused: congestion, pollution, noise, and industrial creep (Fig. 7). The children attempt to reconcile their grandfather's love for cars with these negative things they experience, and in doing so, come up with possible solutions to these problems. The book does not end with a definitive solution, but rather concludes with the main character asking the reader to become involved in the discussion and problem solving process: "That old car did give us a lot to think about on the way home. And we're still thinking about it. Are you?"¹⁴

Drummond approached a different environmental issue, that of energy sources, in his book *Energy Island*. The drawings in this book emphasize the windy nature of this island (Fig. 8). At the beginning, this seems like a problem for the inhabitants of Samsø, but by the end of the book the island has harnessed the wind as a source of energy. Drummond keeps his approach similar to that of *Tin Lizzie*, raising questions, but not dictating solutions. "The environmental problems are huge, but they are going to be solved by our children. So I wanted to show some of the questions and some of the answers, but still leave it very much open for the children and adults to think about things and how things could be solved."¹⁵ Drummond shows his faith in children's capability for change by narrating how the change on Samsø started with children in one classroom and then spread to the whole community. Drummond emphasizes the "we"-attitude as an important aspect of social and environmental change in this book. "The whole island got to work. Some people had big ideas. Some people had small ones. But all of them

¹⁴ Ibid., 20.

¹⁵ Allan Drummond, "Interview with Allan Drummond," by Rebecca Mohrlang, conducted April 5, 2012, appendix 2.

were important in working toward our goal.”¹⁶ He demonstrates the achievement of this goal by confirming the reduction in carbon emissions this island has made over the past ten years.¹⁷

Challenging the readers, and all inhabitants of the earth, the narrator in *Energy Island* concludes: “It’s up to us to figure out how to save it.”¹⁸

Barbara Cooney’s book *Miss Rumphius* displays a character who dreams as a child to “go to faraway places and come home to live by the sea.”¹⁹ Her grandfather encourages this, but adds something else, “you must also do something to make the world more beautiful.”²⁰ The book describes the adventures of Miss Rumphius and how she discovers her own unique way to make the world more beautiful. Miss Rumphius does this by planting lupines wherever she walks (Fig. 9). As the book ends, Miss Rumphius passes on this challenge to her niece to “do something to make the world more beautiful.”²¹ The niece takes the challenge, but admits she does not yet know how she will work to make the world more beautiful.

These four books all recognize the need for environmental concern and action, yet each book acknowledges that the solution lies in the individuality of the children who read these books. Peter Brown’s book *The Curious Garden* shows a character who, even as a child, does his small bit to fix the environment. Allan Drummond’s book *Tin Lizzie* discusses solutions to issues associated with cars and transportation. Another of Drummond’s books, *Energy Island*, shows a

¹⁶ Allan Drummond, *Energy Island: How One Community Harnessed Wind and Changed Their World* (New York: Farrar Straus Giroux, 2011): 23.

¹⁷ *Ibid.*, 28.

¹⁸ *Ibid.*, 29.

¹⁹ Barbara Cooney, *Miss Rumphius* (New York: Puffin, 1982): 6.

²⁰ *Ibid.*

²¹ *Ibid.*, 25.

real community in Denmark attempting to solve the problem of non-renewable energy in a unique way. Barbara Cooney challenges her readers to think to the future and how they can make the world more beautiful. As they relate to the individual characters and stories, the children readers process the environmental questions raised by the books and the possible answers shown in the books.

Contrasting with the extended stories and images of children's books is the simplicity of poster illustration. Poster illustrators usually aim to distill an idea down to the bare essentials in order "to make the viewer think and act."²² Posters can be found everywhere: inside, outside, in books, on bulletin boards and beyond. As Luba Lukova states, "Posters live in theaters and clubs and political rallies, places where real people meet other real people."²³ Posters exemplify Green's five categories of efficacy: *distillation*, *impact*, *endurance*, *conviction* and *concretization*, or, as Lukova says, "There is compassion, anger, humor, and intelligence in these posters, and they express it all with almost no words."²⁴

Lukova herself is a prominent poster artist, employing "accessible metaphors that present well-known issues in a succinct and iconic way, sometimes using humor to present disturbing issues."²⁵ As a part of her *Social Justice 2008* collection of posters dealing with a variety of social justice themes, Lukova included an image entitled "Ecology." Against a background of grass green, a half-man, half-tree hacks at his midsection with an axe, revealing the rings that

²² Anne Telford, "Luba Lukova: Public Images have social responsibility," *Communication Arts Magazine* 50, no. 4 (2008): 196.

²³ Luba Lukova, foreword to *Sparkling Change: 2010 Peace Calendar*, by War Resisters League (Salem: Deschamps Printing, 2010).

²⁴ *Ibid.*

²⁵ Anne Telford, "Luba Lukova: Public Images have social responsibility," *Communication Arts Magazine* 50, no. 4 (2008): 196.

show the years of growth in the mature trees and forests that are being cut down (Fig. 10). With stark simplicity, Lukova connects the fate of humanity with that of the natural world, implying the destruction human beings bring upon themselves as they destroy the forests around them. Yet Lukova leaves a tenuous connection between the two in her image—the man has not completely cut himself down, though he appears about to—there is still hope left. This collection of posters was published by Lukova's own imprint, Clay and Gold, and originally presented at ICON5 in New York City.²⁶ Since then, these social awareness posters have won a variety of awards, have been featured all across the internet, and are available for purchase through Clay and Gold's website.

Another poster artist working with themes of social awareness is Omar Vulpinari. He created a poster entitled "Climate Change Hurts" for the World Health Organization. This image displays a dried and cracking foot on dried and cracking ground (Fig. 11). Like Lukova's "Ecology" poster, Vulpinari connects the fate of humanity with the fate of the earth, making the issue of climate change a personal matter. This award winning poster was displayed in conjunction with the 2009 United Nations Climate Change Conference that took place in Copenhagen.²⁷

One organization known for their public imagery and campaigns in regards to ecological issues is Greenpeace. Greenpeace's imagery often combines known logos and symbols to create new meaning. One image shows a simplified earth surrounded by the recycle symbol arrows (Fig. 12). According to Bob Myers of Greenpeace USA, a recent design combining the

²⁶ Clay and Gold. *Books*. <http://www.clayandgold.com/books.html> (accessed March 29, 2012).

²⁷ Vulpinari, Omar. "Climate Change Hurts." World Health Organization, <http://www.omarvulpinari.com/project/climate-change> (accessed April 24, 2012).

international symbol for radiation with the face from Edvard Munch's *Scream* (Fig. 13), was used in "an anti-nuclear logo for a campaign that resulted in a national referendum in which the people of Italy voted to end the use of nuclear power."²⁸ Greenpeace prints their imagery on posters and signs destined to travel around the world promoting ecological issues.

Product illustration allows images with environmental messages to inhabit even more spaces than the traditional poster. In addition to posters, Greenpeace also prints their environmental imagery on mugs, water bottles, mouse pads, and buttons.²⁹ T-shirts and other clothing items often portray illustrations with environmental themes. Many times, these products result from a collaboration between illustrators and agencies concerned with these issues.

Dutch illustrator Zeptonn created drawings for rain boots promoting a Greenpeace campaign called "Greenpeace Fishmates." Zeptonn showed many different kinds of fish living happily (they are all smiling) together at the bottom of the ocean (Fig. 14). These naturally produced boots "illustrate, in a positive way, the concept of protecting the tuna from overfishing by setting up sea-reserves."³⁰ Greenpeace ran two production runs on these boots and sold out both times.

Artist Brandon Boyd worked with Hurley, a surf and skate clothing company, and HOPE (Helping Other People Everywhere) to promote awareness of pollution in the ocean. A surfer himself, Boyd wanted to illustrate the problem with the islands of plastic and garbage that are accumulating in the oceans. His image, which shows a whale with plastic bottles in his stomach and coming out his blow-hole (Fig. 15), has been used in murals, on Hurley t-shirts, and on non-

²⁸ Robert Myers, "Re: Greenpeace and Illustration," (Email to Rebecca Mohrlang, Photo Editor, Greenpeace USA, sent April 10, 2012), Appendix 3.

²⁹ Greenpeace USA. "Greenpeace Store." <http://www.cafepress.com/greenpeace> (accessed Ap 10, 2012).

³⁰ Zeptonn, "Greenpeace Fishmates," <http://zeptonn.nl/work.php?project=greenpeace> (accessed May 3, 2012).

disposable water bottles. The profit from these products supports the non-profit, HOPE. “These problems, the problems with climate change, global warming, energy, all these things, are all very solvable problems. One of the hopes of this collaboration is to put some focused energy onto these solvable problems.”³¹

Patagonia is a clothing company devoted to environmentalism. They have instituted the “Common Threads Initiative,” a pledge that individuals can take promoting sustainable life practices.³² They also offer “product footprint” information on each of their clothing items. Many of their t-shirt designs, from a variety of artists and illustrators, promote environmental themes. Illustrators Heads of State produced a series of five t-shirts (Fig. 16) advocating “themes such as alternative fuel, park conservation, global warming, and deforestation.”³³ Patagonia has used environmental illustrations from BXC Design, Jeff Canham, Nathan Reifke, Geoff McFetridge and other artists in their current t-shirt collection. Many of these t-shirts raise money for specific environmental causes such as Waterkeeper Alliance and Save the Waves Coalition.³⁴

Other products, beyond clothing design, also use illustration as a platform for promoting ecological issues. Sergio Baradat was commissioned by the United Nations to create postage stamps (Fig. 17) celebrating the International Year of the Forest in 2011.³⁵ These postage stamps,

³¹ Brandon Boyd, “Brandon Boyd for Hurley,” <http://www.youtube.com/watch?v=IqykW5KtVYQ> (accessed April 19, 2012).

³² Patagonia, “Common Threads Initiative,” <http://www.patagonia.com/us/common-threads/> (accessed May 10, 2012).

³³ The Heads of State. Patagonia T-Shirt Campaign. <http://theheadsofstate.com/#campaigns> (accessed April 12, 2012).

³⁴ Patagonia. Store. <http://www.patagonia.com/us/shop/t-shirts-mens?k=53-1D> (accessed May 10, 2012).

³⁵ Sergio Baradat, “International Year of the Forests,” Postage Stamps, <http://baradat.com/index2.php> (accessed May 10, 2012).

with images of forests and trees, were produced for the United States, French, and German postal systems.

One of Firefox's most popular personas, titled "Eco Theme" by artist Yandex, depicts animals living happily in trees as windmills generate power on distant hilltops (Fig. 18).³⁶ Computer desktops, smartphone backgrounds, and other digital platforms serve as possible spaces for even more environmental illustrations.

Rod Hunt was commissioned by the Lightbox Museum & Gallery in Woking UK to create an interactive museum map that demonstrates how the town of Woking is working to support environmental issues (Fig. 19). "The visitor is given a selection of push buttons with facts/questions within the illustration. By pushing the various buttons, text is revealed saying how the illustrated actions can cut carbon emissions."³⁷ Whether digital or physical, all platforms are possible places to find not just illustrations, but illustrations promoting ecological themes.

III. Medium and Message in Environmental Art

Other artistic disciplines have begun to demonstrate possibilities for incorporating environmentally-minded messages with environmentally minded mediums. These artists create art that not only tells of the importance of paying attention to the environment, but actually demonstrate ways of helping the environment through their art. Ecologist, sculptor and performance artist Ivano Vitali has been making "zero impact global art" since 2002.³⁸ His works

³⁶ Yandex. "Eco Theme." Firefox Personas. <http://www.getpersonas.com/en-US/gallery/All/Popular> (accessed April 26, 2012).

³⁷ Rod Hunt, "Interactive Environmental Display," <http://www.rodhunt.com/pages/casestudies2.html> (accessed April 26, 2012).

³⁸ Ivano Vitali, "Ecologist," <http://www.artnest.it/libri/scritti/eco.html> (accessed May 10, 2012).

—both fashion pieces and sculptural installations—are made solely from recycled newspapers and magazines, lacking any adhesives that could potentially harm the environment (Fig. 20).

Street artists take their themes and issues beyond the normal platform for fine art or illustration by creating art on streets, walls, and buildings. This guerrilla art can raise audience interest through its capability to contrast setting with message. Due to its sometimes illegal nature, street art can go where posters and products cannot. Banksy, one recently popular street artist, drew a tree trunk on the wall of a parking lot that connected with the top of an actual tree peeking over the high wall (Fig. 21).³⁹ A bird sits on a tree branch singing. The image hints at the possibility of the natural beauty of the place were the wall and parking lot not there.

Another form of street art takes the form of moss graffiti. Artists such as Anna Garforth and Mosstika use moss to form images on walls, creating a new environment with both the medium and the message they display. Garforth forms moss into typography, spelling out her environmental concerns by using the environment itself. In one such example of her work, she writes the word “nourish” in moss over some previous graffiti on a cement wall in an industrial location (Fig. 22).⁴⁰ The seemingly un-nourishing environment actually serves as a place for the moss to grow, which in turn serves to nourish and sustain the environment for the human beings that pass by. Mosstika creates environmental images of animals and plants with moss. On one graffitied cement wall, she replicated the image of a car air-freshener in the shape of a tree labeled “Ocean Breeze” (Fig. 23). By using moss, she reclaims the fake scent of an air-freshener

³⁹ Banksy, “San Francisco, 2010,” <http://www.banksy.co.uk/outdoors/index1.html> (accessed April 24, 2012).

⁴⁰ Abigail Doan, “Live Moss Street Art by Anna Garforth,” *Inhabit: Design will save the world*, <http://inhabitat.com/live-moss-street-poetry-by-anna-garforth/> (accessed April 26, 2012).

with a material that literally does freshen the air.⁴¹ By using moss as their medium, Garforth and Mosstika have taken the next step beyond simply portraying a message, but actually model environmental change through their medium.

The catch-phrase of “sustainability” has long since worked its way into the field of graphic design as well. Designer David Berman promotes sustainable design practices in his books and lectures, encouraging graphic designers to introduce sustainable practices into their own habits, and to seek out work that reinforces these values. “The solution is to imagine a society where the loudest, largest messages are those that not only promote healthy behaviors, but also embrace metaphors that reinforce them as well.”⁴² In a keynote speech at Savannah College of Art and Design’s 2012 *Design Ethos* Conference, designer Ezio Manzini claimed that we—designers, artists, and illustrators— “can do a lot if we are able to recognize what is happening and if we are willing to help this emerging new world.”⁴³ This emerging new world, according to Manzini, is both visually- and community- oriented. Designers and illustrators help this emerging world by bringing a high level of quality into the thought, materials, and message of art and design. The level of quality in this emerging future is directly related to sustainability practices in all aspects of life, and artists can demonstrate what this looks like.

Can illustration incorporate these practices as well? As illustration looks to the future, is it possible to spread the messages of social causes such as environmentalism through example as

⁴¹ Moe Beitiks, “Mosstika Moss Graffiti Brings Greenery to the Concrete Jungle,” *Inhabit: Design will save the world*, <http://inhabitat.com/eco-art-mosstika-gathers-more-moss/> (accessed April 26, 2012).

⁴² David Berman, *Do Good: How Designers Can Change the World*, (Berkeley: New Riders/AIGA Design Press, 2009): 83.

⁴³ Ezio Manzini, “The war of times and places: How social innovation is generating disruptive qualities and what designers can do. If they will,” Keynote lecture at the Design Ethos Conference (Savannah College of Art and Design, Savannah, GA, April 20, 2012).

well as idea? In my own illustrations I have been recently creating art from mostly recycled materials. While I have not reached the level of Ivano Vitali's completely zero-impact art, by using obviously recycled materials as characters in my illustrations, I not only encourage my audience to recycle more, but demonstrate how simple objects can be reused in unexpected ways. In one of my illustrations, I created a scene of a farmer milking a cow (Fig. 24). The farmer is obviously made from an old carton of milk. The armature of the cow is also completely made of empty bottles and packaging glued together. Even the cloth used for the farmer's clothes, the cow, and the field, was given to me by friends who no longer had any use for it. In another illustration I used a discarded traditional pharmaceutical pill bottle to make a character of a pharmacist (Fig. 25). My hope is that after seeing the vast possibility of what can be made with discarded materials, my audience will think about the possible new uses of items they normally throw away. Without words, I have raised a question and given a possible answer for small ways my audience can approach making changes in their own lives in order to better the environment.

Can illustration truly change the way people think and act? Will illustrations focused on environmental causes serve to create a more sustainable future? It is perhaps not possible to answer this question definitively. What truly changes the mind and actions of an individual human being is most likely a combination of factors. Because illustration can speak in so many different ways, it is impossible to discount illustration as a motivating factor. According to Drew Fournier at Greenpeace, "Illustrations tend to reach a broad[...] audience. People seem to be more willing to look at and think about an illustration."⁴⁴ Perhaps it is the intangibility of illustration that gives it such power. Illustration does not speak in facts and numbers, but through

⁴⁴ Andrew Fournier, "Re: Greenpeace and Illustrations," (Email to Rebecca Mohrlang, Graphic Designer, Greenpeace USA, sent April 11, 2012), appendix 4.

the unique voices of individual artists. These voices connect with the individual perspectives found in any mass audience.

Illustrators have found many different ways to bring environmental issues into children's books, posters, and products. Allan Drummond, Peter Brown, and Barbara Cooney raise questions and pique curiosity, encouraging their audience to seek out their own individual answers. Poster artists such as Luba Lukova and Omar Vulpinari present immediate and arresting imagery, causing their audience to pause and think about the issues at hand. Product designs such as those for Greenpeace, Hurley, and Patagonia work their way into the everyday life of human beings, constantly reinforcing the message of environmentalism. Other artists demonstrate even more ways to incorporate an environmental message into their art. The street art of Banksy, Anna Garforth, and Mosstika surprise those who pass by, contrasting the stark industrial feel of the context with the environmental themes and messages of their imagery. Sculptor Ivano Vitali and graphic designers such as David Berman and Ezio Manzini promote the practices of environmental sustainability. In my own illustrations I advocate repurposing and up-cycling trash, recycled items, and other discarded bits and pieces. The humor, wit, anger, sadness, and logic of all these illustrations, images and pieces of art provoke changes in the social consciousness of the many audiences that encounter these illustrations.

“Illustration can make complex things simple. When you can convey an entire idea or perspective in a illustration, you have the chance to capture the imagination or the will of a person in a moment.”⁴⁵ Every illustrator and artist brings a unique voice and power to creating environmental awareness and change.

⁴⁵ Anonymous, “Illustration and Social Change Survey,” by Rebecca Mohrlang, conducted April 10 through April 19, 2012, Appendix 5.

Figures



Fig. 1. Gary Anderson, *Recycling Symbol*, (http://www.dyer-consequences.com/recycling_symbol.html).



Fig. 2. Gerald Webber, *Please Recycle*, Society of Illustrators, *Illustrators 17: The 17th Annual of American Illustration*, image 138, 1975, Hastings House.

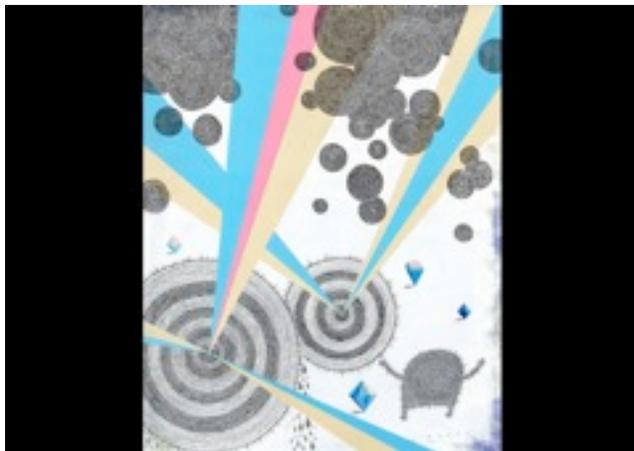


Fig. 3. Scott Bakal, *Power Up!*, 2011 (<http://www.ai-ap.com/slideshow/AI/31/#25>).



Fig. 4. Peter Brown, *The Curious Garden*, pg. 28, 2009, Little, Brown and Company, (<http://bisforbooks.ca/?p=1510>).



Fig. 5. Peter Brown, *The Curious Garden*, pgs. 31-32, 2009, Little, Brown and Company (scanned with permission from artist).

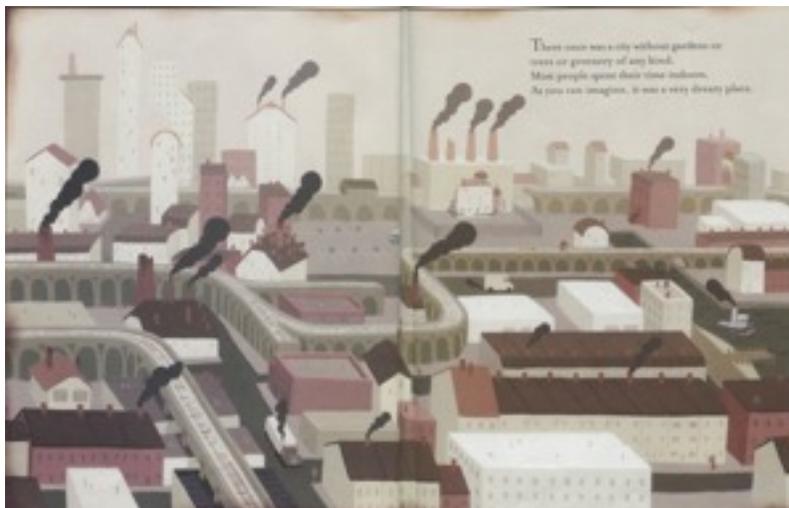


Fig. 6. Peter Brown, *The Curious Garden*, pgs. 1-2, 2009, Little, Brown and Company (scanned with permission from artist).

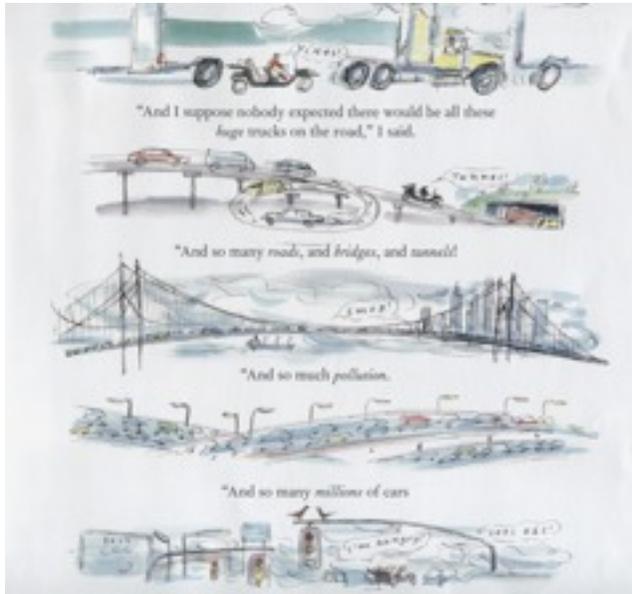


Fig. 7. Allan Drummond, *Tin Lizzie*, pg. 12, 2008, Farrar, Straus and Giroux (scanned with permission from artist).

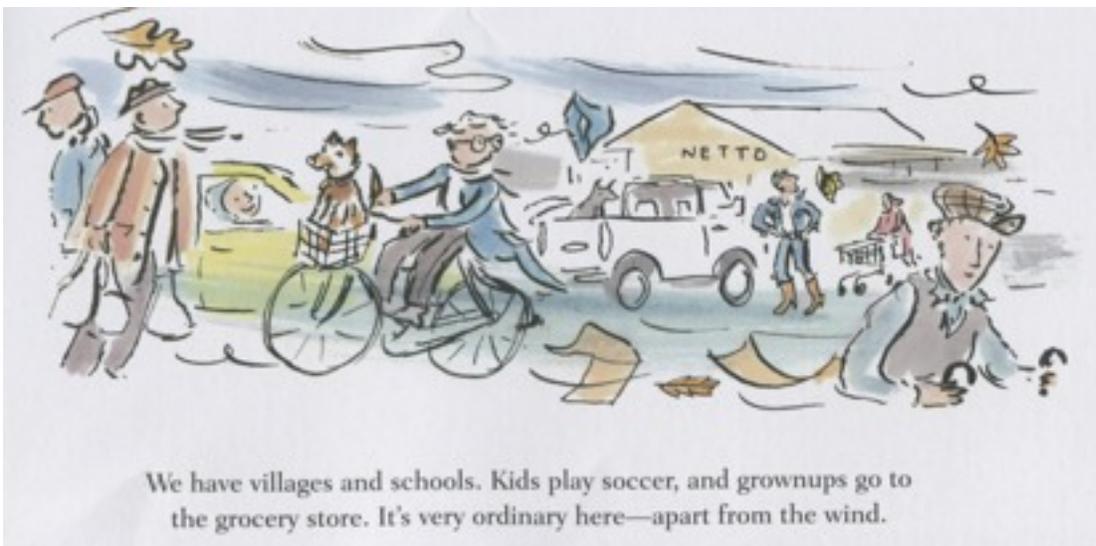


Fig. 8. Allan Drummond, *Energy Island*, pg. 4, 2008, Farrar, Straus and Giroux (scanned with permission from artist).



Fig. 9. Barbara Cooney, *Miss Rumphius*, pg. 20, 1982, Puffin (<http://www.jmmds.com/2010/10/annas-annuals-and-perennials-saving-the-seeds-of-summer/>)



Fig. 10. Luba Lukova, *Ecology*, 2008, Clay and Gold (<http://www.clayandgold.com/inside/5-ecology.html>).

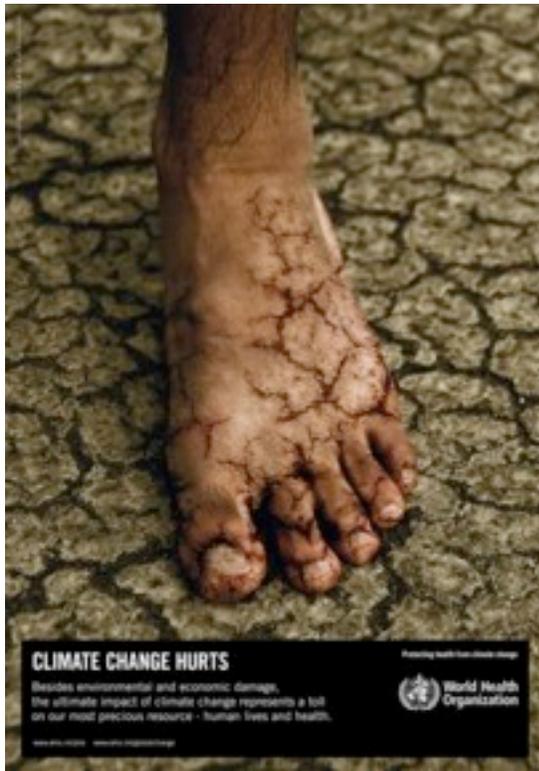


Fig. 11. Omar Vulpinari, *Climate Change Hurts*, 2009 (<http://www.omarvulpinari.com/project/climate-change>).



Fig. 12. Greenpeace, *Recycle Logo*, 2010 (<http://earth.com/greenpeace/>).



Fig. 13. Greenpeace, *Anti-Nuclear Logo*, 2011 (<http://www.greenpeace.org/seasia/ph/multimedia/photos/Nuclear-Scream/>).



Fig. 14. Zeptonn, *Greenpeace Fishmates*, 2008 (<http://zeptonn.nl/work.php?project=greenpeace>).



Fig. 15. Brandon Boyd, *Hurley T-Shirt Design*, 2011, (<http://www.seathos.org/hurley-brandon-boyd-commercial-featuring-sea%E2%80%A2thos/>).



Fig. 16. Heads of State, *Patagonia Campaign* (<http://theheadsofstate.com/#campaigns>).



Fig. 17. Sergio Baradat, *International Year of Forests*, 2011 (<http://baradat.com/index2.php>).



Fig. 18. Yandex, *Eco Theme*, 2011 (<http://www.getpersonas.com/en-US/persona/381047>).

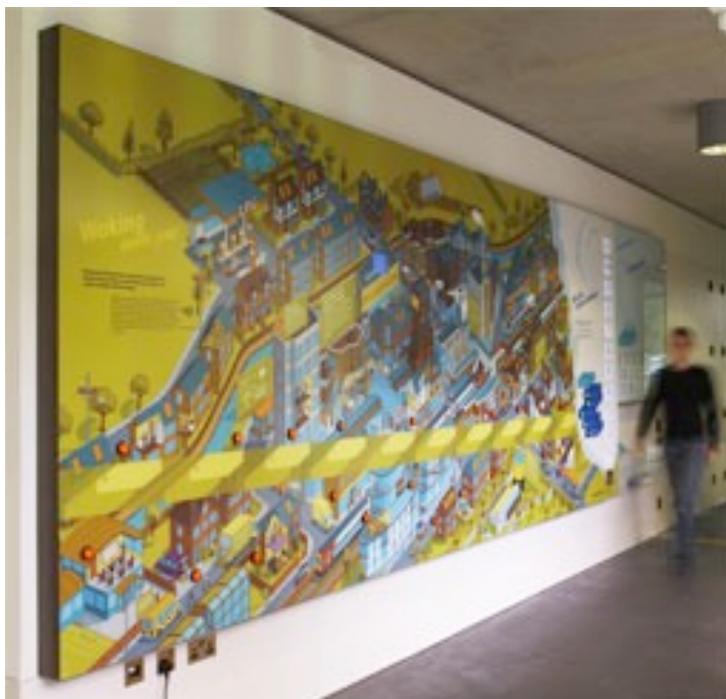


Fig. 19. Rod Hunt, *Interactive Environmental Display*, 2007 (<http://www.rodhunt.com/pages/casestudies2.html>).



Fig. 20. Ivano Vitali, *Amanda*, 2012, Dress made with “Media World” ad flyers (<http://www.artnest.it/vestiti/tessuti/amanda.html>).

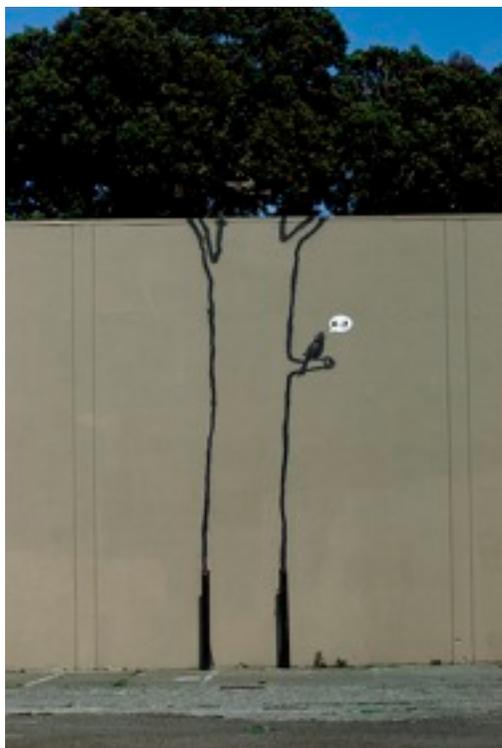


Fig. 21. Banksy, *Tree*, 2011, drawing on wall, (<http://www.banksy.co.uk/outdoors/index1.html>).



Fig. 22. Anna Garforth, *Nourish*, 2011, moss on wall (<http://inhabitat.com/live-moss-street-poetry-by-anna-garforth/>).



Fig. 23. Mosstika, *Ocean Breeze*, 2009, moss on wall (<http://inhabitat.com/eco-art-mosstika-gathers-more-moss/>).



Fig. 24. Rebecca Mohrlang, *Buddy System*, 2012, Mixed Media.



Fig. 25. Rebecca Mohrlang, *Choices*, 2012, Mixed Media.

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Appendix 1

“Interview with Peter Brown” by Rebecca Mohrlang, May 5, 2012

R. M. *What is the message (or messages) that you are most passionate about communicating with your illustration?*

P. B. The main messages that I advocate in my stories are the value of being open-minded, curious, compassionate and hardworking. But those ideas can apply to many kinds of stories. In my book *THE CURIOUS GARDEN*, the main character has all of those traits, and he uses them to make a city a greener, healthier, more beautiful place.

R. M. *How does your style complement or contribute to that message?*

P. B. I make children's books, and so I always have to keep my audience in mind. Because children respond more to appealing characters, settings and situations, and less to sophisticated design and style, I usually keep my art style fairly simple. I don't want to distract my readers from the heart of the story. So you'll see lots of simple shapes and negative space in my illustrations. Some stories require a more complicated style, such as *THE CURIOUS GARDEN*, where the city and plants were as much a character as the protagonist. In that case, it seemed fitting to spend more time illustrating lots of little details, because those details related directly to that particular story, and so I adjusted my illustration style accordingly.

R. M. *Is it important to you that your message is communicated through a children's book?*

P. B. Children are a great audience. They get excited, they care deeply, and they have big imaginations. And if you can show children the value of the environment, or of being compassionate, or of anything, there's a chance they might just internalize those values and grow up to be wonderful people. So I think it's vital that we try to engage children with the issues we hold dear.

R. M. *How far reaching is your audience?*

P. B. I have no idea. But I will say that I've sold hundreds of thousands of books all over the world.

R. M. *How do you know if your audience understands and accepts your message?*

P. B. The greatest challenge of making a children's book is to find a simple way to tell a complicated story, and so I spend most of my energy trying to find the simplest combination of words and pictures to tell my story. I don't need my readers to understand every nuance of my story on the first read. In fact, I like the idea that they'd understand my stories more with each subsequent read. But children are far more capable than we often give them credit for, and so I know that if I can present my ideas in an imaginative, engaging way, they'll be interested, and they'll appreciate the story.

R. M. *What sort of responses have you got in regards to your work?*

P. B. I've had all kinds of responses to my work, but the responses are mostly good. When I read my books to children, they seem to genuinely love them. But that may have something to do with the way that I read aloud. Most of my books are character driven, and I think a lot of people appreciate the fun characters that I come up with. Whatever the case, I still have to deal with the occasional bad review, and that's never fun. Fortunately, I don't get many of those. Booksellers have given me their highest awards, librarians have given me awards, even parent organizations have awarded my books...plus I've won several awards that were voted on by children, so I think I'm doing pretty well.

R. M. *Do you have any recommendations of other illustrators who advocate environmental themes through their illustration (children's books or other markets)?*

P. B. When it comes to advocating for the environment with books or illustration, I think the most important thing is to make people care about characters or stories that relate to the environment. If you set out simply to make an "environmentalist" book, it will most likely be preachy and boring. And so I think the best environmentalist books aren't made by people on a mission to only make environmentalist books, they're made by people who know how to tell good stories with words and pictures. Some of my favorites are "Me, Jane" by Patrick McDonnell, "Miss Rumphius" by Barbara Cooney and "The Gardener" by Sarah Stewart and David Small.

Appendix 2

“Interview with Allan Drummond” by Rebecca Mohrlang, April 5, 2012.

R. M. *Is it important that all of your illustration have a message, for example an ecological message?*

A. D. I’m not interested in ecology or saving the planet at all, what interests me is getting to the heart of what could possibly peak the interest of a child. Some of my books have been based on history, perhaps new takes on historical events. For example, *The Fliers*, which is about the Wright Brothers, and the unveiling of the Statue of Liberty and what that means from a child’s viewpoint. As far as the recent book I’ve done, called *Energy Island*, it’s part of a set of four books, and what I wanted to do was raise questions and leave the readers to solve the problems. The environmental problems are huge, but they are going to be solved by our children. So I wanted to show some of the questions and some of the answers, but still leave it very much open for the children and adults to think about things and how things could be solved.

R. M. *Are you hoping that as children read your book, that will implement a change in their thinking and their lifestyle, or are you just wanting to raise questions?*

A. D. I think I’m trying to raise curiosity, because that’s what driven me towards art. Kids get interested in science through curiosity, kids get interested in art through curiosity, and I think if I can stimulate the curiosity: the asking of questions and the confidence to solve problems, that’s what I’m after. I’m really not trying to do a green campaign.

R. M. *Is there a way you make art in order to connect with the audience and raise questions?*

A.D. I try to use humour if I can. I try and keep it very positive, open, and lighthearted, without being flippant. Children tend to ask obvious questions, so those are the questions I often raise in my book. Because I’m a writer/illustrator, I have this wonderful option that if I can’t say it in words, I can imagine it in pictures, I can imagine the combination of the two things. If you can work in spots and details as well as in big sweeps of double spreads, you can solve a lot of visual problems like that. So I have a bag of visual tricks, really, that I draw from to make things work.

R. M. *And what sort of responses have you gotten from people who have read your books?*

A. D. All of my books are really geared toward the library market and the school market. I get good reviews from libraries and schools. The book *Energy Island* has been purchased by McGraw Hill to go into a school textbook, and they're going to print 1.5 million copies of this textbook. so that does have an impact on reaching children. It's very different from a very smart, clever picture book that tells an unusual story, about the moon or a bat or some character. My books have a little more substance in that they tend to be based on real things. The library and the school market is where I think illustrators can make a difference, if they get printed in quantity and read frequently in a school, then they can make an impact.

Appendix 3

Email from Robert Myers, Greenpeace USA Senior Picture Editor, April 10, 2012

“Re: Greenpeace and Illustration”

Dear Becky Mohrlang,

Thanks for your note. I hope all is well in the beautiful city of Savannah.

Greenpeace has had a long history of inspiring illustrations, but I don't know of a web page where we discuss this, nor have I come across a chapter in any of the books about Greenpeace that delve into this. That's a shame.

My work is focused on photography but I regularly get asked to license high resolution versions of our graphics for textbook and other publications and when I contact my international or other National Regional Office partners, I find that these works are not curated, and often enough, that our permissions to use them are sketchy. Last year our Italian office held a contest to design an anti-nuclear logo for a campaign that resulted in a national referendum in which the people of Italy voted to end the use of nuclear power. The design contest winner was, I have heard, a Polish art student who combined the international symbol for radiation and Edvard Munch's face from the painting "The Scream." Even the rights to this emblem are not clear.

A long time Greenpeace comms director told me once that many "Greenpeace graphics" are created pro bono by advertising agencies to win contests and he dismissed them as doing little for our campaign work. But still they fill our web pages, illustrate our blogs, get made into tee shirts and other goods (check the Greenpeace store on Cafe Press or a Greenpeace search on "ads of the world" .com)

I would suggest checking the international pages and looking for names and credits to write to for more response. Our graphic designer, Andrew Fournier, may also be of help or comment. He does a lot of great work. afournie@greenpeace.org,

I hope this helps a little.

Bob

On Thu, Apr 5, 2012 at 4:32 PM, Becky J Mohrlang

[<bmohrl20@student.scad.edu>](mailto:bmohrl20@student.scad.edu) wrote:

> Hello -

>

> I'm a graduate student in illustration at Savannah College of Art and Design, and I'm currently writing my thesis on the capability of illustration to inspire social change. I'm very interested in Greenpeace's use of illustrations in their campaigns. Is there anyone who would have time to answer a few questions about Greenpeace's use of imagery, or might be able to direct me to the research that Greenpeace has done in regards to this area? Thank you so much for any help you can give.

>

> Becky Mohrlang

--

Robert Meyers

Senior Picture Editor

Greenpeace USA

702 H. Street NW, Suite 300, Washington, D.C., 20001

(202) 462-1177

Skype: qoqbob

Appendix 4

Email from Andrew Fournier, Greenpeace USA Graphic Designer, April 11, 2012

“Re: Greenpeace and Illustration”

Hello Becky,

Nice to meet you and thank you for your interest. As Bob might have mentioned I am the Graphic Designer for Greenpeace US. We have used used illustrations in campaign material and web assets. Typically we do so to set the tone for a particular message. Our photography is more for documentation so it tends to lack some of the emotion that can be expressed in illustrations. That is when I would opt for a illustration. Unfortunately I am not an illustrator and being a non-profit we rarely have the money to hire one so our experience with them has been limited. For you second question I am also sorry to say that I don't have any data to say one way or another which is more successful. I will say that based on observation that is my own Illustrations tend to reach a broader audience. People seem to be more willing to look at and think about an illustration of a dramatic or tragic event rather than a photo.

Again thanks for your interest and please feel free to contact me if you have any further questions. I hope this is helpful.

On 4/10/12 1:16 PM, Becky J Mohrlang wrote:

> Hello -

>

> I was given your name by Bob Meyers as someone who might be able to help me with my graduate thesis work. I'm currently researching the capability of illustration to inspire and promote social change. I've seen a lot of imagery associated with Greenpeace, and I'm wondering if there has been any research done into the results of using illustration. My two main questions are these:

>

> When and why would you choose to use illustration (instead of photography or just text) as a means to promote Greenpeace's purposes?

> Do you have any research or stories about the results of using illustrations in a Greenpeace campaign?

>

> Any help you can give me would be wonderful!

>

> Becky Mohrlang

Appendix 5

“Illustration and Social Change” Survey Conducted by Rebecca Mohrlang

Survey Results

4.19.12

1. Where do you most often encounter illustrations?

answered question 94

skipped question 0

Newspapers 16.0% 15

Magazines 34.0% 32

Internet 63.8% 60

Books 25.5% 24

Posters/Public Signs 44.7% 42

other: opening movie credits, Ads

2. What do you most respond to in an illustration?

answered question 94

skipped question 0

Humor/Wit 63.8% 60

Accompanying Text 16% 15

Apparent Emotion (Anger, sadness, happiness) 19.1% 18

Interesting Design or Artistic Elements 47.9% 45

Other: political/social message

3. Has an illustration ever caused you to change the way you think about a social issue? If yes, please elaborate on the issue and the illustration.

answered question 90

skipped question 4

Yes 40% 36

No 60% 54

change the way of thinking sometimes

4/19/2012 12:24 AM [View Responses](#)

Not usually

4/18/2012 1:18 AM [View Responses](#)

I saw one the other day about knowing where your food comes from. It was a profile of a woman's face with her lips doubling as a chicken's crest and wattle; its face was the negative space of her mouth. It was iconic, not literal so it wasn't disgusting, but it was surprising and conveyed that one should think about what one is eating.

4/17/2012 10:28 PM [View Responses](#)

This ad campaign for United Way showing the same photo of a kid but with "Hungry" and "Well fed" under it. Implying that United Way was the difference. I think about it sometimes, years later.

4/17/2012 7:53 PM [View Responses](#)

The first one that comes to mind is the Obama "Hope" illustration from his campaign, and how that seemed to emphasize a shift from politics as a negatively oriented arena, to a person who believed that hope was the main motivator (for himself, and for others). Now, whether or not that proved to be true... that's a different question... :)

4/17/2012 7:52 PM [View Responses](#)

I have seen several moving pictures of Jesus that has changed the way I view the world.

4/17/2012 5:47 PM [View Responses](#)

Banksy's work. A street artist who creates pieces that bring to light political and social issues.

4/12/2012 4:51 PM [View Responses](#)

Probably of the political nature; you know, page 2 of the times.

4/11/2012 7:04 PM [View Responses](#)

I'm sure this is the case, although at the moment I can't cite a specific example. Political cartoons, for example, have the ability to clarify one's thoughts by focusing sharply on absurdities we might not recognize as such without the nudge they provide. I cannot mention one specific cartoon, but do recall (more than once) experiencing an epiphany after reading a particularly clever and pointed political cartoon.

4/11/2012 11:30 AM [View Responses](#)

illustrations of political issues or current events help to shed light on a new perspective or heart of the issue.

4/11/2012 9:44 AM [View Responses](#)

Political cartoon

4/11/2012 7:58 AM [View Responses](#)

Many of these are reflecting the present issue of the society. For example, illustrations about politics and environment.

4/11/2012 6:19 AM [View Responses](#)

Fukuda Shigeo's war poster is simple yet very powerful....and Akiyama Takashi's poster

4/10/2012 11:18 PM [View Responses](#)

I can't think of a time when it has caused me to change the way I think about a social issue, but it has often brought home a social issue and made me think about it more deeply.

4/10/2012 10:36 PM [View Responses](#)

One illustration that at least caught my attention and made me think used a photo of a child, obviously starving, side-by-side with a photo of a retail shopping center during the American holiday season. The text was "Define Need." The image provoked a strong sense of loathing and remorse in me, and made me decide that I wanted to cut down on the quantities of gifts exchanged the following year.

4/10/2012 9:43 PM [View Responses](#)

I think first of the Kony 2012 image- bold, recognizable, and simple image with limited text that makes the viewer stop and question the faces of those presented and come to their own conclusion

4/10/2012 9:30 PM [View Responses](#)

In an illustration, the entire situation can't be seen. I tend to think illustrations don't show the true story or situation, only what the advertiser etc. wants you to see. Example..the Obama picture of him not putting his hand on his heart...reality...they may have been singing a patriotic song and not saying the pledge. One can not be sure just by an illustration.

4/10/2012 9:09 PM [View Responses](#)

I'm sure it has but I can't think of anything specific. I know it has shifted some of my purchasing trends but can't think of a social issue...

4/10/2012 6:28 PM [View Responses](#)

Brings humanity to the issue. An issue can seem very impersonal until you see a face and observe a the real human experience (often suffering) behind the issue.

4/10/2012 6:27 PM [View Responses](#)

Most of Isidro Ferrer's work is powerfully political and emotionally charged.

4/10/2012 5:58 PM [View Responses](#)

Most illustrations i see are created to illustrate a certain viewpoint. I guess the difficult thing with an illustration would be to generate conversation, make someone think critically or positive action.

4/10/2012 5:50 PM [View Responses](#)

Yes, illustrations have powerful images that can make me stop and think.

4/10/2012 5:19 PM [View Responses](#)

I'm saying "no" because I don't think it has changed the way I've thought about something, per se, but it certainly has influenced it to some extent. I can't think of any particular examples though.

4/10/2012 4:53 PM [View Responses](#)

it has made me realize what other might be thinking or feeling.

4/10/2012 4:39 PM [View Responses](#)

Gruesome picture of the effects of smoking -- this I saw as a child (before the current push). Pictures of trashed cars due to bad driving -- in the licensing room when I went to get my first driver's license. On the positive side, pictures of nature attract me and give me hope and peace and a desire to protect the earth. In the Christian realm, photos of people from different cultures who worship together; a quilt made in Kenya with different panels depicting enemies going through a ceremony of reconciliation.

4/10/2012 4:34 PM [View Responses](#)

Lots of political cartoons get me thinking.

4/10/2012 4:32 PM [View Responses](#)

I'm sure one has, but I can't think of a specific example.

4/10/2012 4:32 PM [View Responses](#)

Politics

4/10/2012 4:26 PM [View Responses](#)

Many graphics that display complex data in a tangible and easy to grasp way are great. One example is the income disparities data displayed in a recent ny times article.

4/10/2012 4:22 PM [View Responses](#)

ben shahn the passion of sacco and vanzetti

4/10/2012 4:21 PM [View Responses](#)

Most social issues are highly complicated matters - but an illustration must get the point across within seconds. Luba Lukova is highly skilled in expressing social views through simplistic, yet meaningful, graphics.

4/10/2012 4:05 PM [View Responses](#)

vivid picture of the effects of tobacco

4/10/2012 4:04 PM [View Responses](#)

posters on environmental issues have always had an impact on me if they're well designed and the message is crystal clear.

4/10/2012 3:58 PM [View Responses](#)

Maybe this does not count as a "yes" . . . but the illustrations of Jacob Riis more deeply informed my understanding of the social issues of poverty and tenement living in his time, though I did not, of course, live during his time. The editorial cartoons in newspapers on during the presidential administration of Richard Nixon--even before Watergate---certainly helped to shape my pre-adolescent perspective on the president. Photo illustrations that accompany internet blogs usually prime me to react a certain way--even before I read a single word I might be prepared to be entertained, or moved, all based on the illustration.

4/10/2012 3:53 PM [View Responses](#)

The iconic "feed" poster summarized everything that's wrong with U.S. foreign food aid.

4/10/2012 3:52 PM [View Responses](#)

But sometimes it causes me to think more deeply about an issue or consider a perspective I may have overlooked.

4/10/2012 3:52 PM [View Responses](#)

I'm not sure if I would say that the illustration itself changed how I feel about particular social issues, but I do feel that illustrations can cause interest to be piqued in something, so that I look into it further, perhaps changing my way of thinking after learning more. Hope that makes sense!

4/10/2012 3:36 PM [View Responses](#)

Almost always, when an illustration about a social issue really resonates with me, it's because it's arguing something I already believe (pretty much all of Luba Lukova's work falls into this category). So I will think in a more articulate and visual way about the issue, but it probably won't make me actually change my initial opinion. That's not to say an illustration couldn't, but I can't remember a time when it has happened. Or perhaps I just tend to agree with most of the people who make art about social issues...

4/10/2012 3:18 PM [View Responses](#)

4. Has an illustration ever provoked you into action or to change the way you live your life? If yes, please elaborate on the illustration and the change you made.

answered question 83

skipped question 11

Yes 34.9 % 29

No 65.1% 54

All the examples I can think of are recent though I know there are more. This is television but - someone has recently launched an anti-smoking campaign that features actual people with, honestly, terrible disfigurements from smoking. It's graphic but not dehumanizing and I didn't smoke often but holy hell, that lady's fingers just started DYING. Its illustrative in film.

4/17/2012 10:31 PM [View Responses](#)

Children's book illustrations shaped how I treat others

4/17/2012 6:03 PM [View Responses](#)

Illustrations used in the contexts of messages or sermons have been deeply powerful and have allowed me to further understand what God is teaching me.

4/17/2012 5:48 PM [View Responses](#)

I saw an illustration on abortion and It just made my decision about being pro-life stronger

4/17/2012 4:56 PM [View Responses](#)

Brandon Boyd's mural for H.O.P.E. building public awareness on environmental initiatives involving energy-consciousness.

4/12/2012 4:56 PM [View Responses](#)

I saw an illustration of the various fruits/vegetables and when they were in season in the northwest. It made me aware of such an issue.

4/11/2012 7:05 PM [View Responses](#)

As an avid reader, it's difficult for me to separate the illustration from the text. When they're combined they multiply their effectiveness. When I try to think of an example to answer your question, I cannot isolate just an illustration - in my experience it's always been accompanied by verbal or textual information.

4/11/2012 11:40 AM [View Responses](#)

See my answer to 3

4/10/2012 11:18 PM [View Responses](#)

I'm sure I've been profoundly affected by an illustration, but I can't think of any specific examples.

4/10/2012 10:37 PM [View Responses](#)

I don't remember specifics, but I am sure that at some point, an illustration has caused me to donate to a charity, volunteer for something, etc.

4/10/2012 9:44 PM [View Responses](#)

Not to do certain behaviors.

4/10/2012 7:28 PM [View Responses](#)

Can't think of a specific illustration, but I know illustrations and their accompanying text have motivated me to change my lifestyle or get involved in an issue in the past.

4/10/2012 6:29 PM [View Responses](#)

What baby purchases I made (if that counts). Also being more aware of chemicals in my food products....can't remember the specific image but remember remembering that those choices were impacted by the media.

4/10/2012 6:29 PM [View Responses](#)

I am more sympathetic towards gay and lesbians.

4/10/2012 6:03 PM [View Responses](#)

Mostly more when I was younger but now the illustrations for me seem to support content instead of the other way around.

4/10/2012 5:59 PM [View Responses](#)

Most illustrations I deal with are political cartoons or something for a company I would use on my websites.

4/10/2012 5:51 PM [View Responses](#)

The illustration was about food miles and the difference buying local can make on the environment. Since then, I have paid much closer attention to where my food comes from.

4/10/2012 5:33 PM [View Responses](#)

Recycling campaigns have made me recycle!

4/10/2012 5:19 PM [View Responses](#)

I have an advertisement for Compassion International above my computer that says "While we try to keep up with the Joneses, most people just try to survive," and the bottom half is a woman

from the waist down dressed in pink surrounded by pink gift bags, and the top half is a waist-up woman in a slum, holding a baby. It's a pretty powerful juxtaposition.

4/10/2012 4:54 PM [View Responses](#)

Oliver Jeffers changed the way I looked at illustration. Thanks to him, I decided to study illustration.

4/10/2012 4:40 PM [View Responses](#)

This would be added on to the previous question as well -- an illustration of biblical story of the woman with the flow of blood touching Jesus' robe revitalized my prayer life -- I prayed more personally and boldly. Recycling symbols, videos, encourage me to be more obsessive about recycling. A depiction of what chemicals do to the ground water and to good organisms has made me try harder to garden organically.

4/10/2012 4:34 PM [View Responses](#)

Again, it's possible that one has, but I can't think of an example.

4/10/2012 4:32 PM [View Responses](#)

Illustrations of complex topics that are presented in a simple way have made me more politically involved and have helped me understand racial and economic disparities.

4/10/2012 4:25 PM [View Responses](#)

Article on health food and the benefits of certain dark green vegetable for the body.

4/10/2012 4:25 PM [View Responses](#)

"The Problem We All Live With" - by Norman Rockwell

4/10/2012 4:24 PM [View Responses](#)

photos on WebMD heighten my awareness of the need to eat healthily--and of the consequences of not doing so.

4/10/2012 4:06 PM [View Responses](#)

i don't remember the illustration but it had to do with recycling and using reusable bags. i now don't leave the house without my own cloth bags for any type of shopping.

4/10/2012 3:59 PM [View Responses](#)

I imagine that many illustrations have done this--but in ways that I was not fully appreciating at the time. Kind of under the radar. I imagine that more than once an image on a billboard prompted me to evaluate whether or not I was hungry and because of this I then decided to stop to eat at any number of restaurants---but perhaps not the one that paid for the billboard ad. On a more substantial level--if the accompanying photos that are part of the "support a foreign child" compassion ministries are considered illustrations--then the answer is yes. I have not perhaps supported the specific agency that used the illustration, but the photos did get me thinking about how I might get involved in caring for the poor in developing countries.

4/10/2012 3:58 PM [View Responses](#)

It has caused me to write my legislature or have more discussions about a topic.

4/10/2012 3:53 PM [View Responses](#)

Not that I can remember. I'm sure that over the long haul, illustrations (including graphs, etc) have helped me form general opinions about things (like my decision to be a vegetarian, or my enthusiasm about preserving natural spaces in the environment). But I can't remember one specific illustration that has actually caused me to take specific action. How's that for a Sarah answer? :)

4/10/2012 3:24 PM [View Responses](#)

5. Do you think illustration is an important means of provoking social change?

answered question 87

skipped question 7

Yes 89.7 % 78

No 10.3 % 9

Please Explain Your Answer

For visual people

4/18/2012 1:19 AM [View Responses](#)

If you can be shocking without being gross, you can do quite a bit. You can make people think without being literal and that's powerful. But difficult, I think.

4/17/2012 10:31 PM [View Responses](#)

It makes it more basic and easier to understand.

4/17/2012 10:24 PM [View Responses](#)

I think it can be for many people. Personally I need to hear more of the story rather than just see it.

4/17/2012 8:19 PM [View Responses](#)

I think what illustration has the best shot at impacting are those initial assumptions we might have... and when a provocative/powerful illustration comes along, it has the potential to challenge the assumption if we let it. Whether or not that produces change... I'm not sure. But it certainly can give one pause... and perhaps cause them to reflect on habits and assumptions.

4/17/2012 7:56 PM [View Responses](#)

Well, it can be, the way anything can be. I think social change is brought about more by govt social policies though.

4/17/2012 7:54 PM [View Responses](#)

Social change must first begin with an infectious idea. Ideas are communicated through words, but in a culture as obsessed with visual stimuli as ours, words are often not enough, not lasting. Words don't crawl into your mind and take up permanent residence the way visual stimuli do.

4/17/2012 7:39 PM [View Responses](#)

The idea of "Branding" is key for any type of movement. I consider illustration included in branding because most movements create a logo that is easily recognizable and that spreads a message.

4/17/2012 5:50 PM [View Responses](#)

It can be to further emotion from the target - to create a response or least think about the issue. It is difinitely a valuable means...but not the only.

4/12/2012 5:36 PM [View Responses](#)

Blogs and Facebook bore me. I like visuals.

4/11/2012 7:06 PM [View Responses](#)

An illustration can convey a message more quickly than text. As people become more accustomed to receiving and responding to quick, short bursts of information, I think illustrations become increasingly influential.

4/11/2012 11:40 AM [View Responses](#)

Yes, but the key is exposure.

4/11/2012 9:45 AM [View Responses](#)

It is part of the process. An illustration alone is not sufficient. Research and information are also needed.

4/11/2012 8:08 AM [View Responses](#)

Illustration merely reinforces previously held beliefs.

4/11/2012 7:11 AM [View Responses](#)

Visual images can have an enormous impact especially if viewed on a regular basis.

4/11/2012 3:35 AM [View Responses](#)

war propaganda posters, I don't think I've seen illustration used as effectively for social change now as in the past- however we don't always know what sorts of changes there will be as a result of what is viewed now.

4/11/2012 2:40 AM [View Responses](#)

Of course:)

4/10/2012 11:19 PM [View Responses](#)

I think it can be. Illustration has the power to capture what words can't.

4/10/2012 10:37 PM [View Responses](#)

I think it is, but sometimes Illustration is mostly commercial and doesn't affect people so strongly for them to change the way they live. I think Illustration can get you thinking, or make you aware to certain issues.

4/10/2012 10:13 PM [View Responses](#)

Illustration will speak to some people that text or rhetoric will not. By the same token, people must still make the decision to change, and the weakness of illustration is that it can be walked away from and forgotten or pushed aside, no matter how strong the initial response is. Nonetheless, I believe that images can produce change. As examples (without commenting on the positive or negative nature of the changes or actions provoked), I would cite American WWII propaganda, and Nazi propaganda.

4/10/2012 9:48 PM [View Responses](#)

Absolutely! An illustration provides a banner for activists to stand under, unite together, and ask others to join them.

4/10/2012 9:32 PM [View Responses](#)

It is the most impressionable form of communication...it takes no time to look and images are not quick to be forgotten.

4/10/2012 9:12 PM [View Responses](#)

it's hard to answer yes or no. I think people are pretty set in their ways and changing their lives because of one illustration seems pretty drastic to me. I think it's important though, that everyone has a voice and opinion about something. Some convey it by holding picket signs, some convey it more quietly (and perhaps, more legally?) with pictures...and that's us.

4/10/2012 6:47 PM [View Responses](#)

No, because we are generally numb to images of most kinds and without instruction we tend to view them as, and only as, entertainment.

4/10/2012 6:44 PM [View Responses](#)

I think a picture can send a message more than words can. More people see a picture and understand it than reading

4/10/2012 6:43 PM [View Responses](#)

People are non-verbal first, its a primary instinct. Expressing ideas through a non-verbal language (such as illustration) gets into people's minds and ideas without them really even being aware of it. It's like the movie 'inception' but with art and not dreams. :)

4/10/2012 6:35 PM [View Responses](#)

In our very visual society, text without picture doesn't communicate well. Illustrations bring issues and text to life.

4/10/2012 6:30 PM [View Responses](#)

People who aren't educated or who haven't been exposed to news can respond to pictures.

4/10/2012 6:04 PM [View Responses](#)

I do, but the illustrations must be thoughtful and use researched ideas as opposed to being simply clever.

4/10/2012 5:59 PM [View Responses](#)

propaganda is huge! So much of it isn't based in truth but in what a group wants people to believe in. I would like to see it used in a positive encouraging way than a devicive or to smear others. I guess to rally people through illustration to spread the gospel, be positively impacting our culture through service of some sort would be awesome.

4/10/2012 5:57 PM [View Responses](#)

A strong and compelling illustration can emphasize the point made by a socially conscious article, strenghtening our response to said article's issue.

4/10/2012 5:37 PM [View Responses](#)

Illustration can help explain when words are not enough. It can reach people that might normally ignore the message.

4/10/2012 5:35 PM [View Responses](#)

A lot of people are visual and sometimes an illustration can drive a point home.

4/10/2012 5:30 PM [View Responses](#)

It is a way to move people!

4/10/2012 5:20 PM [View Responses](#)

This seems like common sense to me!

4/10/2012 4:55 PM [View Responses](#)

It can confront social issues with a poinient humor or creativity that can shed light on wrongs.

4/10/2012 4:47 PM [View Responses](#)

It could be. I don't see a lot of it in my daily life currently, but I think there is a definite place for it. We are visual creatures, and an image can be incredibly powerful. When I think of hungry kids around the world, I don't think of books and statistics that I've read about the issue of hunger. Instead, images come to mind of their faces and conditions. A illustration can convey in an instant what the heart of message is.

4/10/2012 4:40 PM [View Responses](#)

I want to think it is

4/10/2012 4:40 PM [View Responses](#)

An illustration within a text catches my eye to read the text. An enigmatic illustration makes me stop to think (but I don't stop to think as long as some art requires -- I have about a 30 second span of thinking to catch an idea at first -- if it doesn't make sense then, I drop it. If it does, I will go on thinking about the purpose, whether I agree, disagree, and whether or not the issue is important enough for me to continue thinking about it. Political cartoons are an example of this.

4/10/2012 4:39 PM [View Responses](#)

Expressing oneself is important. Finding how best to express yourself is ideal. Many people use art as their expression and it often speaks louder than words. Sometimes it promotes change in a much clearer avenue than other expressions.

4/10/2012 4:34 PM [View Responses](#)

Sometimes it gets people to think differently about a situation or an issue. Illustrations tend to be less offensive than if a person says something, people tend to be less defensive when something is illustrated because it is not "real".

4/10/2012 4:29 PM [View Responses](#)

maybe. there was no option for "i don't know"

4/10/2012 4:28 PM [View Responses](#)

Illustration can make complex things simple. When you can convey an entire idea or perspective in a illustration, you have the chance to capture the imagination or the will of a person in a moment. Making a point clearly and quickly through illustration is increasingly effective in our fast paced world.

4/10/2012 4:28 PM [View Responses](#)

I still believe action speaks much louder but people respond to visual ideas and can rally behind a central focus. Illustrations simply put everyone in the general frame of mind they should be interacting with each other in.

4/10/2012 4:26 PM [View Responses](#)

Illustration is always more powerful than text - it "shows" and doesn't "tell." Also, in a world where everything is immediate and hardly anyone has time to read something that cannot be "scrolled" - illustration can be seen and understood quickly by its audience.

4/10/2012 4:08 PM [View Responses](#)

I think you need to add "I don't know" as a third option for these questions!

4/10/2012 4:07 PM [View Responses](#)

I know that it is, historically. I think that, depending on the widely you are defining "illustration," then it is hard to think otherwise. Do photos count? If they do, then I think of photo images of Occupy Movement protesters in NYC's Zuccotti Park, the images of aborted fetuses in garbage cans, the photo of a single protester standing in front of a tank in Tiananmen Square, and Nick Ut's photo of the naked girl running toward his camera in Vietnam.

4/10/2012 4:06 PM [View Responses](#)

Illustration can have a more emotional connection to the reader than text.

4/10/2012 3:54 PM [View Responses](#)

I feel illustration can be a very important means of change. Like I said earlier, I feel it especially can, at a beginning point, prompt interest enough for me to seek out more information about something. An illustration can attract my attention more quickly than just words, perhaps having me then read about something I perhaps would have passed over before.

4/10/2012 3:38 PM [View Responses](#)

Despite my last response, I do believe that illustration has played and continues to play an important role in causing us to think about social issues. Whether or not someone actually changes their opinion 180 degrees and/or takes subsequent action, I believe that illustrations can bring up subjects and force us to think and talk about them. At times, they raise awareness about an issue, but sometimes they simply give visual expression to a societal problem. I don't believe the expression "A picture is worth a thousand words" literally, or sometimes even metaphorically, but often illustrations can present an issue in a succinct and memorable way that other media cannot.

4/10/2012 3:28 PM [View Responses](#)