

Book series on Marathi Poetry :

Exploration in Design and Typography

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Objectives for the **Project**

Things to gain

Book Design

Process and complexity

System in Graphic design

Exploring and presenting a subject

Structuring of given information

Typography

Order in Typography

Expression in Typography

Project stages

Understanding the problem

Initial project focus

Redefined focus

Limitation and scope at both the stages

Analysis

Understanding the new content

Semantic and visual analysis

Design

System design

Design the set and individual components

Stage1 **Project focus**

Standardization in Book design

Unifying the structure and look within a set of books

Consistency in design

Application of a system in designing books

Creating family visually

Maintaining the structure of non-content information constant

Setting standards in terms of design

Form is the result of the system

with the measures defined in it

Standardization : Need

Publisher

Create and maintain brand identity

Optimize the production of books

Standardization : Aspects

Book format

Classification of books on the basis of physical parameters

Size dimensions

Volume number of pages

Production process prepress, printing, binding

Materials paper, boards, printing inks, lamination

Standardization : Aspects

Visual face

Design system that gives the overall look to the book

Grid for the whole collection, specific sections

Layout cover, title page, content pages, spine flaps

Typography Type face, type size, Leading, Indents, Bullets,
Titles, Subtitles, Copy, Page numbers, Quotes,
Bilingual text

Colour scheme

Images size, placement, tone

Standardization : Aspects

Structure

Convention in presenting the non-content information

For example displaying the cost

date and place of publishing

information about the author

information about the publication

Standardization : Advantages

1 Publisher

- Sell more books

- Faith in the content

- Consistent visual look builds visual trust

- Identification of books easier

- More profit

- Books can be sold in set

- Use of added reputation prices can be increased

- Reduced cost of Production

- Production time reduced

- Production cost reduced by placing bulk orders of materials

Standardization : Advantages

2 Distributor

- Efficient Sale
- Increased demand
- Increased profit margin

3 Book shop, Book Exhibition / Show

- Quick sale
- Visual familiarity
- User friendly design

4 Library

- Quick function
- Good cataloguing
- Quick Identification

5 Reader

- Enjoy reading
- Enhanced look
- User friendly design
- Easy referring back

Initial project statement

Designing publishing standards for a Marathi publishing house

Studying the publishing house

Survey of all the categories of books, magazines etc.

Studying the stages of Book – Designing, Publishing, Distribution, Display, Sale, Reading, Reference

Designing Publishing standards

Image of the publishing house

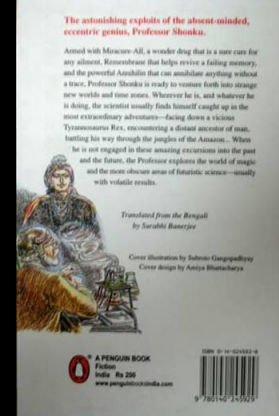
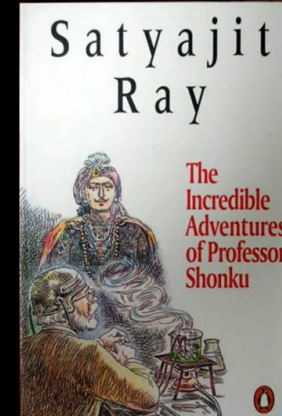
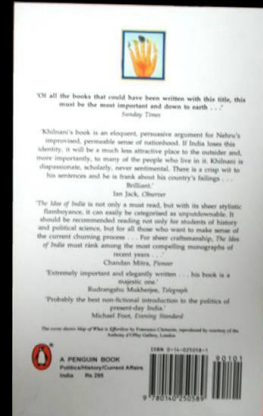
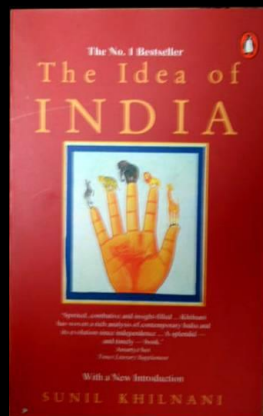
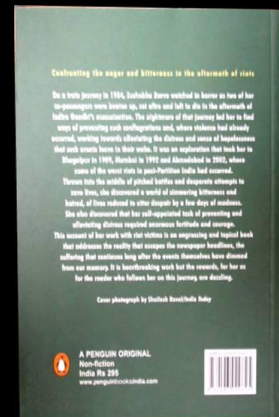
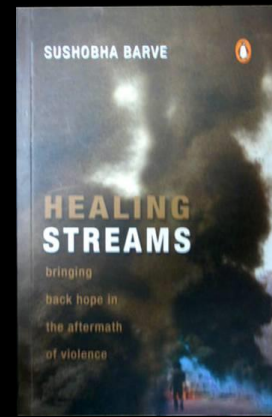
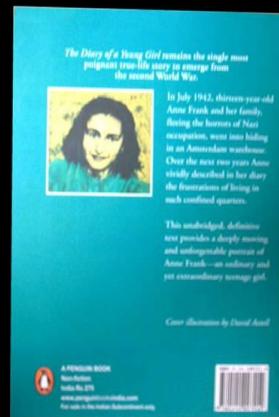
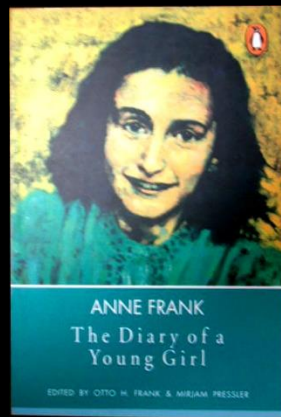
Possible variations for different categories

Structuring the non-content information to meet user requirements

Instruction design

Specifying the system to be followed later

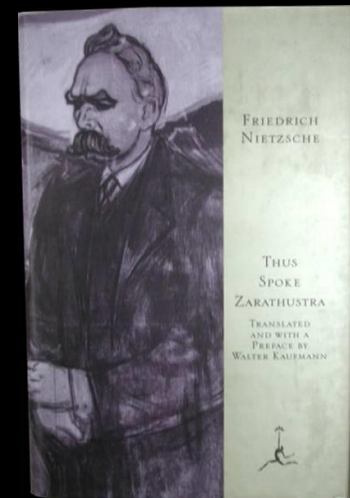
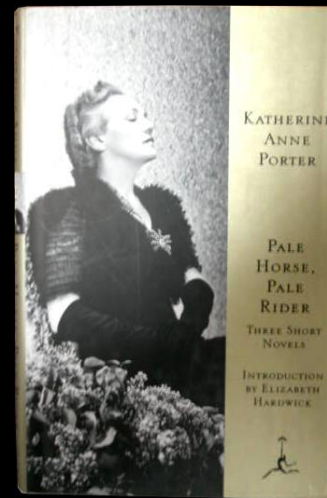
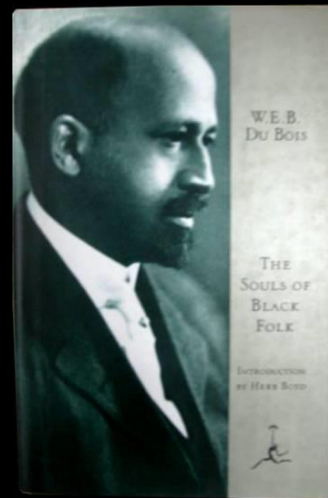
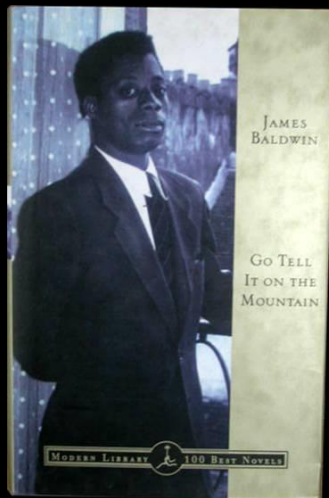
Standardization by Penguin publication



Standardization by Penguin publication



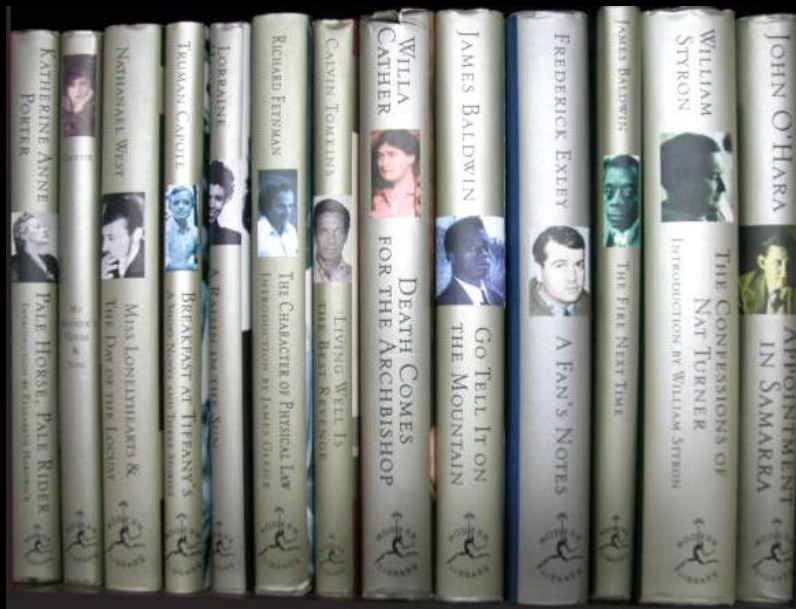
Standardization by Modern Library, USA



Covers

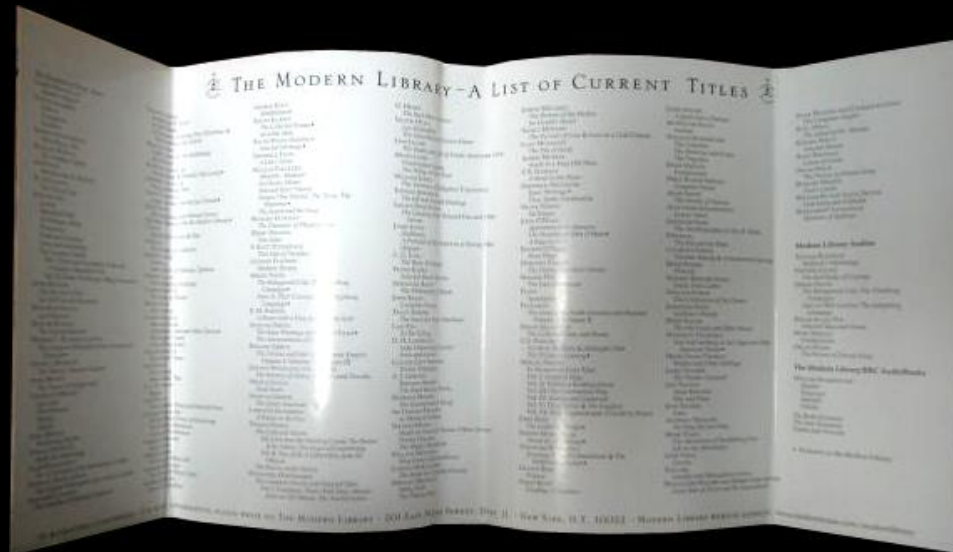
Hard bound : Classics, Biography series

Standardization by Modern Library, USA

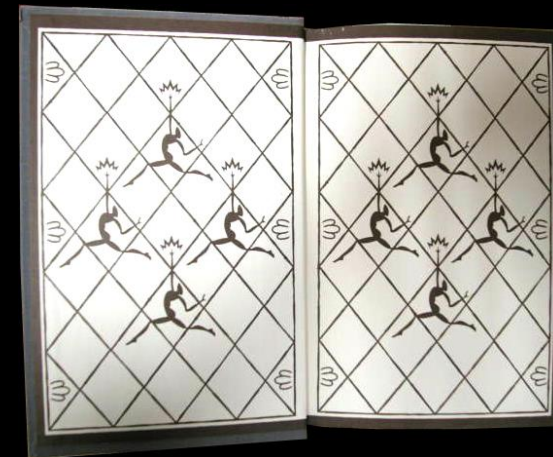


Spine treatment

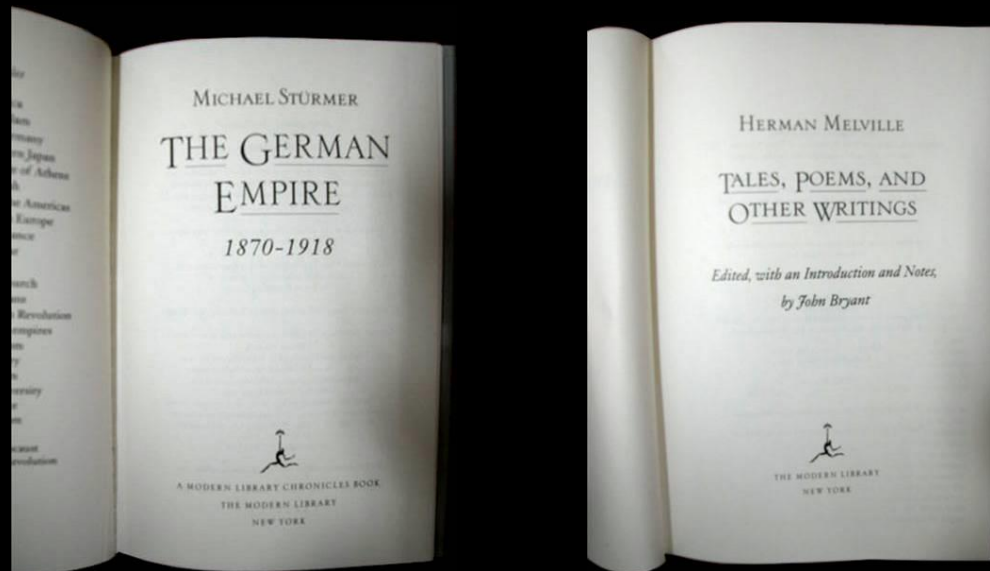
Standardization by Modern Library, USA



Flap back

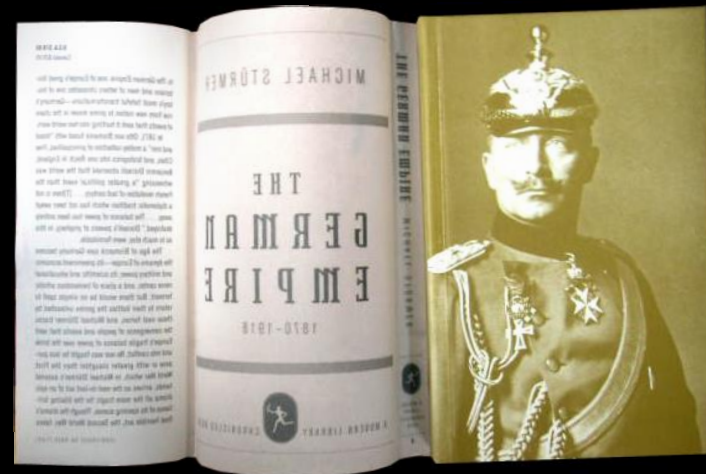
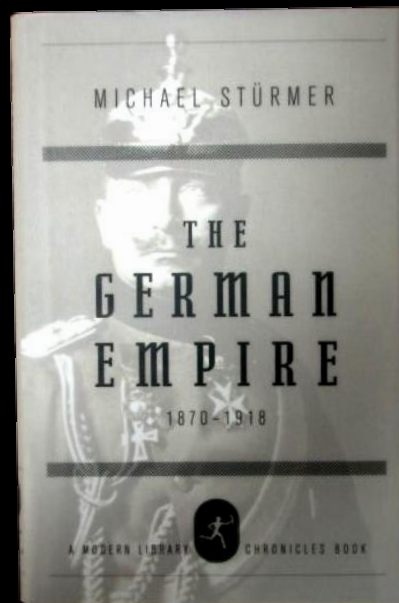


Standardization by Modern Library, USA

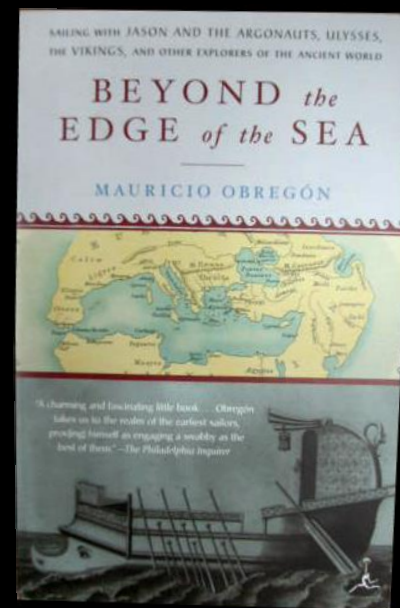
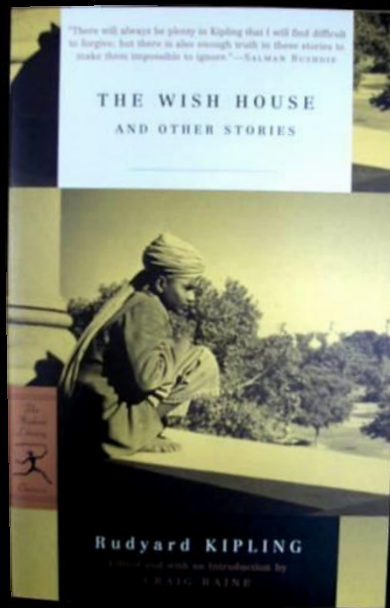
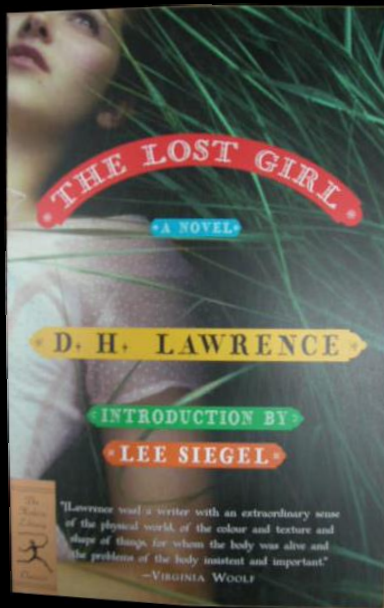


Title pages

Variations in Standardization

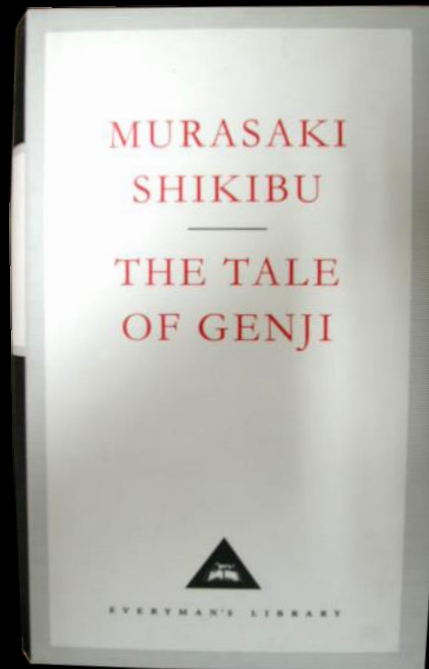
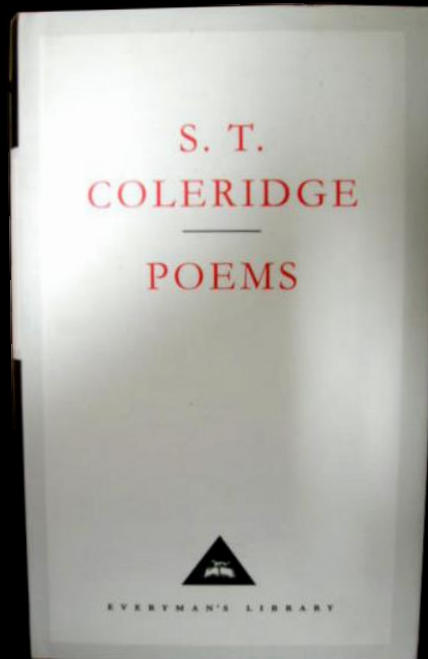


Variations in Standardization

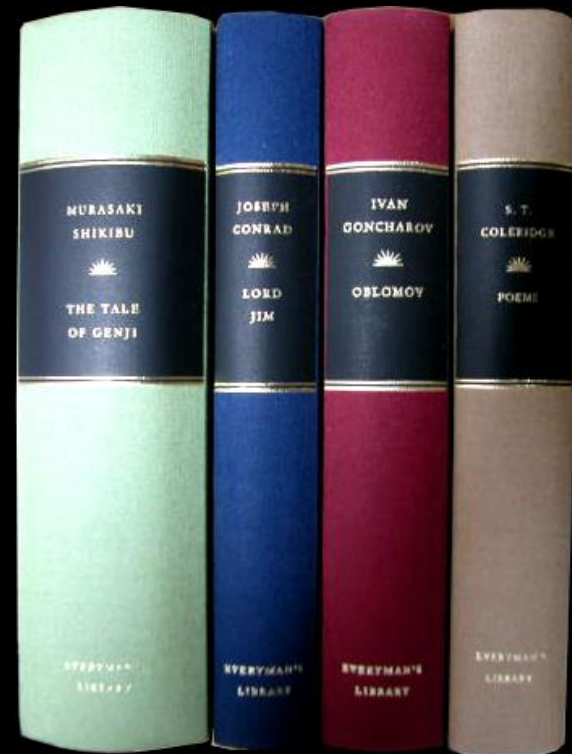
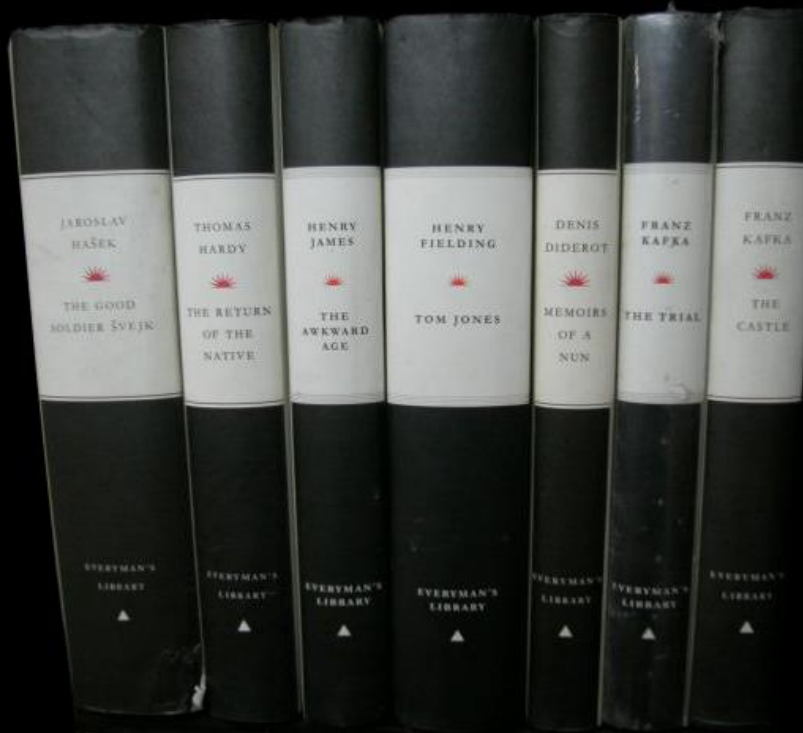


Paper back
Fiction, Poems

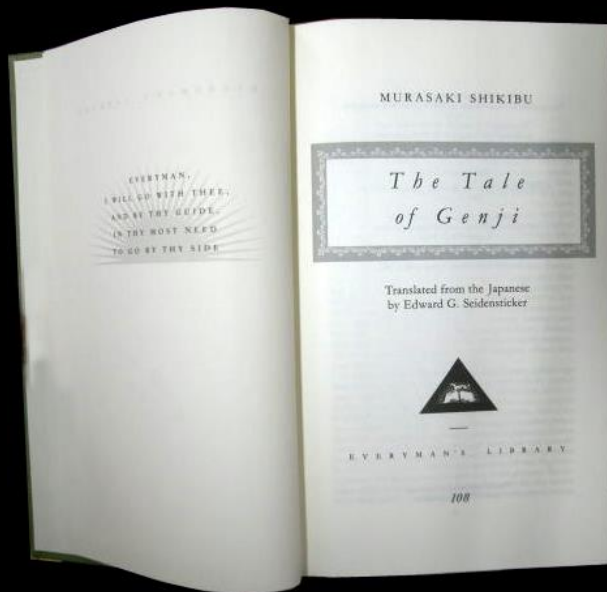
Standardization by Everyman's Library, UK



Standardization by Everyman's Library, UK



Standardization by Everyman's Library, UK



Scope of Standardization activity

Creating a brand identity

Specifying values for a system

Designing for specific user needs

Disadvantage

no opportunity to express the content

Comparison with objectives set

Things to gain

Book Design

Process and complexity

System in Graphic design

Exploring and presenting a subject

Structuring of given information

Typography

Order in Typography

Expression in Typography

Ginka

Arts and crafts magazine from Japan
designed by Kohie Sugiura





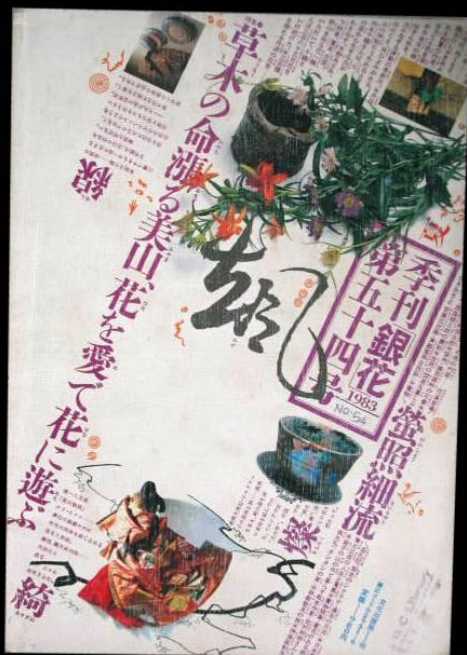
Cover design based on grid

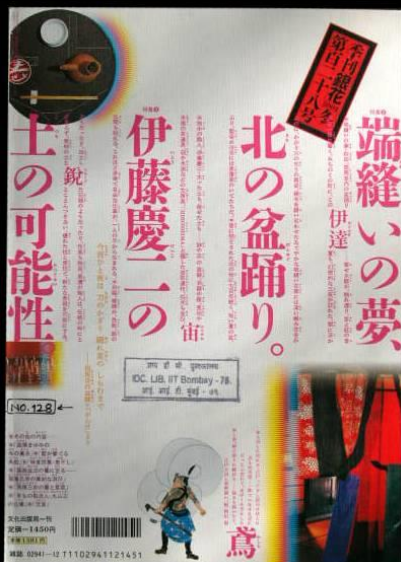
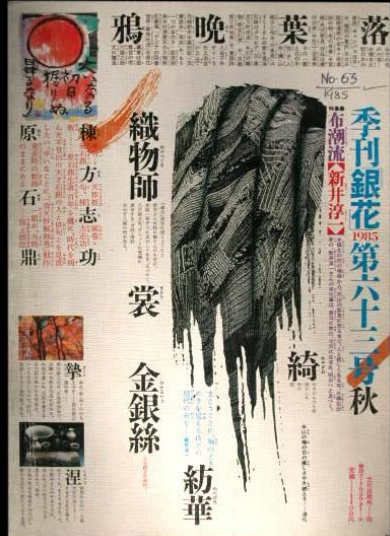
Images bring out the content and its weight in the magazine

No attempt to create one single image

Multiple focus areas







季刊銀花 1982 第五十号 夏

No. 50



●中国の散蓮華……
 故、その形も様々に
 面白や、大小あり、
 餅長きあり、幅広き
 あり、深さの浅深、
 時に縁を輪花ともす



No. 63
1985

特集 ●
布潮流【新井淳一】

季刊銀花 1985 第八十二号秋

★ 本誌「布」の発展が、今や出版の業界にまで至る。人々が「布」を知る、布の生活の楽しみ、布の文化は、昔に比べて、今日に生かされ、明日へと湧く。

あすなろ

潮流
新井淳一



綺

第五十五号 季刊 銀花 1983 No. 5

白露亂草

●表紙「露」(山口県萩市)
●表紙裏「花」(山口県萩市)
●表紙裏「草」(山口県萩市)
●表紙裏「花」(山口県萩市)
●表紙裏「草」(山口県萩市)

1983
No 55



冬

Experiments with Mast head

Refined focus

Standardization as a family,
with each individual having an expression of its own
but still is a part of the family

Setting standards to create a family of varied topics

Set of books on Marathi poetry

Variety in topics

Need to know the subject before expressing it

Scope for typographic exploration

Classification of Marathi poetry

Sant Kavya	Shahiri	Adhunik Kavita	Nav Kavita	Dalit Kavita	Murt Kavita
Abhang Oovi	Folk art Powada	Modern poetry	New poetry	Angry poetry	Picture poetry
. Devotion towards god, . Public awareness	Praising historical hero	. Beauty in nature, life, love. . Inspiration for freedom struggle courage, patriotic . Moral values for children	. Social, Political issues . Experiential . New ways to look towards life.	. Expressing anger towards society. . Experiences of social injustice	- Visual form important - Specially written and designed as concrete poetry

Project statement

Book series on Marathi poetry : *Exploration in Design and Typography*

Set of 6 books

each book devoted to one poet

Poet selection

Parameters considered to have enough variety in the set

Point of view

Expression

Subject of the poetry

Poetry tradition they follow

Selected poets for the set

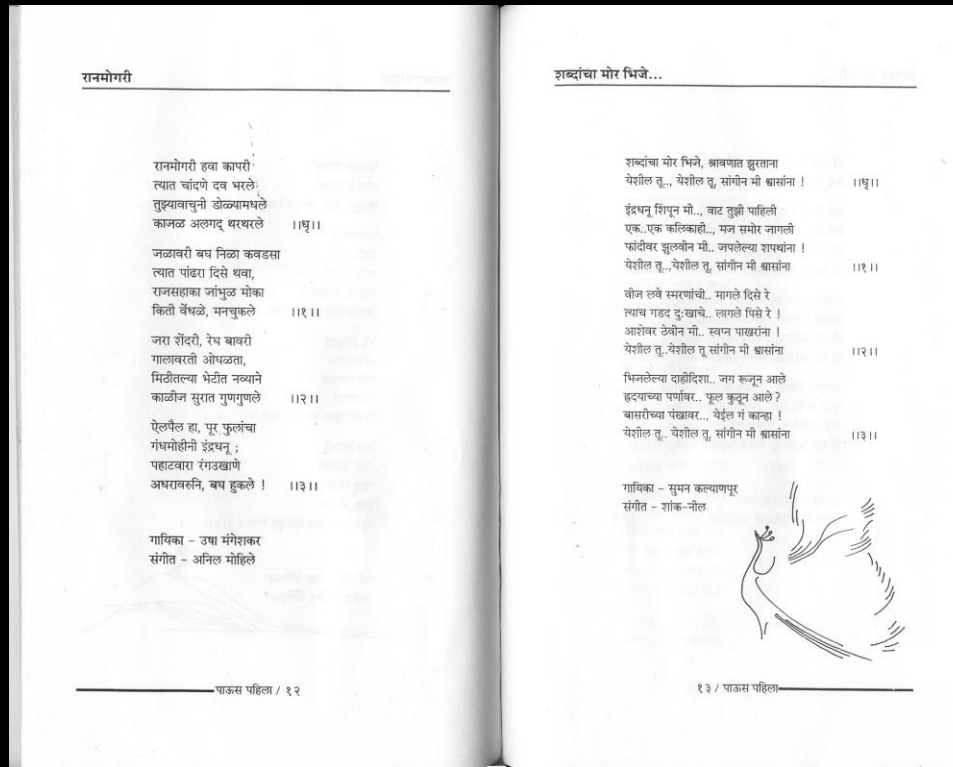
1. Sant Tukram
2. Balkavi
3. Kusumagraj
4. Namdeo Dhasal
5. R. K. Joshi
6. Arun Kalwankar

Poetry representation

Poet expresses a thought in the poem with the use of abstraction, metaphors, simple narration, dialogue etc. that creates a visual image or a mood in the mind of reader while reading the poetry.

Representation of poetry is suggestion of the mood in visual terms.
It should be the interpretation of the poet itself.

Poetry representation



1. Plain text in
typeset conventional manner



2. Illustration to suggest the
mood and visual feel of the
poem

3. Text achieve the quality of image, poem meant to be seen



4. Poetry becomes painting
pictures communicate the
thought in the mind of the
poet/ artist.

Poetry representation approach

With the pictorial representation the communication can become as intended by the designer and not the poet.

Poet's words can have multiple connotations with the literal and intended meaning of the words, this quality reduces with the pictorial representation.

Suggest the meaning with typography exploration yet keeping it conventional and easy to read.

Use of typography to portray the content

Content analysis

Common elements in the six categories and its representation

Form of Marathi literature

use of devanagari script within its conventions

relation of meaning and image of the word

Poetry

abstracted concepts

dramatic than the conventional use of marathi language

rhyming words, repetition, meter etc.

Typographic exploration

primarily use of typography to express the content

Content analysis

Sant Tukaram

Subject Importance of devotion towards god
Urge to be one with god
Work is god
Existence of god everywhere in the nature
Social equality

Style of writing Writings called as Abhang,
Marathi language from 17th century
Use of metaphors to explain a concept

Characteristic Simplicity, Devine, Inspiring, Original

Content analysis

Bal Kavi

Subject Abstraction with detailed description of the happenings in nature
Reaction towards his interaction with the society and nature

Style of writing Classical style of Marathi poetry
Child like view point towards the subject

Characteristic Influence of elements of nature
Seeking happiness in nature

Content analysis

Kusumagraj

Subject Poets interpretation of the different aspects of social life
Comments on the current political scenario
Abstraction of natural phenomenon and its relation with society
Appreciation of historical events

Style of writing Both classical and modern style
Various subjects handled
Multiple points of view

Characteristic Modern thoughts
Variety in poems
Multiple dimensions to a same subject

Content analysis

Namdeo Dhasal

Subject Abstraction of the problems and injustice towards the Dalit and other down trodden class in the society

Style of writing Evolved a new style called as Dalit poetry
Language from Dalit and the oppressed community used

Characteristic Rebel, Disturbed, Angry, Depressed,
Gloomy atmosphere

Content analysis

R K Joshi

Subject Looking at letterforms from the perspective of a poet,
typographer and calligrapher

Sensitivity towards letterforms

Style of writing Mode of expression in typography designed by himself
Poems written for a particular expression

Characteristic Typographic,
Influence of hot metal type setting on concrete poetry
Visual expression designed by the poet

Content analysis

Arun Kalwankar

Subject Poets interaction with Lord Shiva
God gives us life but along with problems

Style of writing Adapted the abhang style of writing
Mode of expression is painting along with poetry

Characteristic Expression from an artist

Content analysis

Differences in the six categories

Subjects handled are distinctly different from each other

Poets from different era language used is different

Style of expression is different in each case

Design decisions

Elements of System design for the set

System defined in terms of a modular grid

Poetry a vast and generic subject

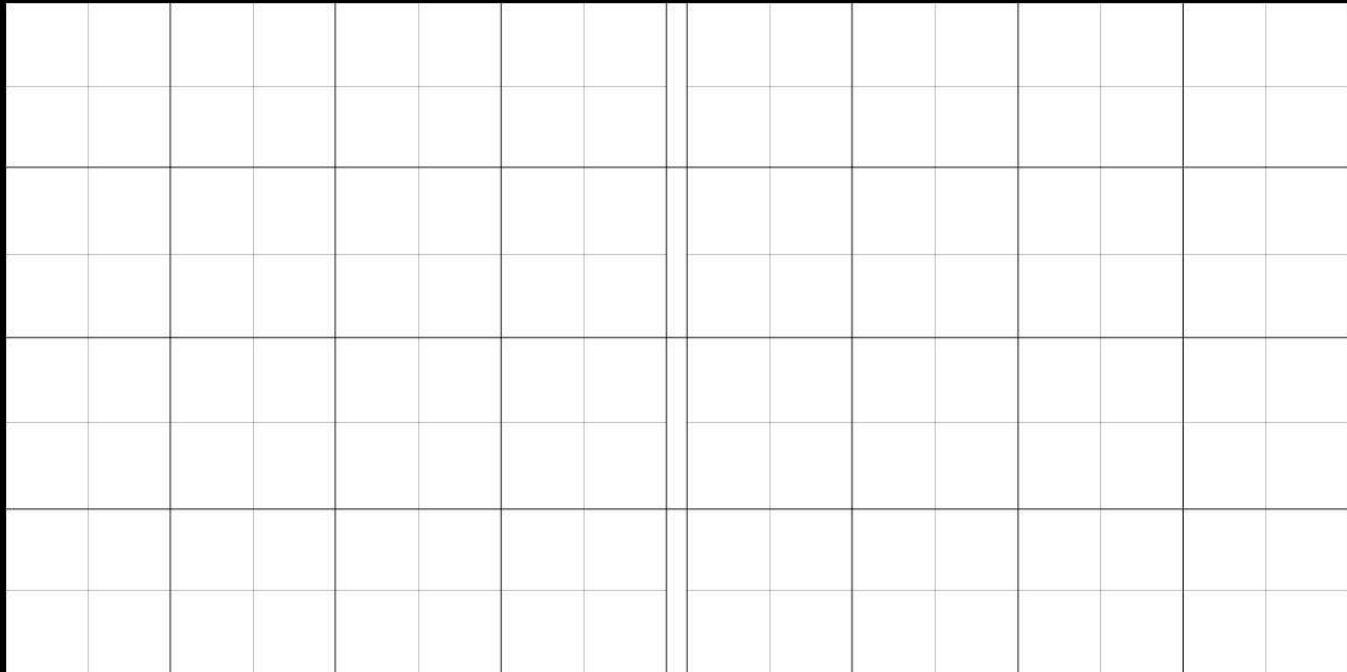
Multiple options to position text within the given area

Variations in the grid according to the individual expression

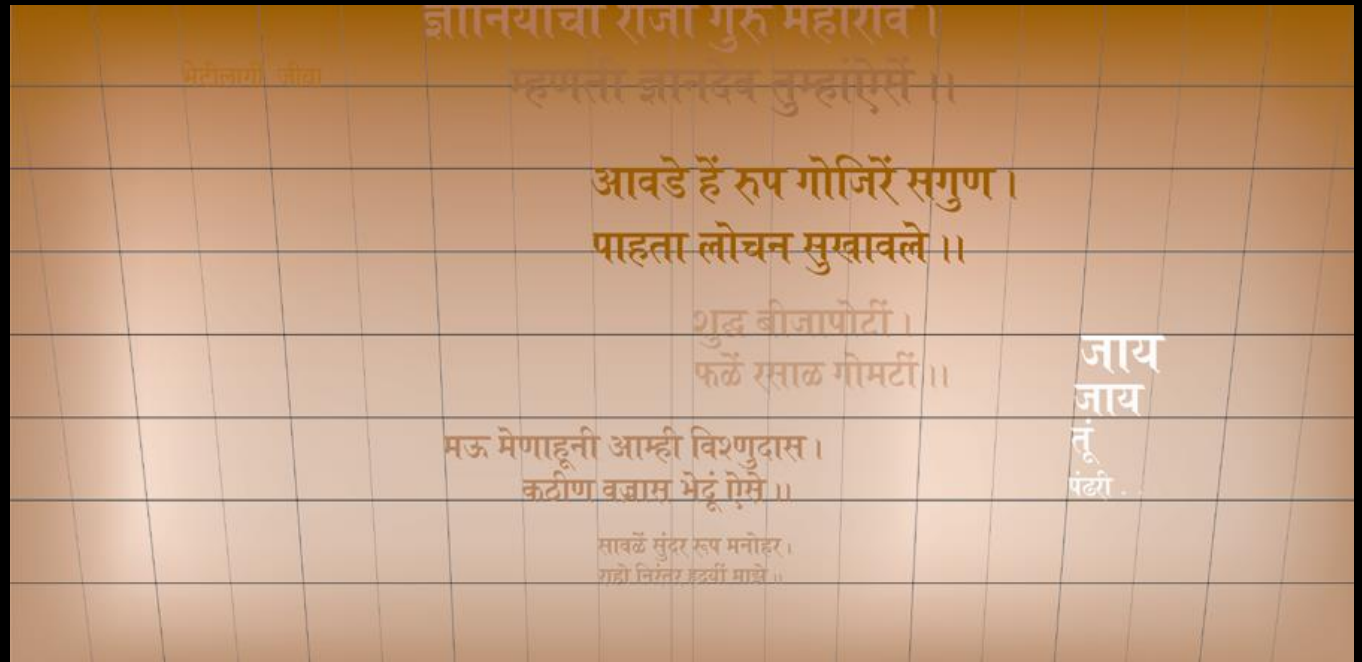
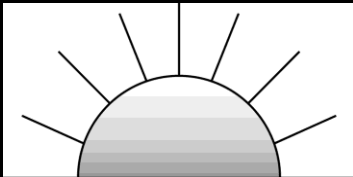
Typefaces specified for each book

Design decisions

General grid for the set



Sant Tukaram



The divisions go in perspective at the bottom creating an **emerging effect**.

Like rays of a rising sun the grid expresses the **devine, original** character of the content.

The colour scheme is white, yellow and oranges to show the purity.

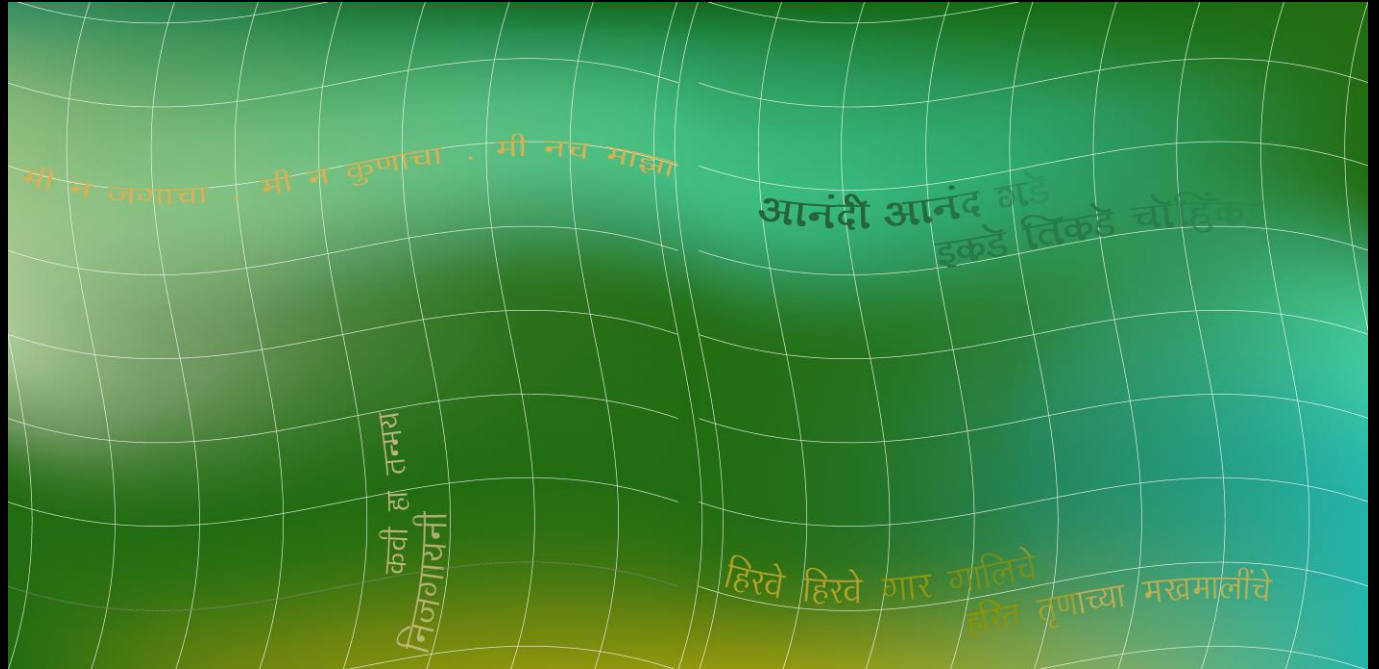
The typefaces selected for this book are based on the classical style of Devanagari calligraphy.

Sant Tukaram

सुंदर ते ध्यान उभें विदेवरी । कर कटावरी ठेवूनियां ॥
तुळसीहार गळा कासो पितांबर । आवडे निरंतर हेंचि ध्यान ॥
मकरकुंडलें तळपती श्रवणी । कंठी कौस्तुभमणि विराजित ॥
तुका म्हणें माझें हेंचि सर्व सुख । पाहीन श्रीमुख आवडीनें ॥

लहानपण देगा देवा ।
मुंगी साखरेचा खा ॥
ऐरावत रत्न थोर ।
त्यासी अंकुषाचा मार ॥
ज्याचे अंगी मोठेपण ।
तया यातना कठीण ॥
तुका म्हणे जाण ।
कारें लहानपणी लहान ॥

Bal Kavi



Inspiration from the **movements of natural elements** like wind air.

The text follows the line orientation making it free flow

The flow in the text and the colour scheme is an expression of beauty and happiness.

Bal Kavi

श्रावणमास

श्रावणमासी हर्ष मानसी हिरवळ द्याटे चौहिकडे;
आषाढ वेतें सरसर शिरते, आषाढ फिळी उज पडे.

वरती वघतां इंद्रानुषा गोफ कुठें भिजलासे,
मंगल तोरण काय वांछिलें नभोमंडापीं कुणि भासे !

झालता सुर्वारत वाटतो, राज अहस ! तो उघडें;
तलेशिखरांवर, उंच घरांवर पिढींपिढी उज पडे.

उदरी वरती जलदांवरी जमंत संख्यातज पहा;
सर्व नभावर होव रेखिलें सुंदरतेचें रज मख.

चलाकमाला उडतो भासे कल्पसुमांचे माळधे ते,
अरुन्धे देती अवनीवरी वाहणेलांचि की एकमते.

फटाफडा कळी भिजले जपुले पंचा वंदारे सांवसिती,
सुंदर हरिणी शिरव्या कुरणी निजवाळंराह वागडती.

खिल्लारे ही वरती रानी, गोपाहि गापी गाल फिरे,
मंजुळ पादा गाय तयाचा श्रावणमहिमा एकसुरे.

शुक्लवर्मक फुलला, विपिनी रम्य खेवळ दरावळ्या;
पारिजातही वाता भामारोष मनीषा मातळ्या !

सुंदर परती घेऊनि हाती पुत्रोपकृती शुद्धमती
सुंदर काल या फुलमाला रम्य फुलें-परी खुजती.

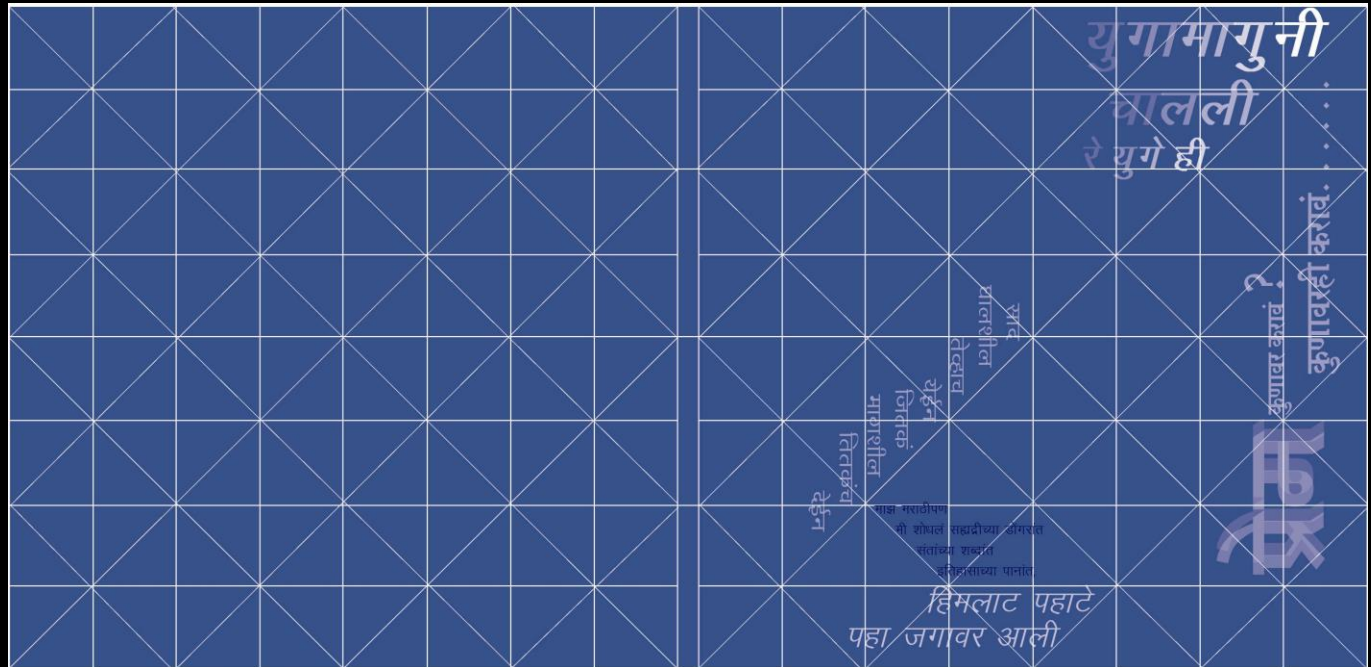
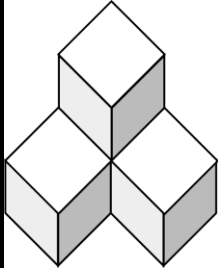
देवदरीना भिचारी ललना, हर्ष माहना हृदयांत,
वदनी त्यांच्या वाचुनि ह्यावे श्रावणमहिम्नाचे गीत.

वेदाभावर मी भिचलह या खेळ्या येतां;
प्रियापी तज जातो, येथे कावेंच वेदा होत.

तुझी वृंदा जराख्य घेती, वसिती तुज हृदयाशी;
पूजित न हो पांरे वित्त सांगलें पुनःपुनः तुजपाशी.

तुमपुष्पा धल, तुज कविदेव्या ठेविन उगमांत;
सत्तया ख तुं तित्ते भिल्लर, खंज माझे वित्त.

Kusumagraj



The grid is kept geometric to show the modern ness in the content.

multiple dimensions and more than one perspective to a subject
grid is modified one more axis.

Typefaces used in this book are the modern faces of Devanagari script.

Kusumagraj

स्नेहहीन ज्योतीपरी
मंद होई झुकतारा
काळ्या मेघखंडास त्या
किनारती निळ्या धारा.

स्वप्नासम एक एक
तारा विरे आकाशात
खिरे रात्र कणकण
प्रकाशाच्या सागरात.

काढ सखे, गळ्यातील
तुझे चांदण्याचे हात
क्षितिजाच्या पलीकडे
उभे दिवसाचे दूत.

रातपाखरांचा आर्त
नाद नव्हा कानी पडे
संपुनी भावगीत
झोपलेले शांतकिडे.

पहाटेच गार वारे
चोरट्याने जगावर
येती, पाय वाजतात
वाळलेल्या पानांवर.

शांति आणि विषमता
वाटलेली दिशांतुन
गजबज गजवील
जग घटकेने दोन ।

जमू लागलेले दव
गवताच्या पातीवर
भासते भू तारकांच्या
आसमांनी ओलसर.

स्वप्नाची समाप्ती

काढ सखे, गळ्यातील
तुझे चांदण्याचे हात
क्षितिजाच्या पलीकडे
उभे दिवसाचे दूत.

प्राजक्ताच्या पावलाची
पडे दूर पुष्प-रास
वा-यावर वाहती हे
त्याचे वाटलेले स्वास.

ध्येय, प्रेम, आशा यांची
होतसे का कमी पूर्ती
वेड्यापरी पुजतो या आम्ही
भंगना-या भूर्ती !

खळ्यामध्ये बांधलेले
बैल होयोनिया जागे
गळ्यातील धुंगुरांचा
नाद कानी येऊ लागे.

आकृतींना दूरच्या त्या
येऊ लागे रुप-रंग
हालचाल कुजबुज
होऊ लागे जागोजाग

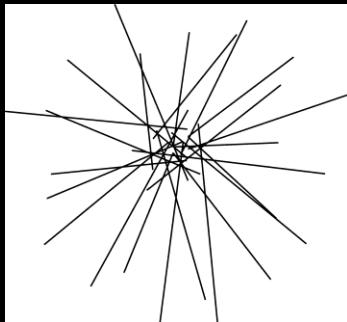
काढ सखे, गळ्यातील
तुझे चांदण्याचे हात
क्षितिजाच्या पलीकडे
उभे दिवसाचे दूत.

होते म्हणू स्वप्न एक
एक रात्र पाहिलेले
होते म्हणू वेड एक
एक रात्र राहिलेले.

प्रकाशाच्या पावलांची
वाहूल ये कानावर
ध्वज त्याचे कनकाचे
लागतील गढावर

ओततील आग जमी
दूत त्याचे लक्षाकधी
उजेडात दिसू येडे
आणि ठरू अपराधी.

Namdeo Dhasal



Grid distorted to show the disturbed nature of the content.

Typography acts loud crooked and frustrated

The colour scheme shows the gloomy atmosphere and the harshness in the poems.

Namdeo Dhasal

स्वतःच्या चेहऱ्या वरून

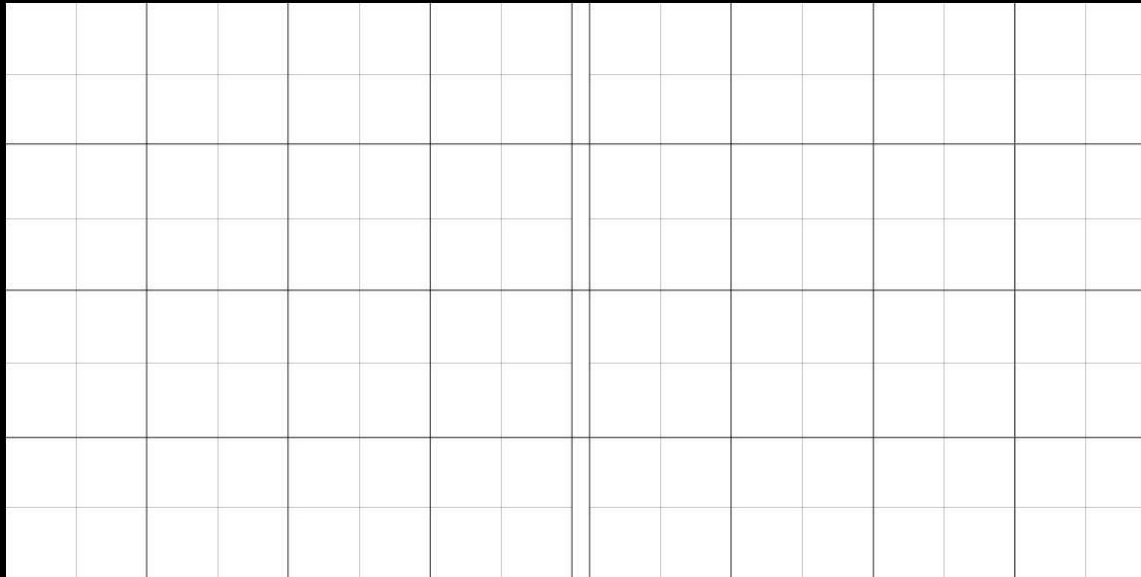
प्रत्येकाला माहीत असायला हवं
कुठे असतो तो चेहऱ्यामागचा चेहरा
स्वतःच्या वयावाचा वर्णीत खयच नाही मला
तरीही या जहराचा रंग कुठला आला आहे ?
जेव्हा काळ मध्येच एक stop जाहिर करतो
तेव्हा एका लढाऊ बंडखोरीने आम्ही जाणे होतो
काळहिण व्ययतेतून काळाचा जन्म
अधुना वाढ देऊ नकोस
या कुमकणी स्तब्धतेवर हल्ला चढव
दैनंदिन विवंचनेचा भोवरा
असाच नादात राहतो निळ्या मरणात
म्हटलं होतं प्रवाहातून पोहत जाऊन
तर पाण्यातच असा दया दिला

कुठल्या दिशेने घोडा हाकू

अनुमयातलं कौतवं
पुन्हा अंकदा येथे वेडून तु याच
या मुताबाबाची
जेथे झाल्यात आम्ह्या इच्छा पारदर्शी

हा एक इराय कापणीचा हंजाम
समाप्तीच्या अगोदाची अक्टोवर हिट
मऊपार तुलसुपीत कळोयात अभूषण चक्रकण
शिवलीच्या आसामोवती फिरणारा घोडा
मी दोकून बसलोय नाड त्यावर
घेत मेरे पोडे टिक् टिक् टिक्
मला हे सारंग दकतावला हवं पुढे . . .
मुक्तीच्या संकल्पनेत घडून आला आहे आत्म्याचा शय
आणि
वानेतील फुलं मुलं नेहायत जडून
मी आता कुठल्या दिशेने घोडा हाकू ?

R K Joshi and Arun Klwankar



Original grid retained

R K Joshi's concrete poetry and calligraphic poems have character of their own

Arun Kalwankar's painting include the poetry but an interpretation of the same is done

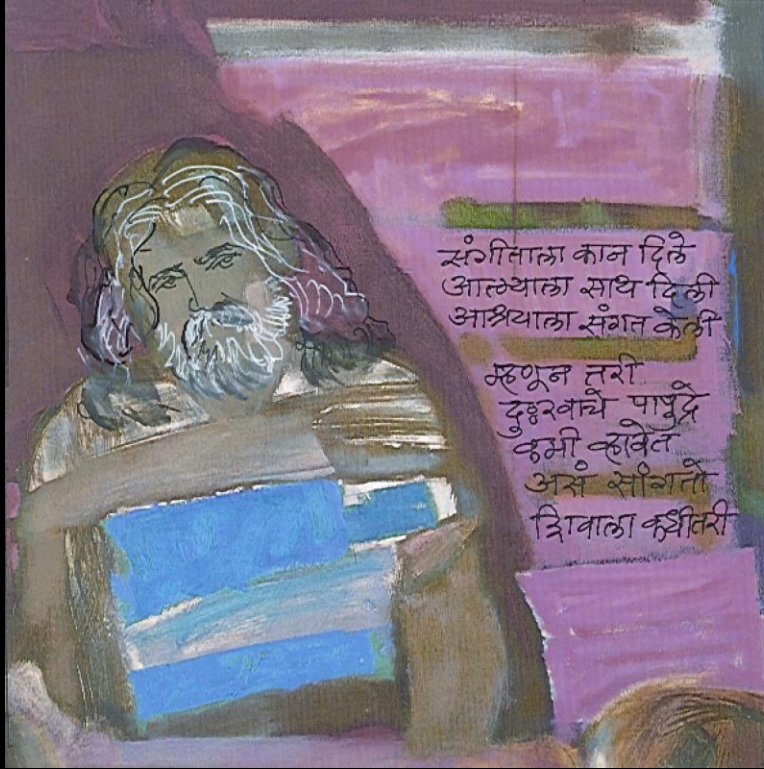
The tree writes volumes of non-readable yet writable text
on the empty expanse of space around them.
Only if we could read the furious text
Written by them on a stormy night
Mountains are frozen marks on the earth.
It takes thousands of years to write such epics.
The winding paths are written swaths
Flowing in all directions intertwined
In the search of the unknown.
A streak of water follows the natural surface
In order to achieve its free verse on the face of Mother Earth.
Ploughing is an act of linear writing.
Only then seed thought can emerge.
Travel leaves footprints as marks.

The act of writing is performed while speaking. After a while
the written text disappears but that doesn't matter.
The act of writing for the sake of writing is significant in the same way.
as writing with letters which is expected to result into something concrete.
Such written marks all over the body of the Mother Earth and the cast
expanse of Shunya which hold them are the real cultural identities.
Such individual marks as an entry of the collective of these marks
as writable texts still unreadable by the present human eye and the
mind.

Such texts, floating all around us would contain environmental
treatises, which the new green breed may eventually be able to see,
read, experience, making them 'environment literate'.

र क जोशी
मुम्बई
२१ नोव्हेंबर
१९९६
r.k. joshi,
mumbai
21 nov 1996

Arun Kalwankar



संगिताला कान दिले

आत्म्याला साथ दिली

आश्रयाला संगत दिली

महणून तरी

दुःखाचे पापुळे कमी व्हावेत

असं संगतौ शिवाला कधीतरी

Cover design

Cover carry the content present inside the book

First words from the poems become the image of the cover

Content pages

Content pages follows the rules set earlier in terms of typography and colour scheme

No intention to create any particular image but to create a mood