



Devanagari Calligraphy and Calligraphers

Project by :
Devika Bhansali

Guide :
Prof. G. V. Sreekumar

Calligraphy

- The art of beautiful writing.
- Has a long history in India and outside.
- Religious texts and Manuscripts were written in calligraphy.
- Before paper, surfaces such as burnt clay, copper and dried leaves were used for writing.
- Birch bark and Palm leaves were used for writing manuscripts in India.



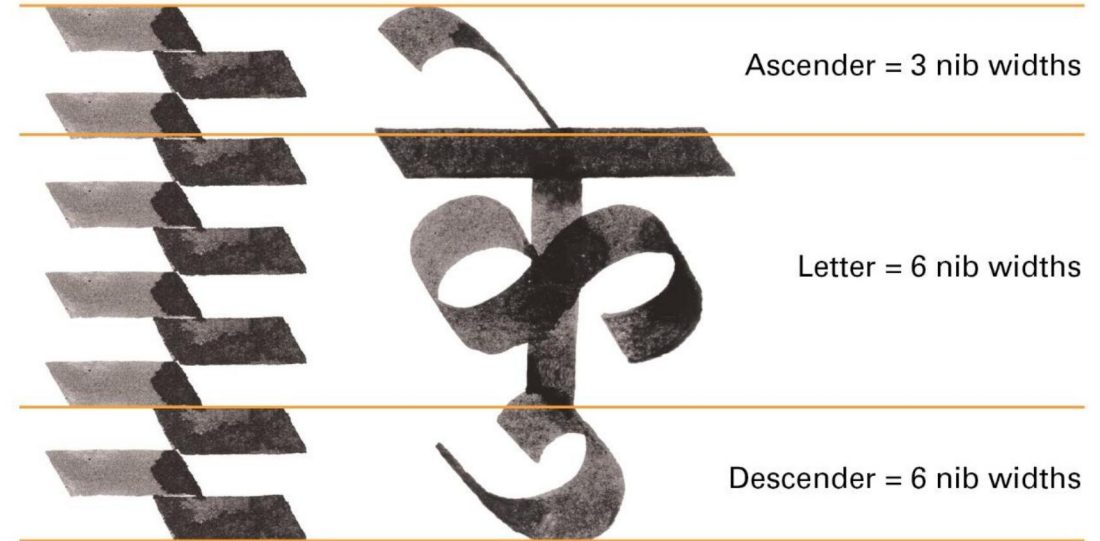
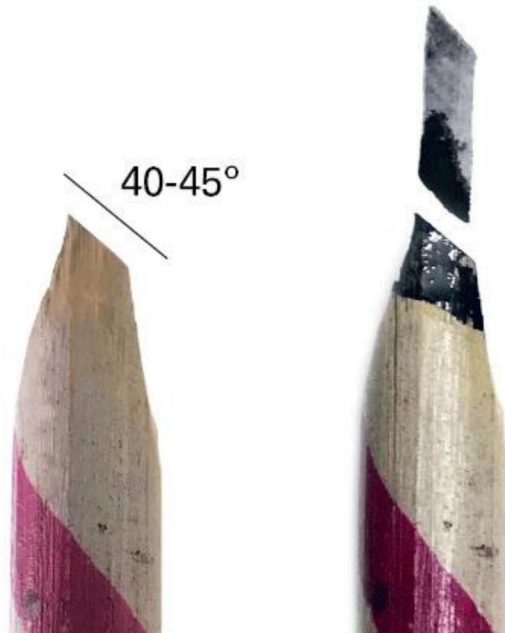
Devanagari

- One of the many scripts used in India
- It is used to write more than 100 languages
- The script has originated from the Brahmi script



Devanagari Calligraphy

- Traditionally written with a boru – a reed pen
- 'Balbodh' is the most basic style of calligraphy



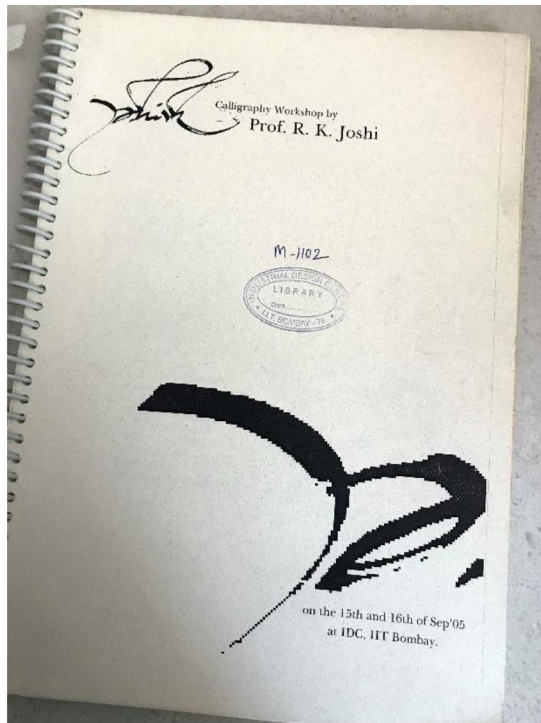
Ideas for the Project

- Deriving a calligraphic style from a manuscript
- Video tutorial to learn calligraphy
- Journey of calligraphers
- A narrative, with calligraphic expressions
- A website on Indic calligraphy
- Do different environments affect a person while doing calligraphy

Readings

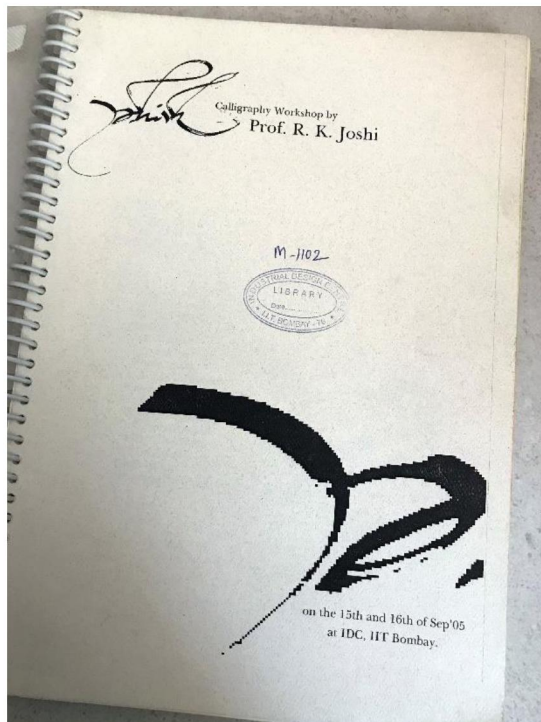
- Typography of Devanagari (Volume 1) - Bapurao Naik
- Ganesh Vidya - L. S. Wakankar
- Books, Letterforms and Design in Asia - Sugiura Kohei
- Calligraphic analysis of the Jain manuscript style by Pradnya Naik and Prof. Girish Dalvi

Existing Books

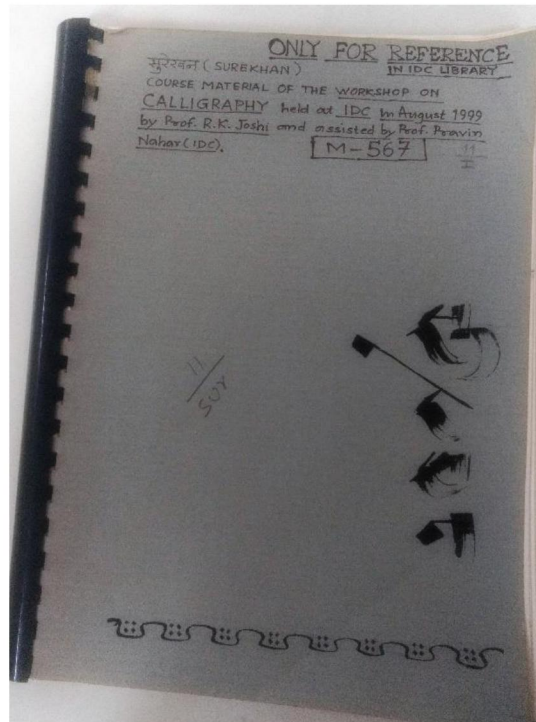


Calligraphy Workshop
-Prof. R. K. Joshi

Existing Books

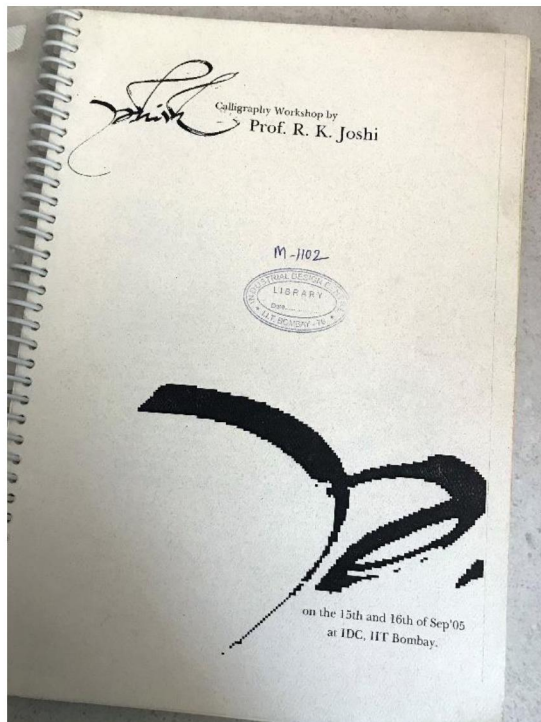


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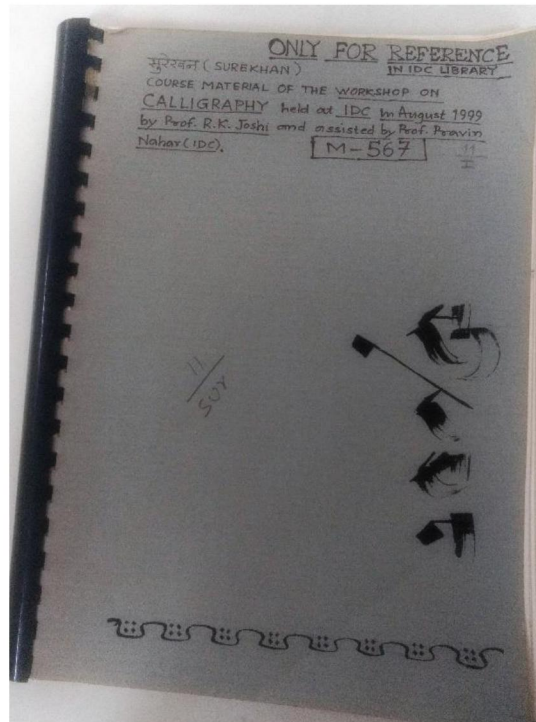


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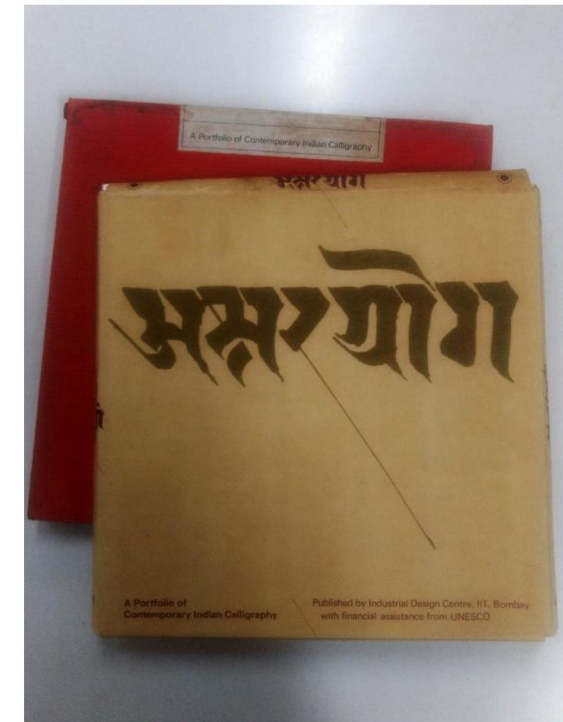
Existing Books



Calligraphy Workshop
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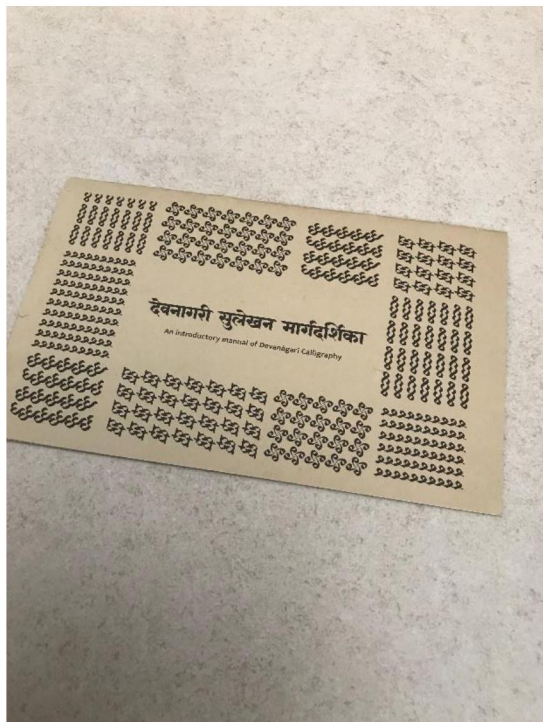


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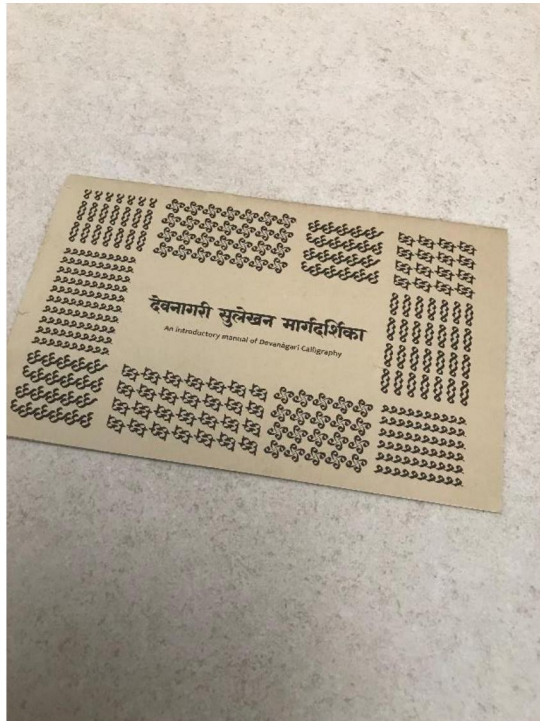
Aksharyog
-IDC

Existing Books

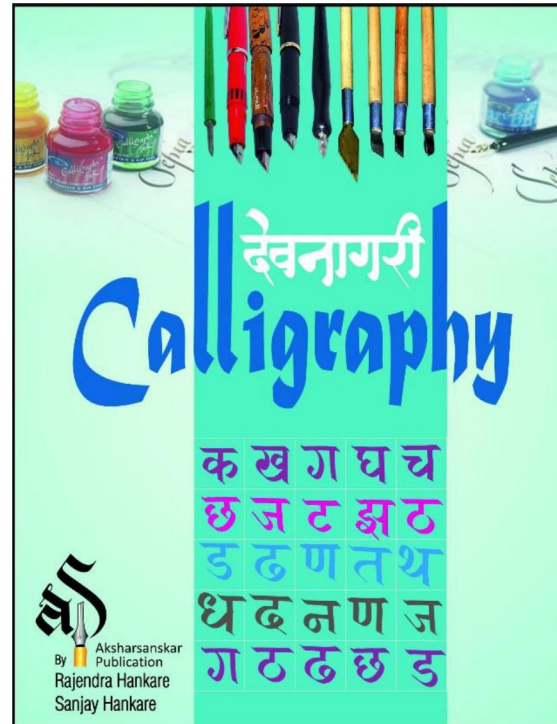


Devanagari Calligraphy Manual
-Aksharaya

Existing Books

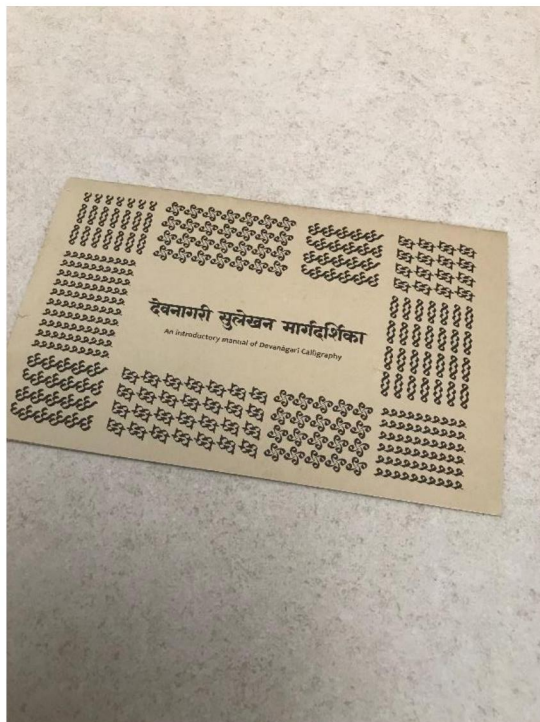


Devanagari Calligraphy Manual
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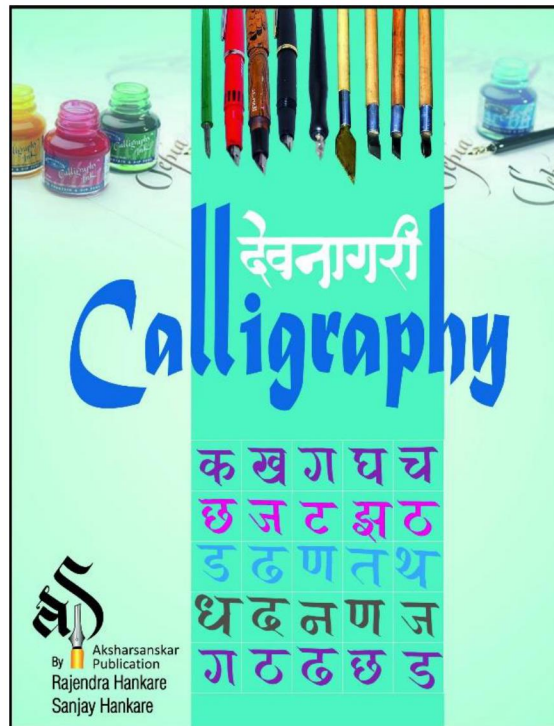


Devanagari Calligraphy – Sanjay
& Rajendra Hankare

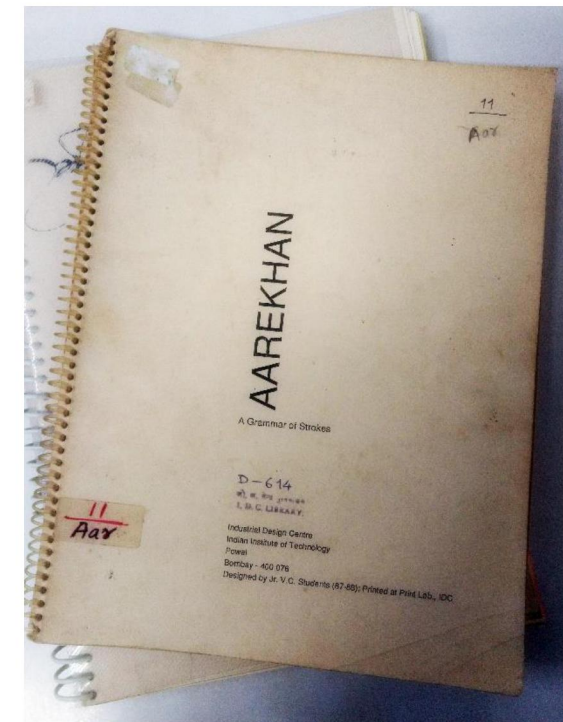
Existing Books



Devanagari Calligraphy Manual
-Aksharaya



Devanagari Calligraphy – Sanjay
& Rajendra Hankare



Aarekhan
-IDC

Conferences and Meetups

- Typography Day
- Aksharsanvad
- Callifest
- Mumbai Typostammtisch
- Callihunt

Calligraphy Education

- Art / design schools
- Workshops by calligraphers or independent artists
- Calligraphy books
- Internet (Skillshare, Instagram, Behance, Pinterest, etc.)



Inspirations

Ideas for the Project

- Deriving a calligraphic style from a manuscript
- Video tutorial to learn calligraphy
- **Journey of calligraphers**
- A narrative, with calligraphic expressions
- A website on Indic calligraphy
- Do different environments affect a person while doing calligraphy
- **Different thoughts on calligraphy**

Deliverable

- A book




Deliverable


- A book
- Target audience – art / design students, calligraphy enthusiasts



Deliverable

- A book
 - Target audience – art / design students, calligraphy enthusiasts
 - Devanagari script, Devanagari calligraphy
- 

Deliverable

- A book
 - Target audience – art / design students, calligraphy enthusiasts
 - Devanagari script, Devanagari calligraphy
 - Documentation about the thoughts about calligraphy
- 

Purpose of the Project

- To document the thoughts of some of the calligraphers who inspire me
- To make a body of knowledge available for people who want to know more about the subject
- By knowing different philosophies of calligraphers, one can get a whole new understanding of the subject.




Why book ?

- It is not about speed, but about understanding
- One can read at their own pace
- One can read, stop, re-read and think

Structure of the Book

Calligraphy

- What is calligraphy?
 - Writing in the early days
 - Calligraphy in India
 - Types of calligraphy
- 

Structure of the Book

Calligraphy — Devanagari

- Introduction
- Brief history

Structure of the Book

Calligraphy — Devanagari — Devanagari Letterforms

- Terminology
- Structure of letter-forms
- Proportions



Structure of the Book

Calligraphy — Devanagari — Devanagari Letterforms — Devanagari Calligraphy

- Formal calligraphy
- Proportions
- Tools

Structure of the Book

Calligraphy — Devanagari — Devanagari Letterforms — Devanagari Calligraphy — Calligraphers

- Conversations with calligraphers
- Their work



*Conversations with
Calligraphers*



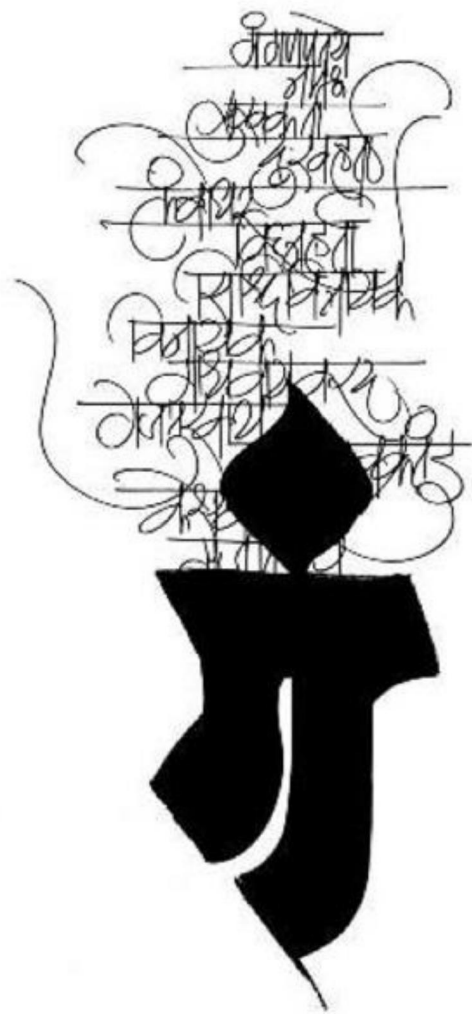
R.K. Joshi

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Achyut Palav





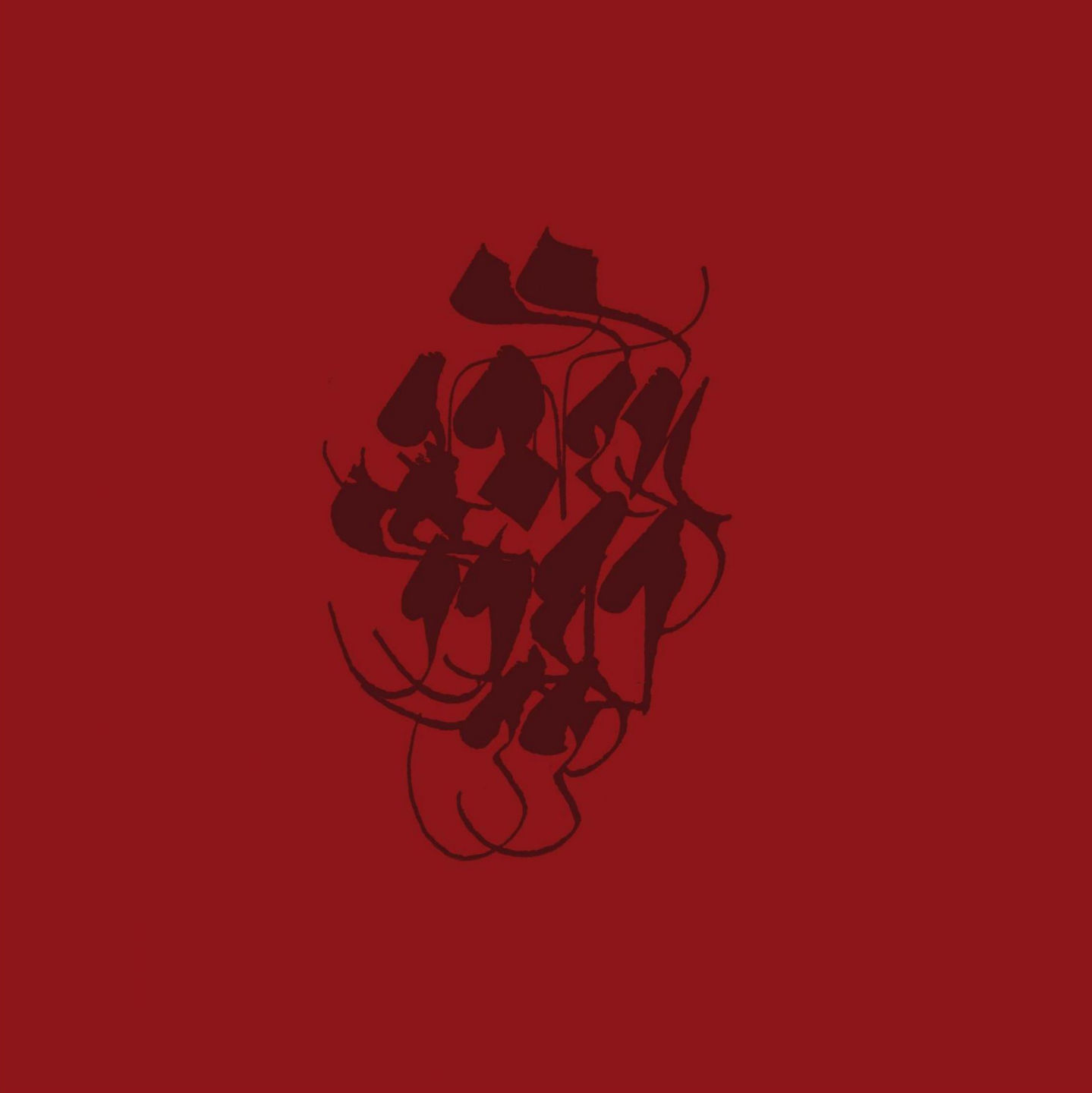
Santosh Kshirsagar

सुखं
वैभवं
वसुधैव
कुटुम्बकम्





Vinay Saynekar





Ram Kasture



माताभूमिः
पुत्रोऽहं
पृथिव्याः

॥ अथर्ववेद ॥

अन्यस्मै वल्लु वदन्त एत सधीयीनान्तः संमनसंस्कृणोती

रामकस्तुर

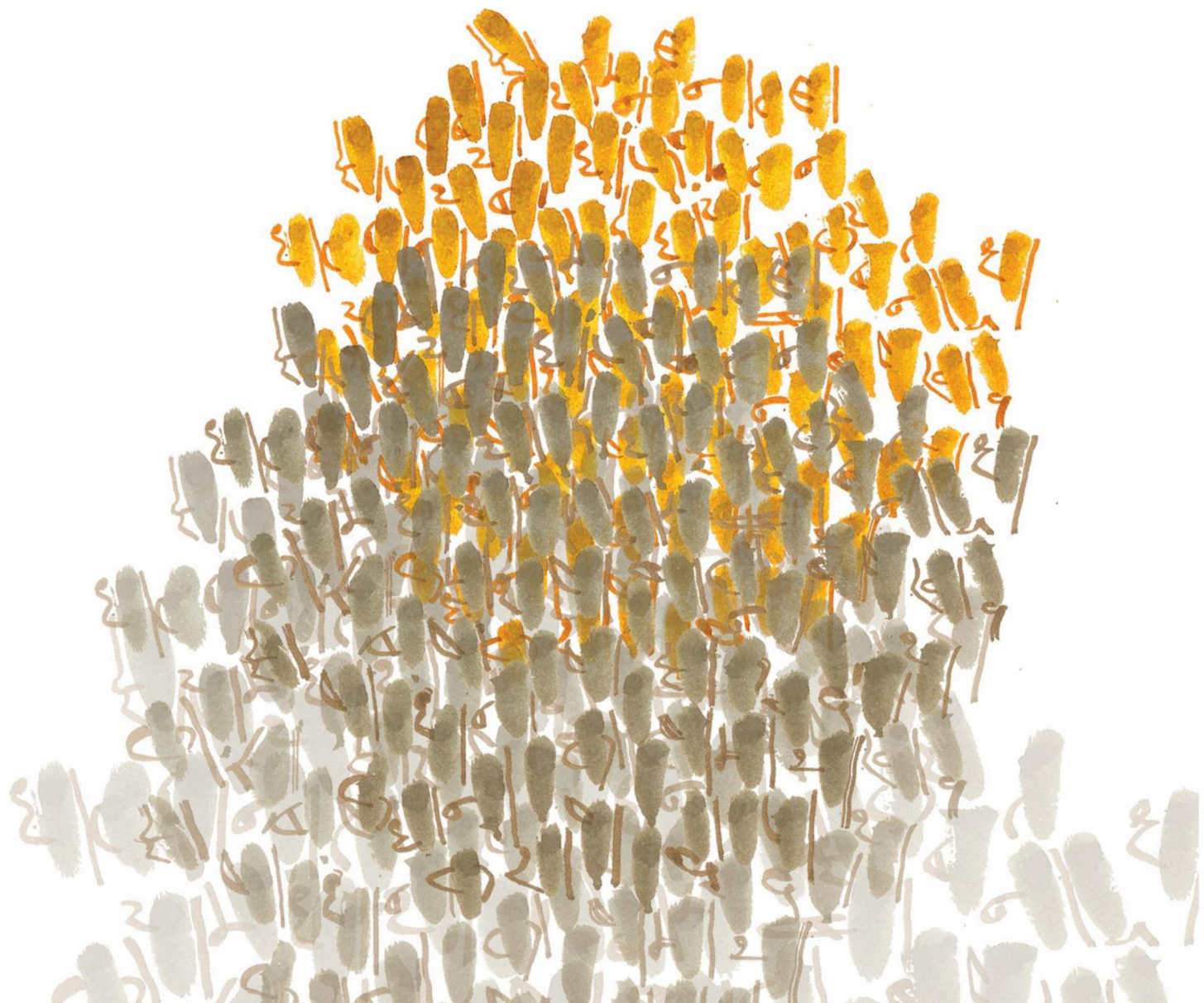


Sarang Kulkarni





Kalpesh Gosavi



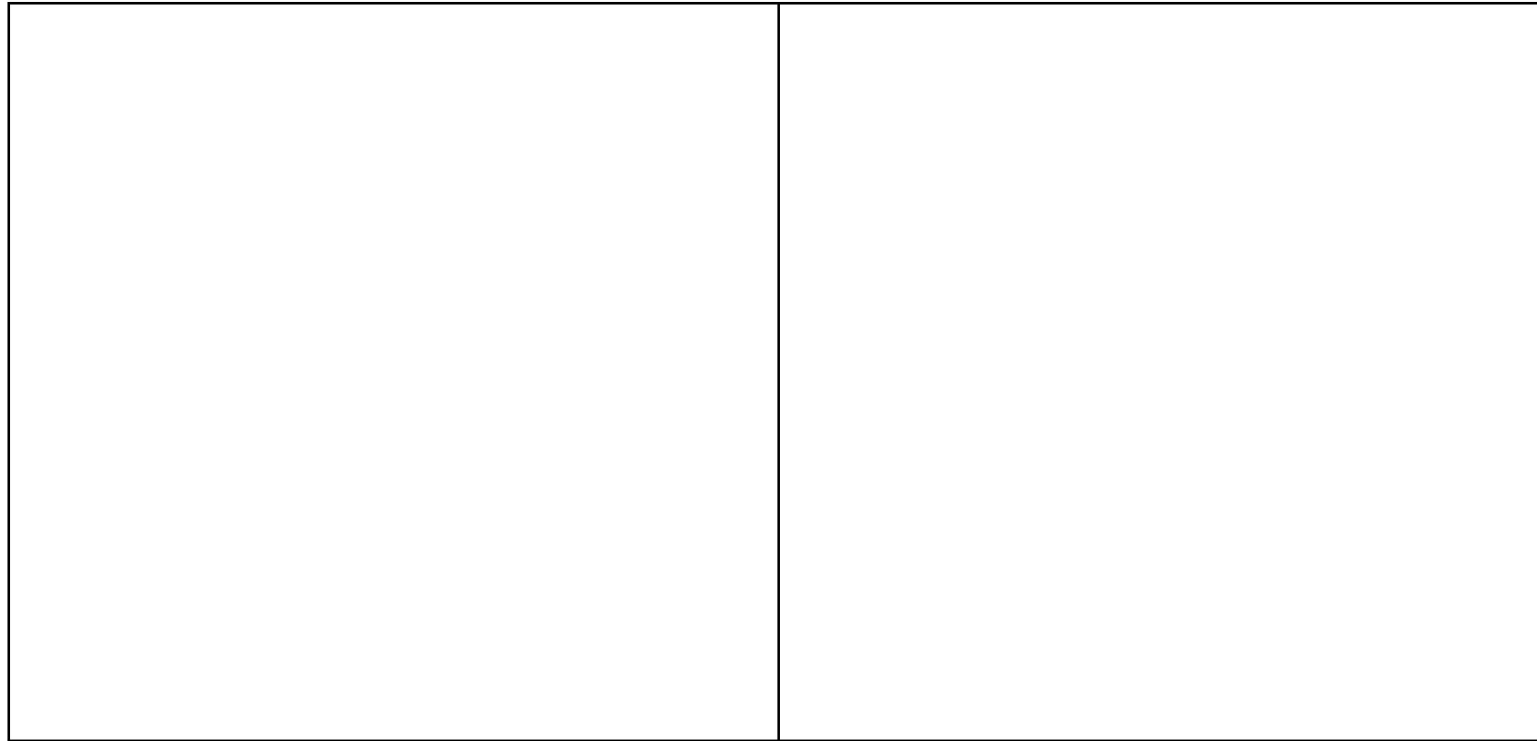
Book



*Sulekhan
Vichar*



Size and Grid of the Book

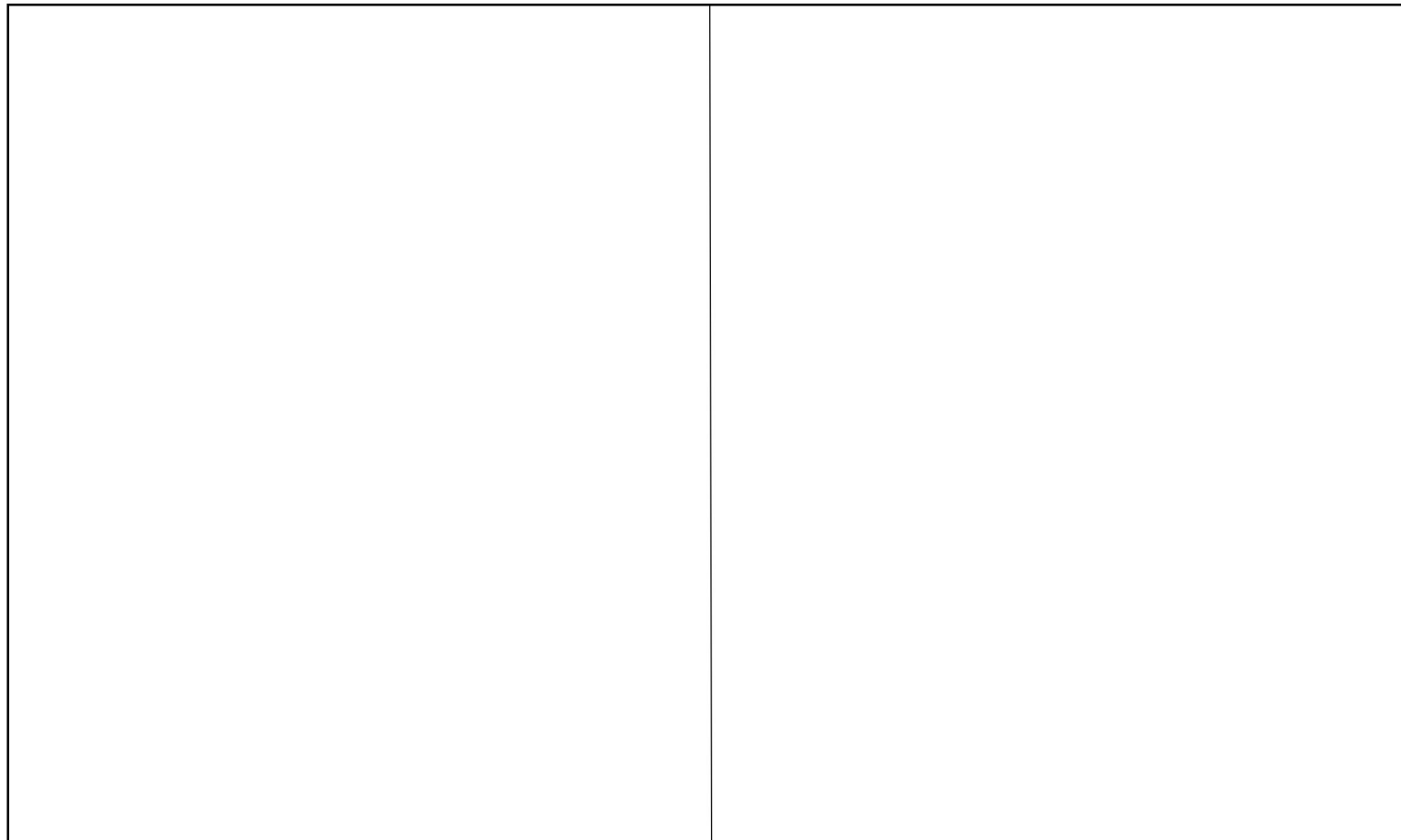


INITIAL SIZE

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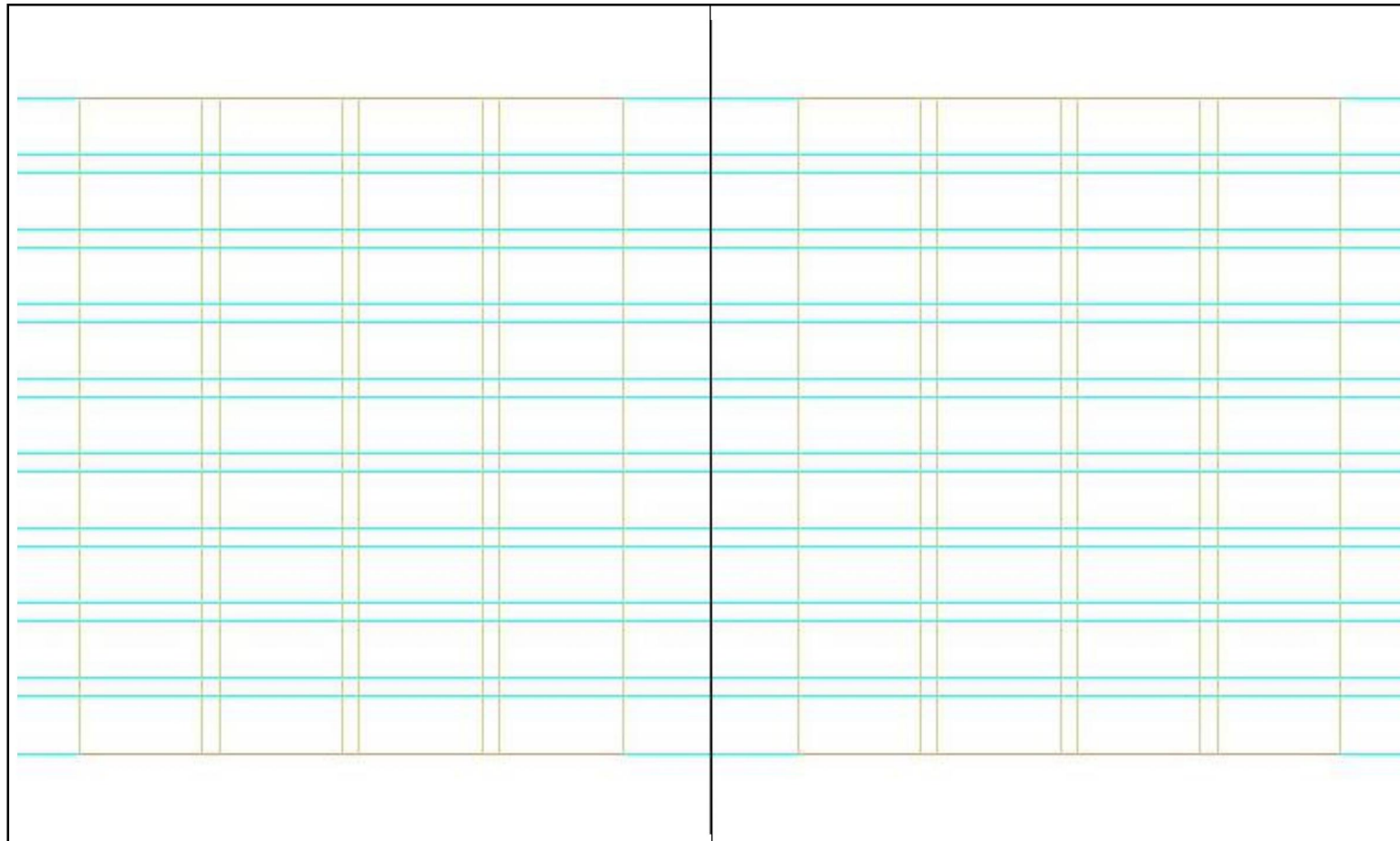
4 x 4 grid

Size and Grid of the Book



SIZE
8 x 9.5"

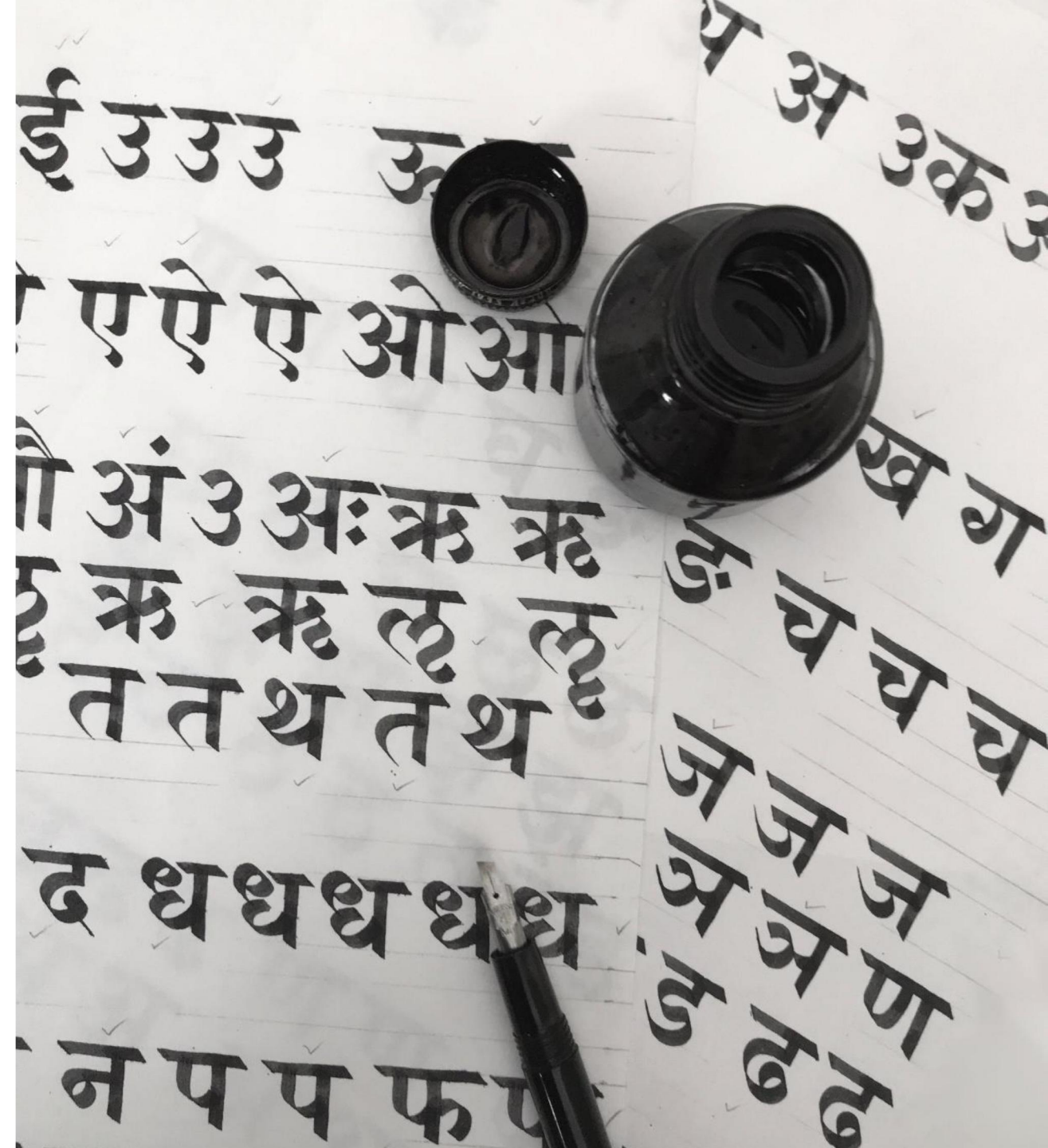
Size and Grid of the Book



GRID
4 columns
9 rows

Calligraphy

- Devanagari letters for the book (proportions, structure of letters, terminology, calligraphy)



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ay Ram Kasture

Ram Kasture Ram

m Kasture Ram Ram

m Ram Ram Kasture

itosh Kshirsagar



Calligraphy
Devan
forms

- The title, name of the chapters and name of the calligraphers

Contents

Preface

Bibliography

Calligraphy

Devanagari Letter-forms

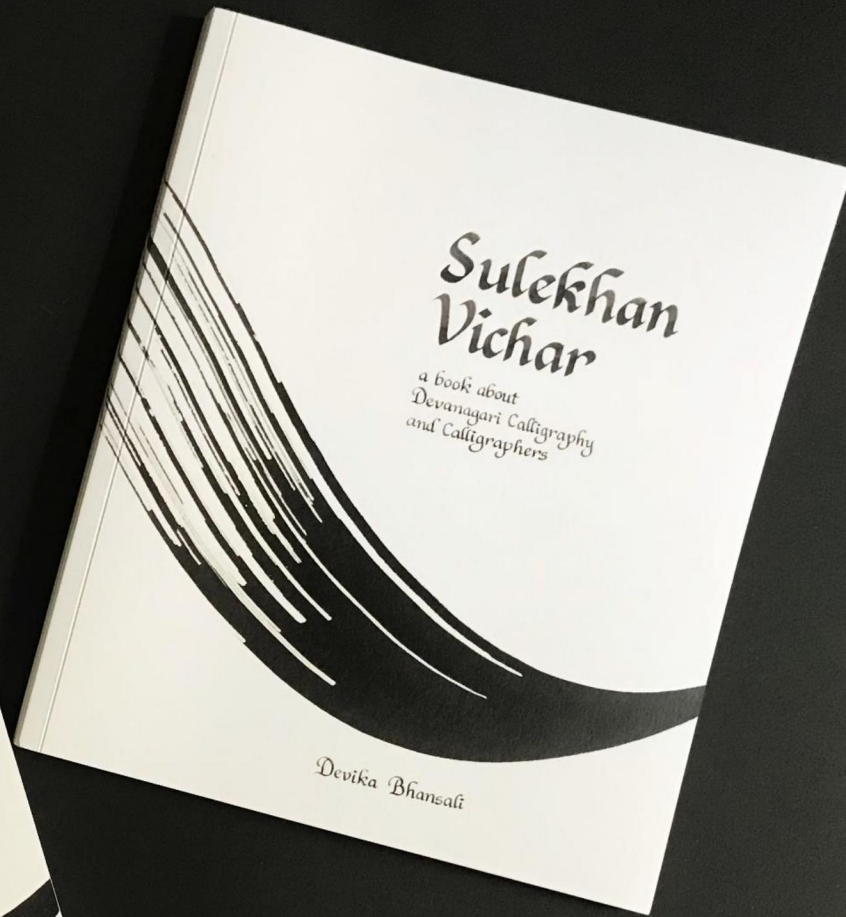
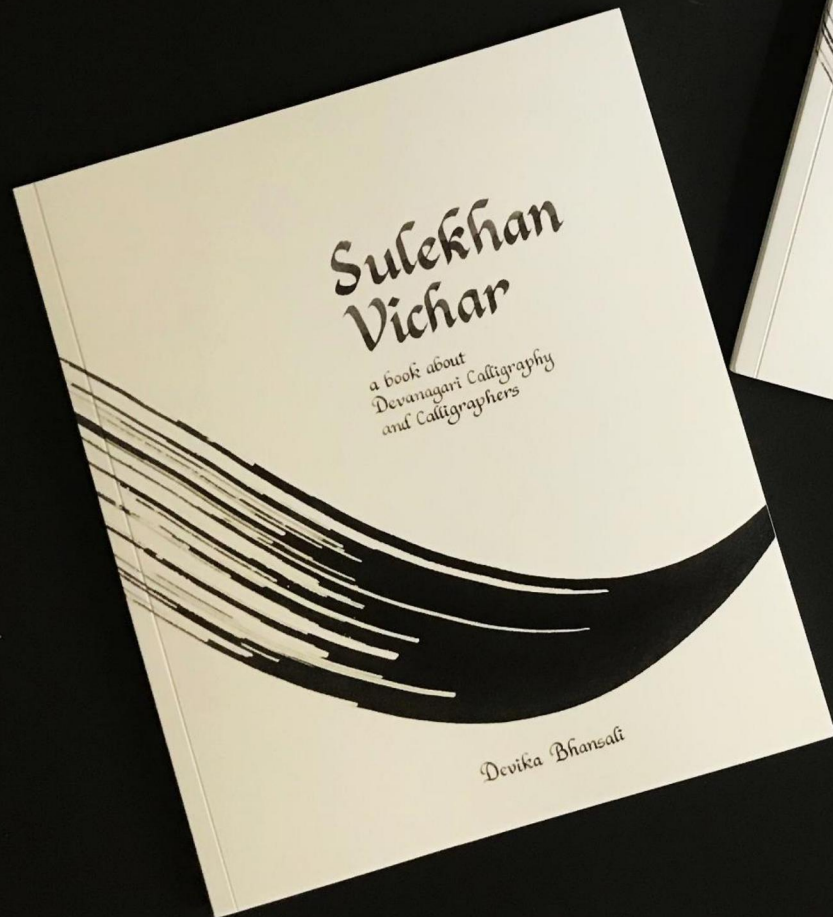
Kalpesh Gosavi

Sarang Kulkarni

Santosh Kshirsagar

- Preface, quotes

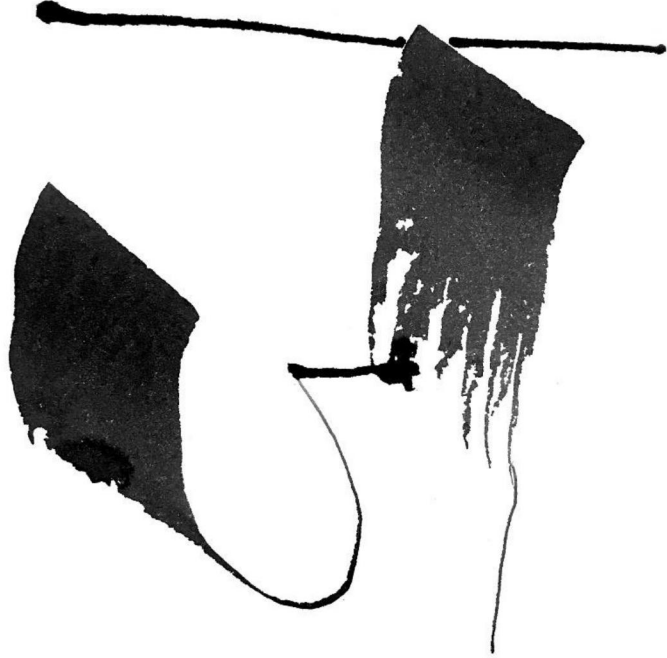
Calligraphy has been practised since many years all over the world. India has a rich tradition of many scripts. The basics of calligraphy are taught in many design schools, but calligraphy education is mostly Latin centric. Very few people are seen to try Indic script calligraphy. Students are rarely exposed to the different philosophies of calligraphy and calligraphers. This book hopes to create a body of knowledge for people that introduces them to

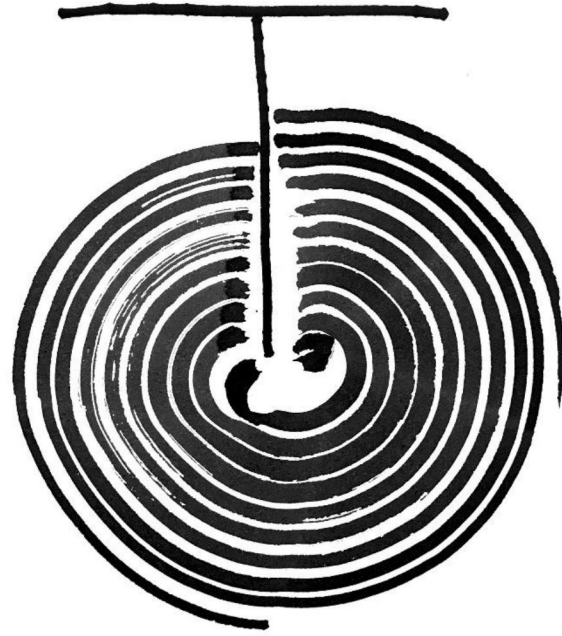


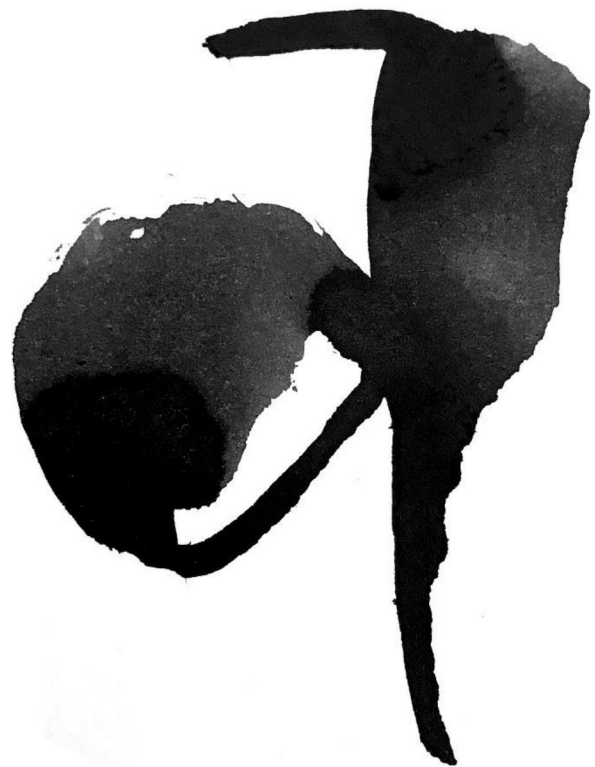
Calligraphy Explorations

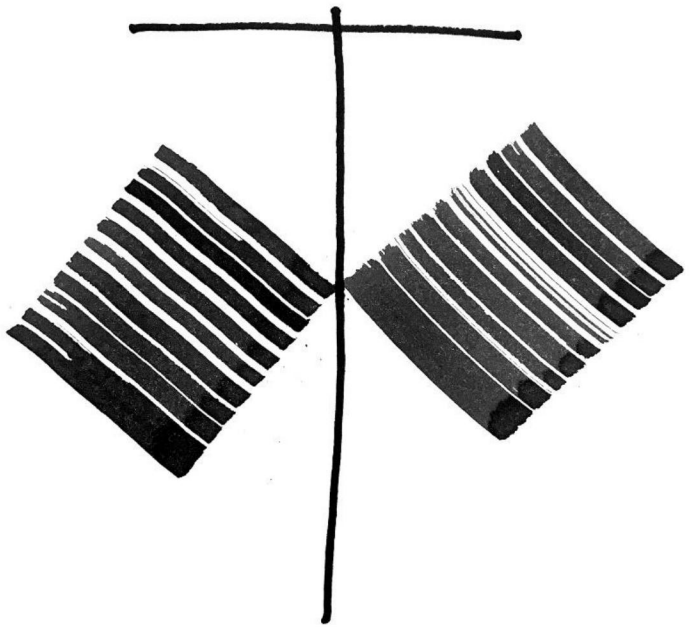




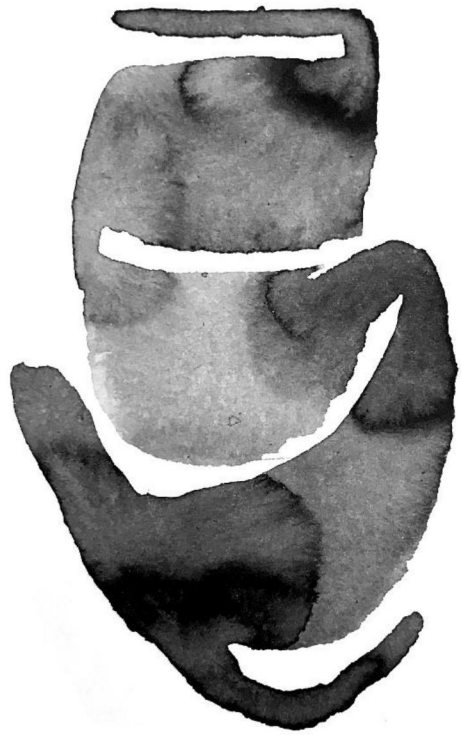




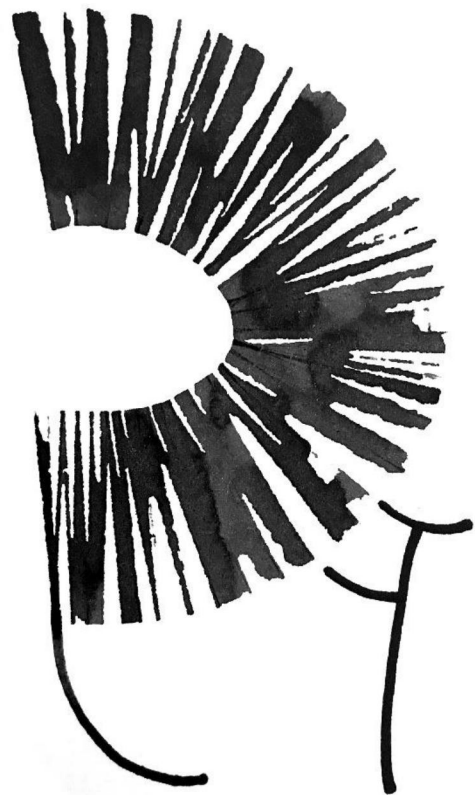










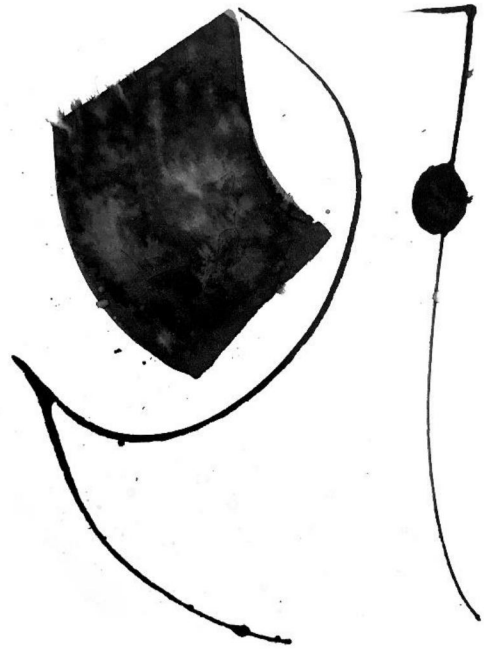


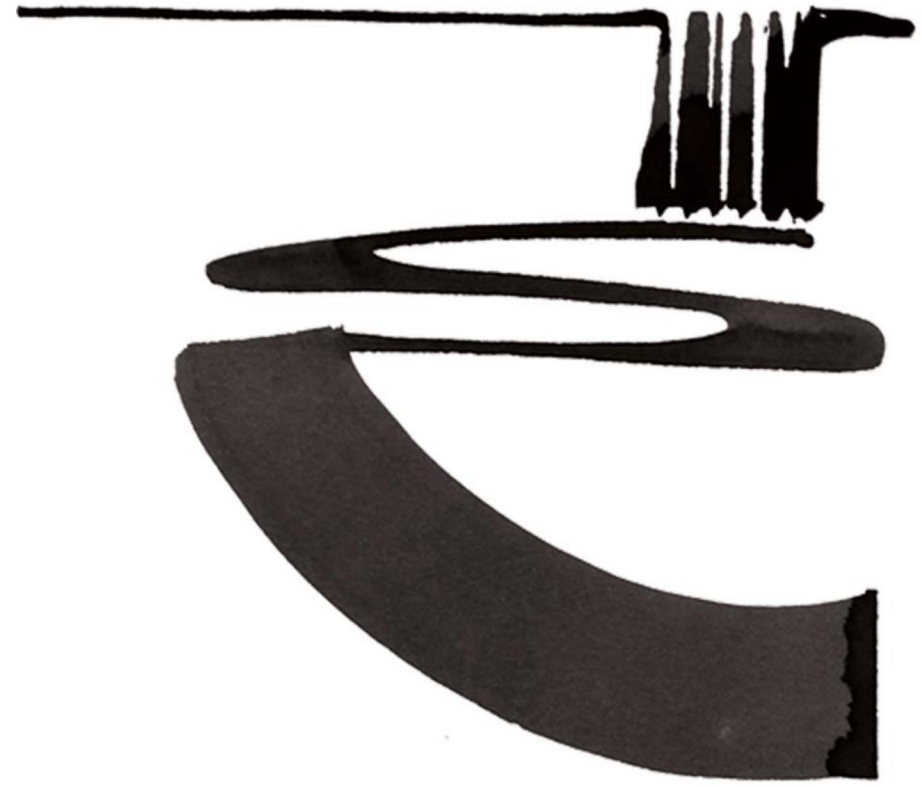












References

- Typography of Devanagari (Volume 1) - Bapurao Naik
- Books, Letterforms and Design in Asia - Sugiura Kohei
- D'source
- Aksharaya calligraphy manual
- Aksharyog

The image features a white background with decorative wavy lines. On the left side, there is a vertical stack of several dark grey, slightly irregular lines that curve towards the center. At the bottom of the page, there is a wide, sweeping wave of many thin, dark grey lines that also curve towards the center, creating a sense of movement and framing the central text.

Thank You