

Project 3 Report

Documentary film

on Cartoonist and illustrator
S. D. PHADNIS

Sheetal Barge
08625004
Visual Communication
IDC IITB 2010

Guide:
Prof. G. V. Sreekumar

Project Title

Documentary film on cartoonist and illustrator **S. D. PHADNIS**

Sheetal Barge

Visual Communication 08625004

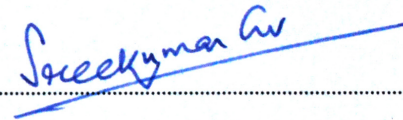
Guide: Prof. G. V. Sreekumar

Submitted in the partial fulfillment of requirement for the degree of
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2009-2010

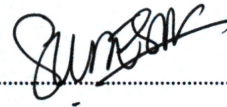
Approval Sheet

The Visual Communication Project 3 entitled
Documentary film on Cartoonist and illustrator S. D. Phadnis by Sheetal Barge is
approved for the partial fulfillment of the requirement for the Post Graduate degree in
Visual Communication.

Guide Prof. G. V. Sreekumar



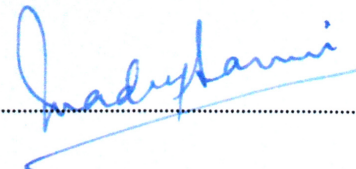
Internal Examiner



External Examiner



Chairperson



Declaration

I declare that this written submission represents my ideas in my own words and where others' ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/data/fact/ source in my submission.

I understand that any violation of the above will be cause for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

Signature:

A handwritten signature in black ink, appearing to be 'Sheetal Barge', written in a cursive style.

Sheetal Barge I 2009-2010

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Acknowledgements

Part I

I wish to express my gratitude to **Prof. G.V. Sreekumar** under whose valuable guidance this project has been done. I sincerely acknowledge his inspiration, creative freedom and expert guidance at every stage of the project.

I would also like to thank **Prof. Sudesh Balan** who helped me in a process of understanding film making and editing.

Last but not the least my family, for giving me wings to fly and letting me seek my destiny and all my dear friends who kept encouraging me till the end.

Abstract

Part I

Mr. S. D. Phadnis is a renowned cartoonist and an illustrator, working for almost six decades. He has carved a niche for himself in the field of humorous illustrations. The simplicity in his work brings out the humor in the day-to-day life.

His outstanding illustrations in the Maths textbooks (1st/2nd std) for school children, introduced me to the splendid art of illustrations at a very early age. His illustrations made learning Maths more fun and easy.

Thanks to my documentary film project, for my Masters, I got an opportunity to meet him personally and understand his perspective towards work.

Objective

Part I

The primary objective of this project is:

Create a documentary film, on Mr. S. D. Phadnis and his immaculate work of cartoons and illustration.

Understanding the basics of filmmaking

Why this subject ?

Part I

Since childhood, I was inspired by the work of Mr. Phadnis. Sharing and presenting the experiences of Mr. Phadnis's journey as an artist, who created a distinct identity through his style of work and through his personality, is the goal of this project.

Mr. Phadnis, who is working for almost six decades now, has a rich experience of how changes in the society, human behavior, mentality, technology of printing can affect art. His work brings out simplistic humor, from the middle class life, which might not be noticed otherwise.

Also, there isn't any documentary, existing on his work, so working on an untouched subject, was quite thrilling for me.

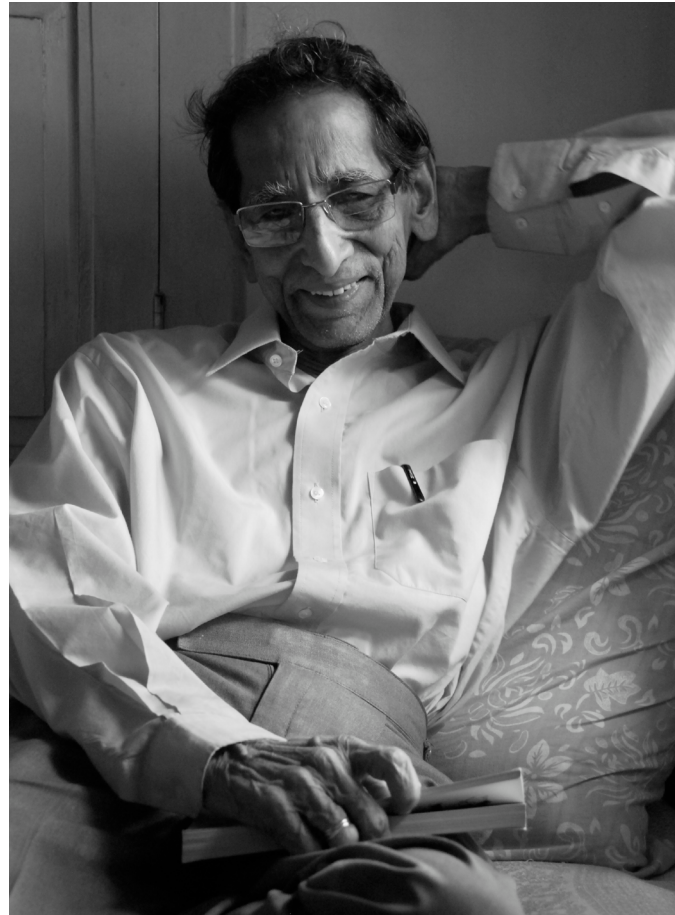
Target audience

Part I

This film is for all, who want to know about Mr. Phadnis
and his work.

Introduction

Part II

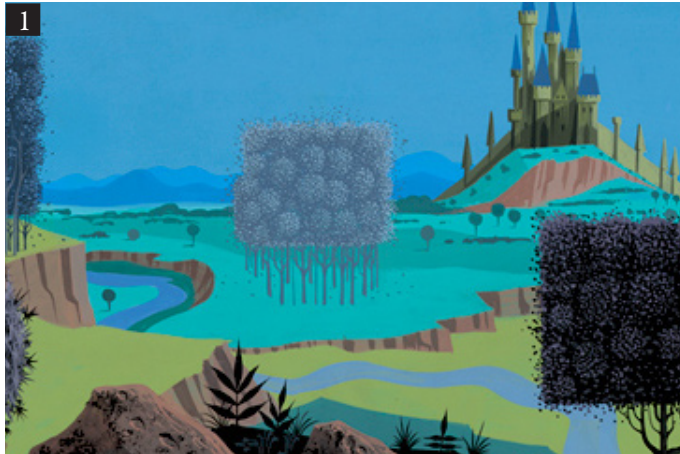


Shivram Dattatreya Phadnis, fondly known as S.D. Phadnis hails from Belgum district, Karnataka, India. He was born on July 29th 1925 at Bhoj, a small village near Belgum. A few years after his birth, the family shifted to Kolhapur where he did his schooling. He got his formal training in painting from the J. J. School of arts in Mumbai. Here, he started cartooning for fun, but his work was so good that editors of '*Hums*' publication gave him an opportunity to publish it, and the readers loved it, thus eventually cartooning became his career.

Encounter with humour

In his college years, Walt Disney and Norman Rockwell were his inspiration. Rockwell depicted day-to-day life scenarios, which was mostly published, in the 'Saturday Evening Post'. Amongst the Indian artists, K. Shankar Pillai known for 'Shankar's weekly' was one of his favorites.

Mr. Phadnis developed his art, on his own observations, as cartooning was not a part of the syllabus and there can't be a specific formula to create humor.



1. Background for Disney's film "Sleeping beauty"
2. Shanker's cartoon
3. Norman Rockwell's famous self portrait

SD Phadnis's work

Part II



As the saying goes 'Pictures speaks a thousand words', is very true in his case, since, for his humorous illustrations, he never took support of captions. His ideas were visual ideas depicted through lines and colors. Hence, his illustrations were appreciated by all, surpassing all boundaries of language, religion and region. He believes 'Cartoon' is a media of communication, which is as highly interactive, fast and versatile. He excels in portraying the complexities of everyday life with a dash of humor.

Phadnis tried experimenting in political cartoons, but it didn't work out, he rather preferred to endeavor happiness through his humors illustrations.

He has preserved all his artworks, after the printing process, and made them accessible to the new generation by transferring them into the digital media for exhibitions and sale.

Work for *Huns* publication

Part II

'Mohini' magazine cover published in 1952, which made huge impact on readers. This illustration is redesigned on same concept.



Mr. Phadnis created illustrations for '*Huns*' Publications Magazine, '*Mohini*' in 1951 and in the following year, did the cover illustration for '*Mohini*'.

'Mohini' is an annual Marathi magazine catered to woman. Marathi magazines in those times depicted women in a realistic and serious manners, humors illustrations were a complete no no. Hence, it was an image make-over that the magazine had to go through. It was a major challenge for Mr. Phadnis to avoid disappointment of the existing readers, and also for the publisher Mr. Antarkar, not to loose business. But Mr. Antatkar trusted Mr. Phadnis and his work, and the make-over of '*Mohini*' was appreciated by all and it also increased the readership of the magazine.

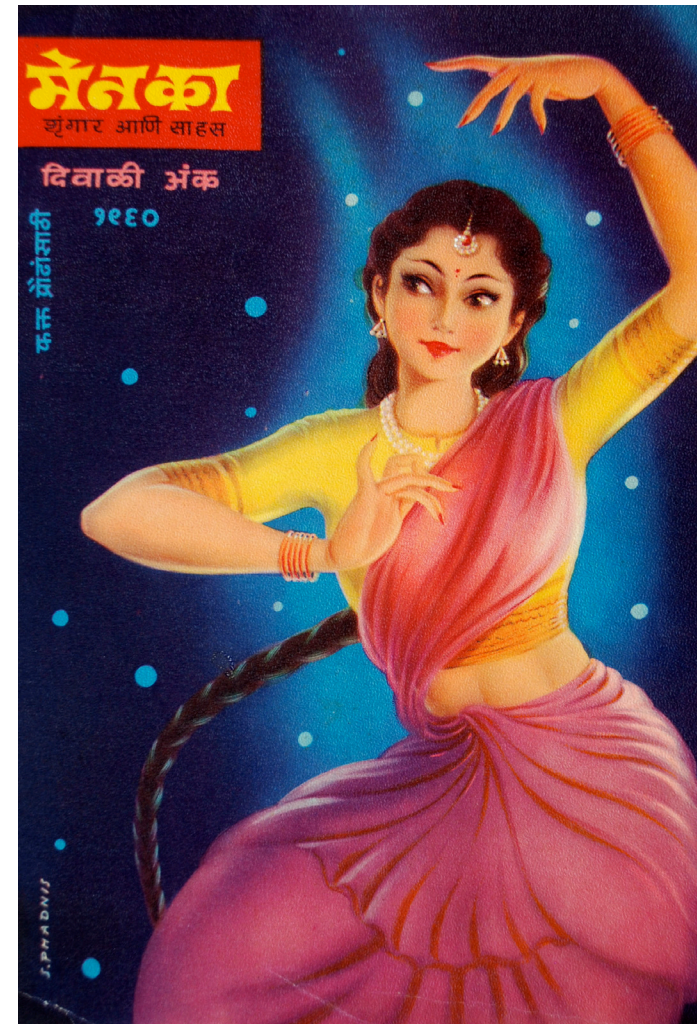
This success encouraged Mr. Phadnis, to shift from Kolhapur to Pune, which was an emerging market for the publication business.

1956 'Huns'.



Mr. Phadnis created these illustrations for 'Huns' and 'Menaka' magazines in realistic and serious manner.

1960 'Menaka'.



"Mohini" Magazine old illustrations

Part II

1953



Initially Mr. Phadnis
worked in semi-realistic
style.

1954



Covers for 'Mohini'.

1957



1958



Covers for '*Mohini*'.

1962



1966



“Mohini” magazine NEW illustrations

Part II

Mr. Phadnis lost his few original art works in a flood, later he reworked on same concepts. These few art works are new.



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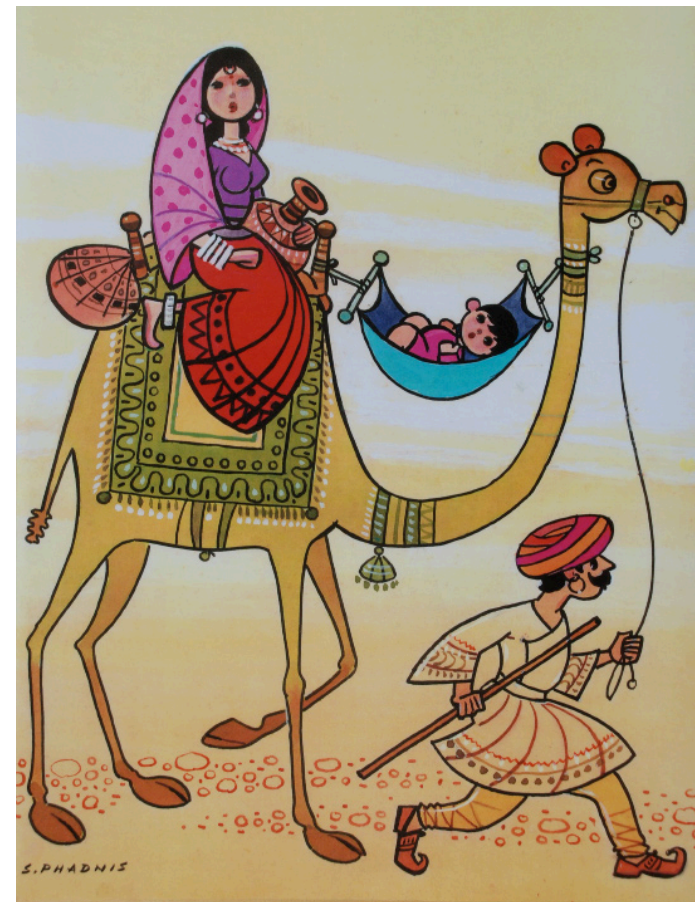
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This magazine cover Bagged 'Outstanding Editorial Art Award' by Commercial Artist's Guild (CAG), Mumbai in 1954.



Mr. Phadnis added few more details to give Indian decorative feel to this illustration.







Mr. Phadnis visited London in 1997. He made few rough concept of this illustration at that time. He was not satisfied with them, so he kept this concept as rough. He found satisfying concept after 10 years.



Educational books

Part II



'Tarka shastra' books

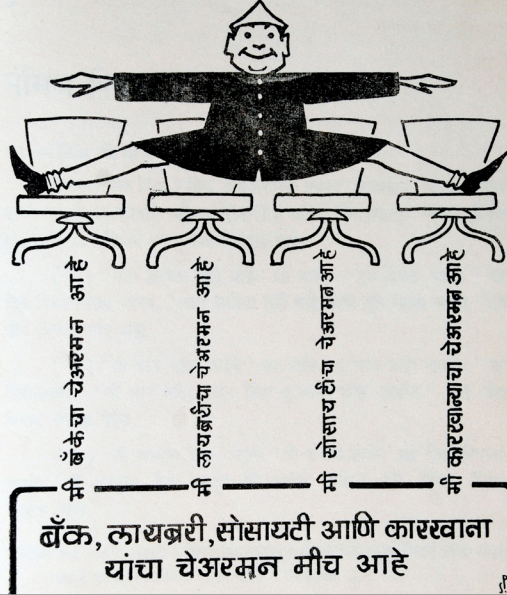
He started working on educational books with the '*Tarka shastra*' book for college students. '*Tarka Shastra*' is a science of dialectics, logic and reasoning. It opened a new platform, as creating visual for logic and dialectics was different work, which he never attempted before.

Mr. Railkar who was handling '*Tarkshastra*' book project at that time impressed by Mr. Phadnis work and suggested his name to the education committee for redesigning math's book.

Mr. Phadnis worked for various educational books, but the redesigning children Math's book was the most recognized work. Apart from Math's book he also done book covers for third and forth standards sciences book.

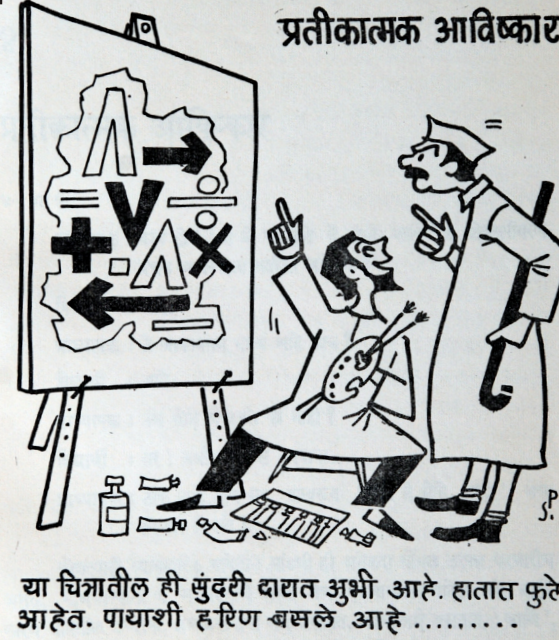
1

संमिश्र विधान



2

प्रतीकात्मक आविष्कार



1. Mixed statement: I am the chairman of a bank, the library, society and a mill.

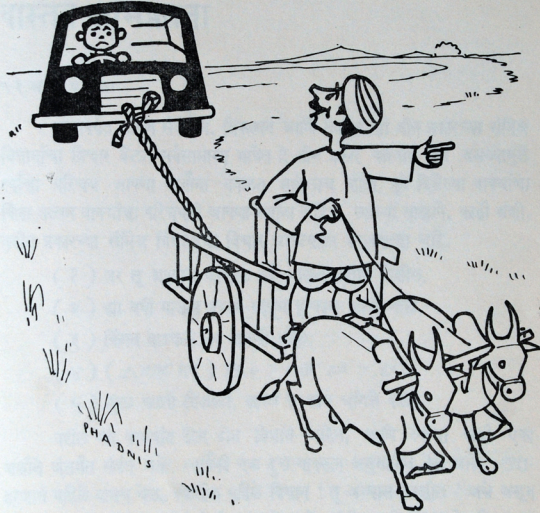
2. Symbolic creation:
This lovely painting says, someone carrying flowers and deer is sitting near.

3. Actual facts.

4. Statement: His 'sannai' is very sweet.

3

वास्तव अभिप्रेतता



4

विधान



"याची सनई फारच गोड आहे!"



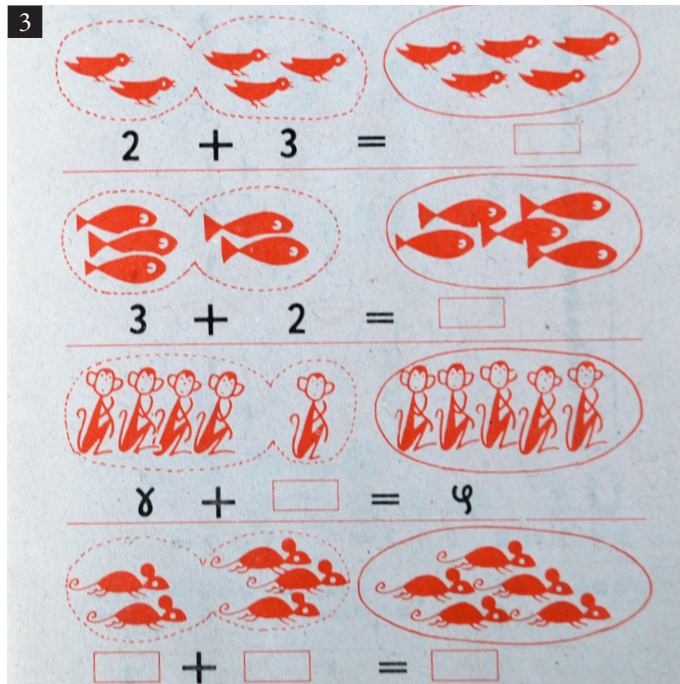
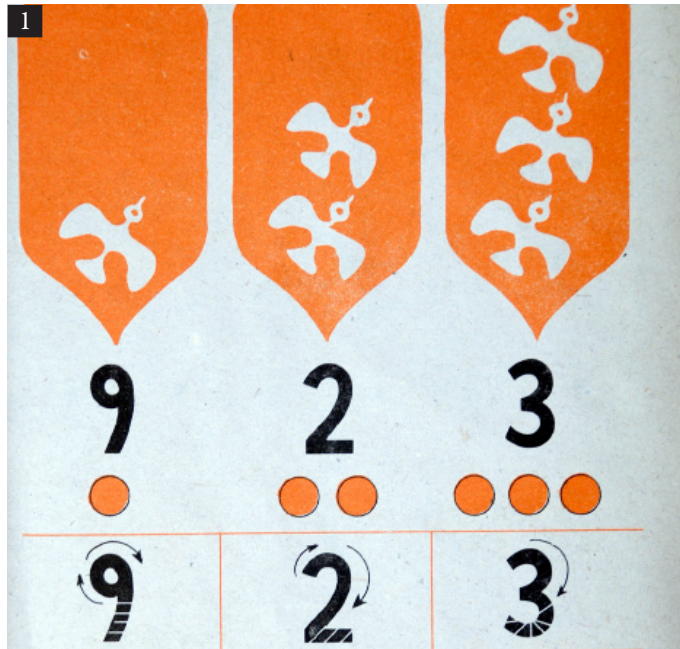
Front book cover of the first standard maths book.

Maths books

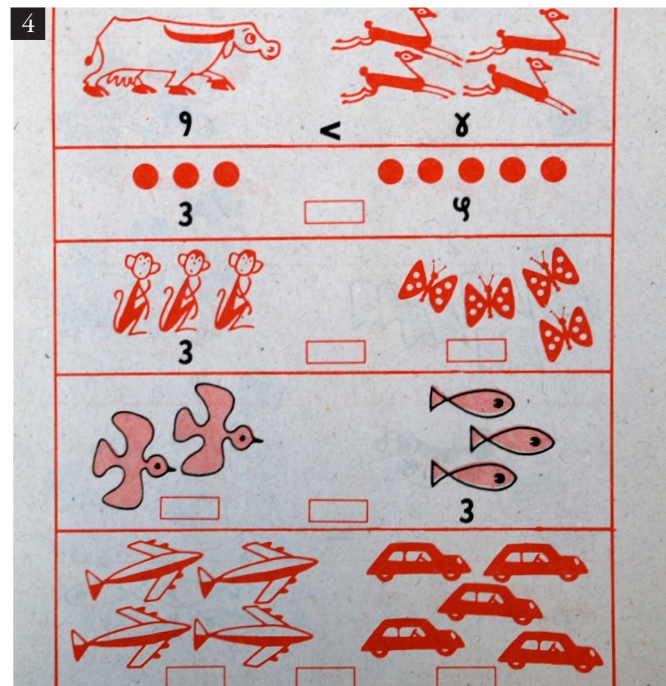
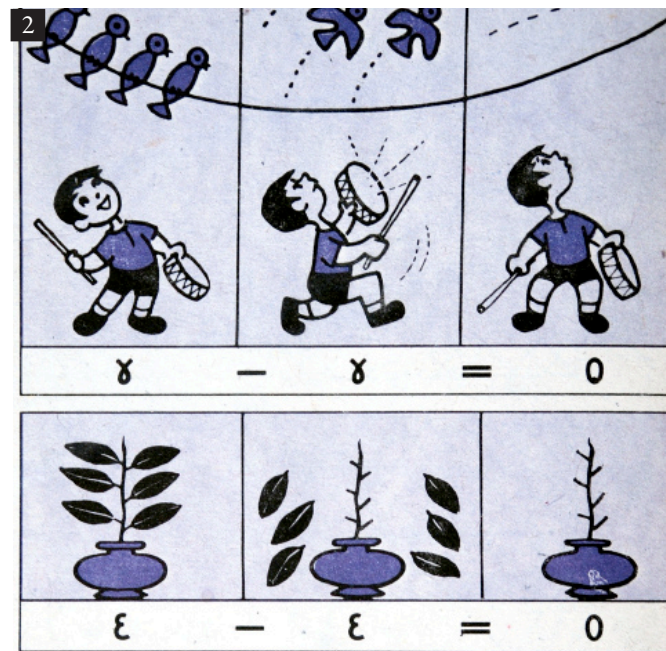
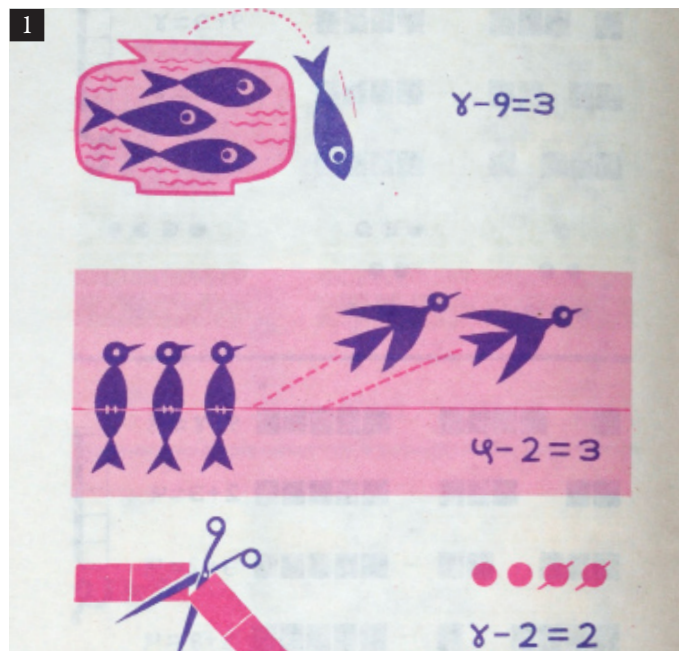
His contribution in redesigning, the Math's book for the first and second standard students was a turning point for the education system.

The challenge was, 'Math's' a complex, and boring subject for many, had to be made simple and interesting for students from the start. He excelled in this challenge, without tampering the subject matter. His imagination and abstraction of numeric values helped in simplifying it, making students friendly with math. He developed a common design language that any child irrespective of his/her background can understand.

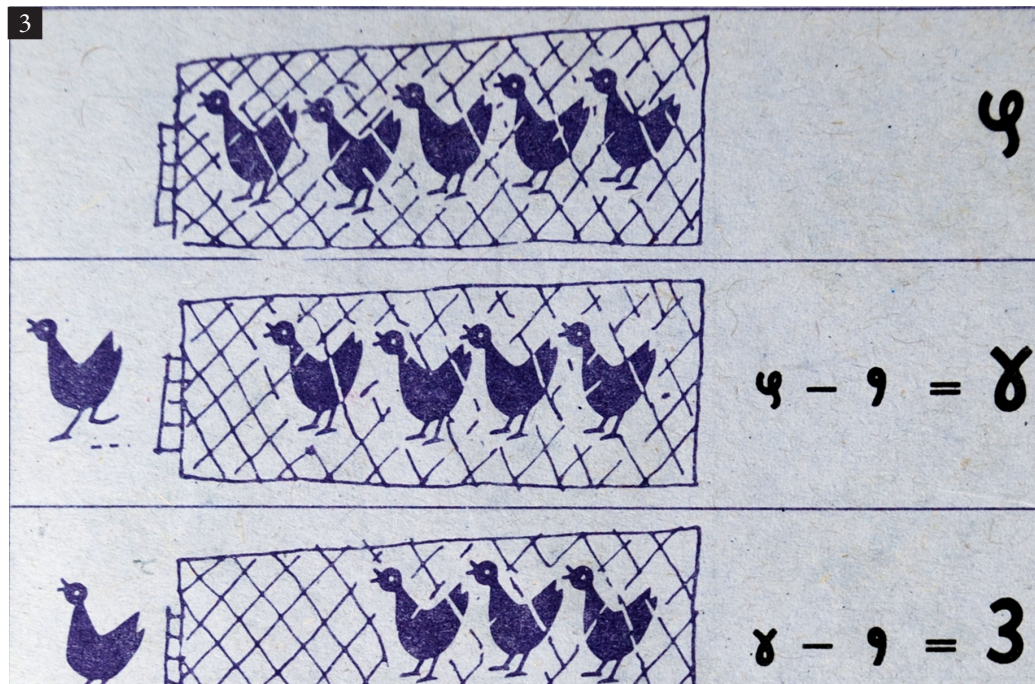
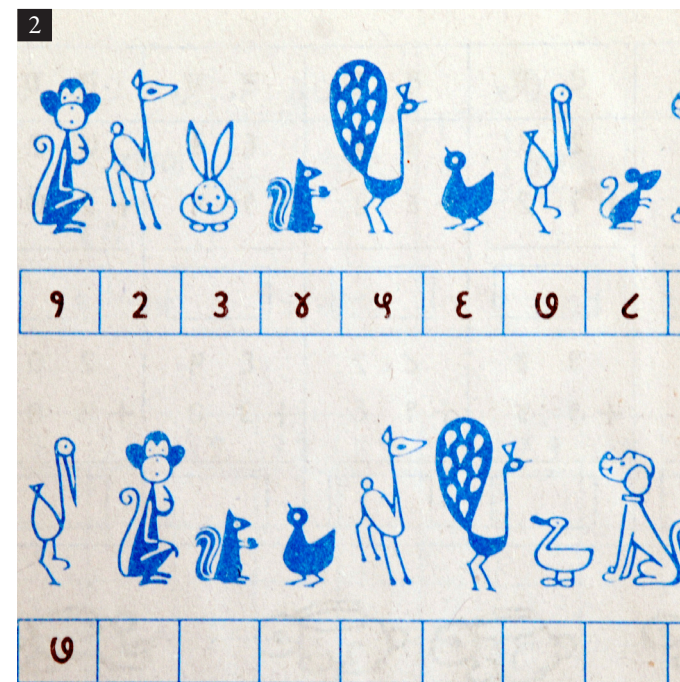
The friendly look made it very simple to get clearance from all government committees.



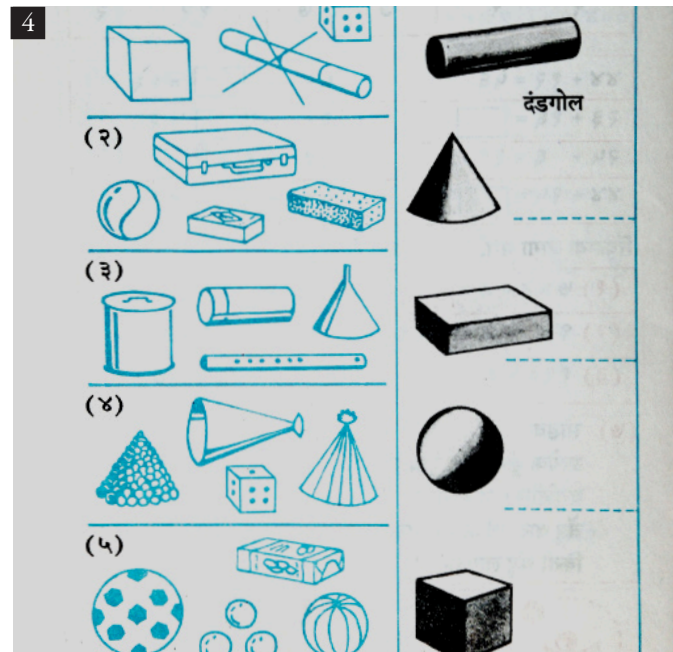
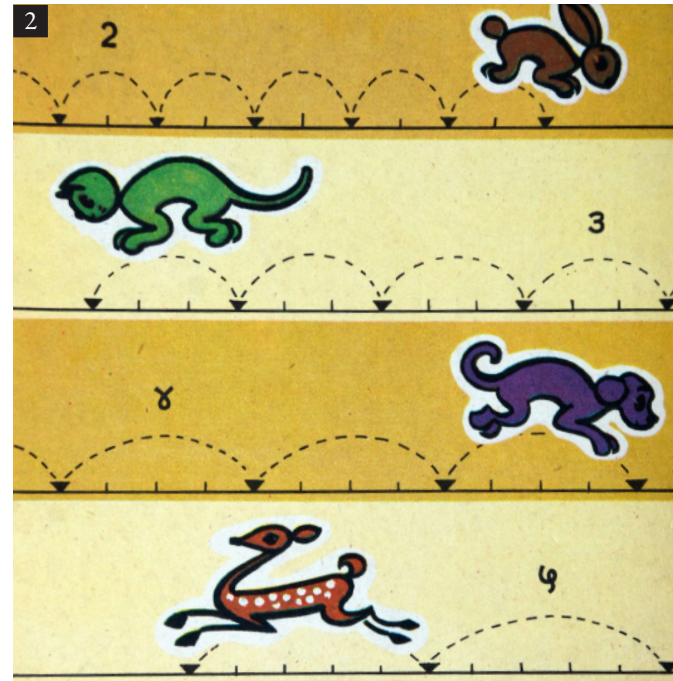
1. Numbers as form and quantity: comparing form to other form and how to write numbers by step by step strokes.
2. Numbers in chunks: chunking same forms
3. Understanding of addition: combining to chunks of same form and forming new big chunk.



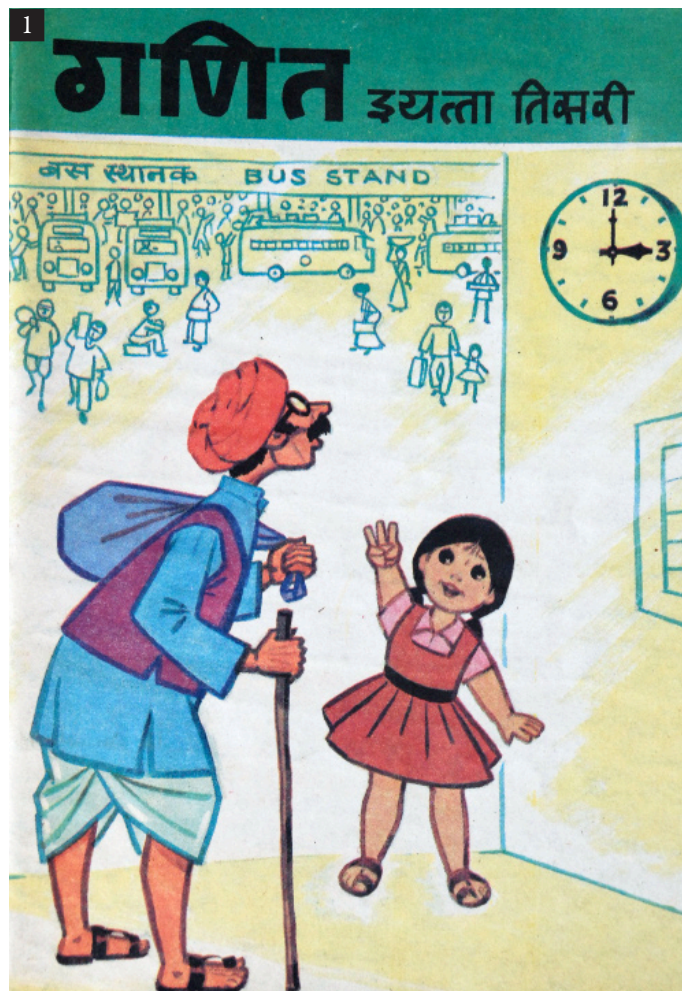
1. Concept of subtraction: through the simple daily examples. The aliveness and motion helps to depict absence of things and finally in process of subtraction.
2. Subtraction: through the simple daily examples. The aliveness and motion helps to depict absence of things and finally in process of subtraction.
3. Understanding of numbers: giving forms to number.
4. Comparison: giving forms to number and then suggesting forms as numeric value.



1. Second edition cover of first standard maths book
2. Form Identity and comparison with numbers: replacing animals and birds with numbers adds the playfulness in concept. Identifying specific animals number
3. Subtraction with example: Relating daily life object and situation with concept of subtraction. These forms helps to increase observation.



1. Book cover of second standard maths book: introduction to solid forms with the help of playful objects.
2. Intelligent metaphor for Number tables: simplifying number table chart using attributes of metaphor. It was used as a back cover illustration.
3. Concept of dividing: full into two half pieces
4. Identifying solid shapes from daily objects and learning their names

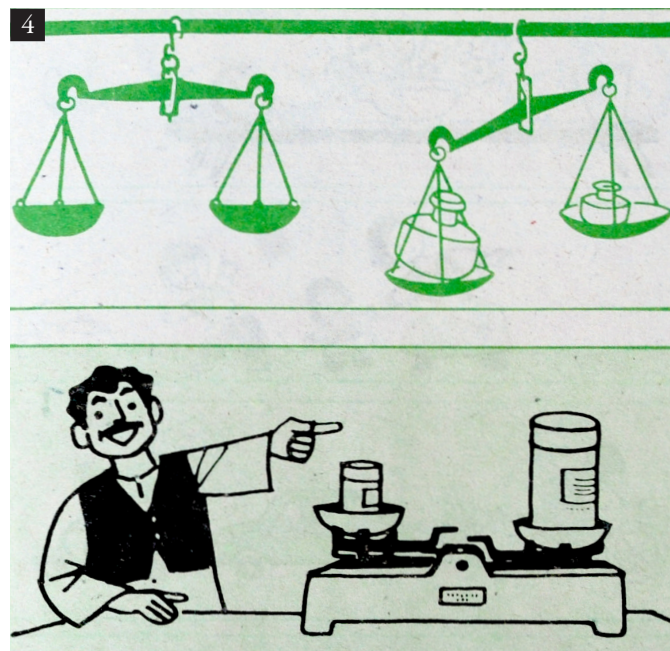


1. Book cover of third standard maths book

2. Addition to multiplication

3. Ascending and descending numbers: comparison with real life example of road slope.

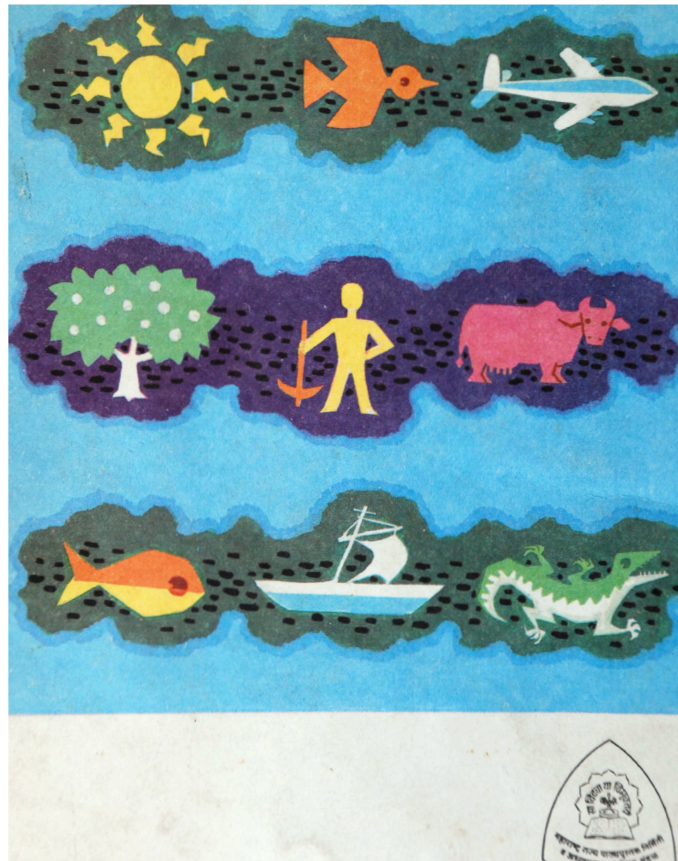
4. Introduction to weight





1. Book cover of forth standard maths book
2. Symbolic visual for measurement, weight.
3. Measurements: comparison of old methods used to measure height and the actual measurements with centimeter tape
4. Introduction to currency: through their shape, size and value. Replacing metaphoric forms with Actual coins which has there identities like animals and toys used before.





Back book cover



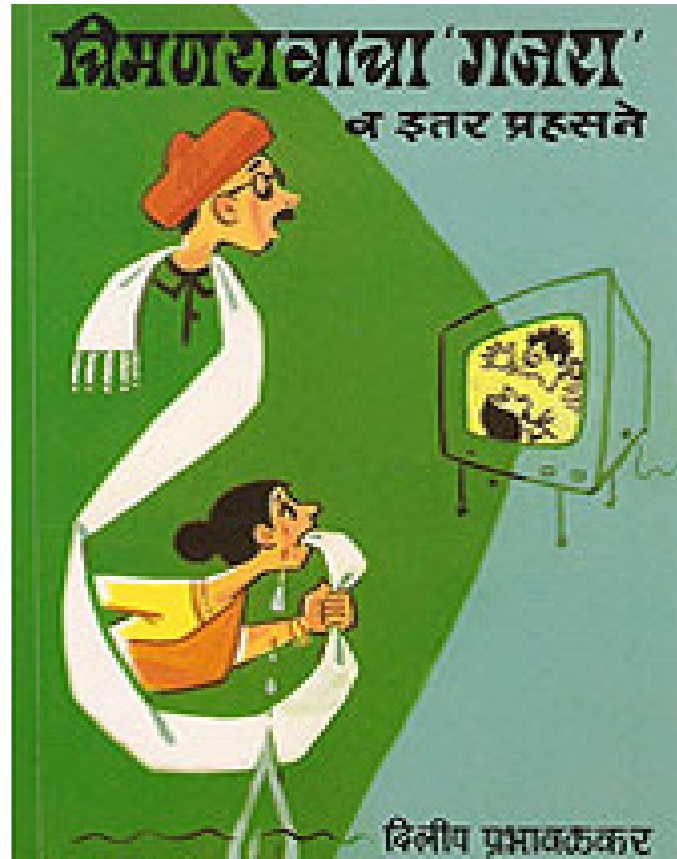
Front book cover

Science book cover

He worked only science book for forth standard. The front cover simply and effectively shows the process of photosynthesis, consumption of oil and importance of food nutrients. On the other hand background cover symbolically depicts three states of environment and animals of that respective state.

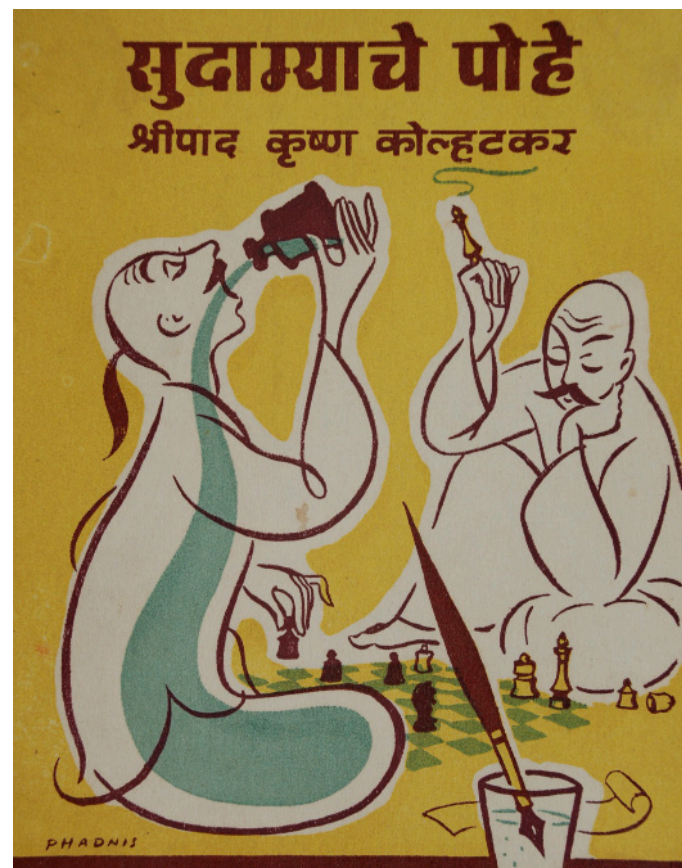
Work for the other books

Part II

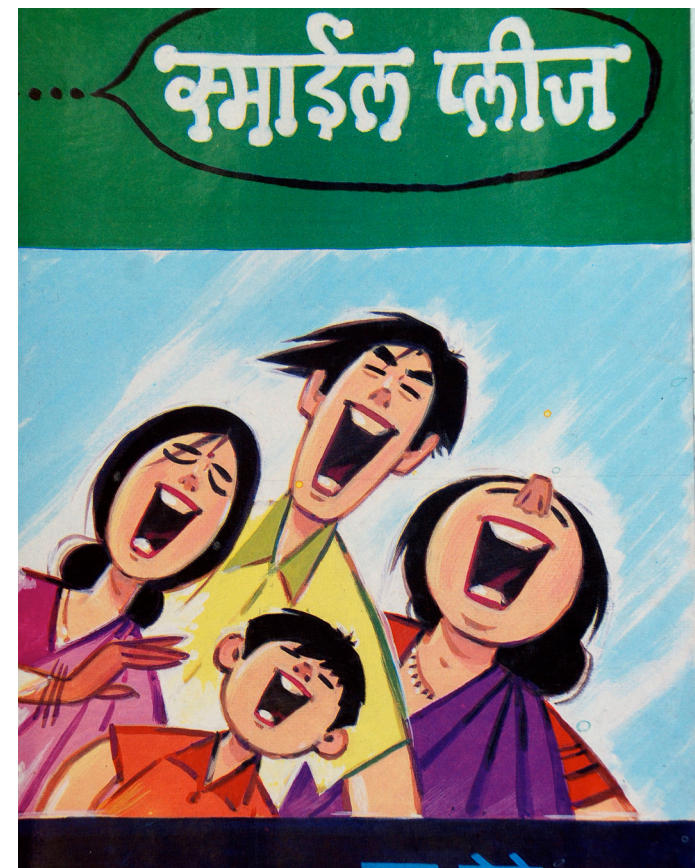


Book cover of 'Chimanraovancha gajara'.

Mr. Phadnis mostly worked for the 'Huns' publication, but he worked so many publisher for authors like P. L. Deshpande, C.V. Joshi, Mangala Godbole, Dilip Prabhavalkar and other. These people known for their hilarious writing. Mr. Phadnis interpreted that humour in his illustrations.



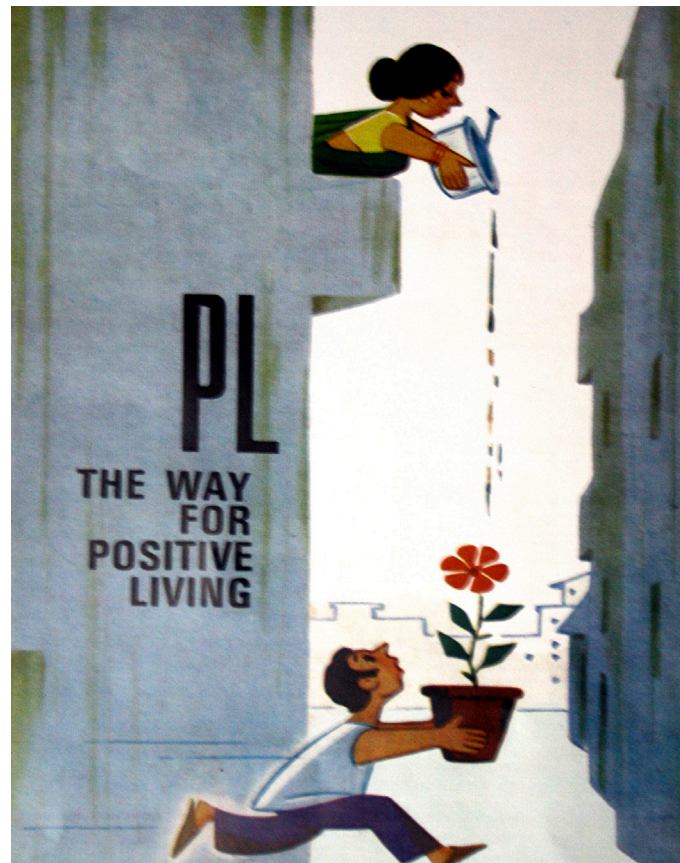
Book cover of 'Sudamyache pohe'.



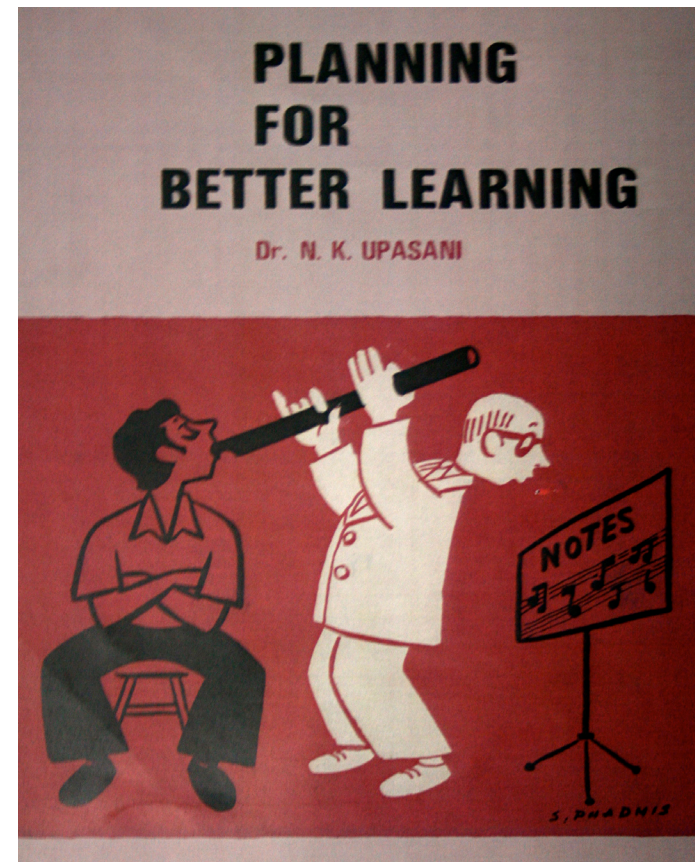
Book cover of 'Smile please'.

Work for industrial books

Part II



Book cover for the Kirloskar corp. to motivate employees.



Book cover of the S. N. D. T. women's university, Bomaby.

Book cover for the Maharashtra state co-operative bank, based on self development.



Book cover of the organization worked for programs of retired people.



Timeline

Part II

- 1951: First cover design for '*Hums* publication magazine'
- 1952: First cover design for 'Diwali Special issue' of '*Mohini*'
- 1954: Bagged 'Outstanding Editorial Art Award' by Commercial Artist's Guild (CAG), Mumbai.
- 1965: First exhibition of colored originals, Jehangir Art Gallery, Mumbai.
- 1966: Laughing Gallery exhibition held in New Delhi. Inaugurated by former Indian President Zakir Hussein.
- 1970: First book of select cartoons, Laughing Gallery published.
- 1987: University Grants Commission (UGC) broadcasts S D Phadnis' programs on National Television.
- 1997: '*Chitrahas*' and 'Laughing Gallery exhibition' tours the US and the UK.
- 2000: Bagged 'Su. La. Gadre Matoshri Puraskar', Mumbai.
- 2000: Bagged 'Marmik Puraskar', Mumbai.

Timeline

Part II

2000: Bagged 'Ravi Paranjape Foundation Award', Pune.

2001: Bagged 'Lifetime Achievement Award', by 'Indian Institute of Cartoonists, Bangalore'.

2006: Invitee participant in 'Cartoons from India' exhibition at Frankfurt, World Book Fair. Many of his cartoons have been exhibited and published by the 'International Salon of Cartoons', Montreal, Canada. Some cartoons have also been published in the periodicals of USA and Germany.

Mr. Phadnis has been designed the cover of the 'Diwali Special issue' of the Mohini magazine, every year since 1952.

Identity through style

Part III



His captions less illustrations have traveled the world crossing all boundaries. The simplification, innocence, composition of characters, usage of bright colors and rhythmic lines makes his illustrations attractive, they bring out the subtle emotions in a form of humor from our day-to-day life. His visuals emerge through observations of the human behavior.

One can see the variation in his style, with the touch of realistic rendering. Mr. Phadnis is very prolific and one of the few illustrators who excelled in humor illustrations and did most of his works for Hans Publication.

His illustrations managed to capture the nuance of the local Maharashtrian culture, his work echoed the transition that the typical maharashtrian middle class attitude was going through. It was this time, when the eminent writers like, C.V. Joshi, P.K. Atre and P.L. Deshpande were on their peak in creating humorous literature, based on the integrity of the middle class. Mr. Phadnis, was the only artist during that time contributing through visual imagery. Though created in the 50s and 80s, his illustrations are still able to connect with today's globalised world.

Laughing Gallery

Part III

Inaugurations of the Laughing Gallery exhibition by showing laughing face hidden under sad face.



His first exhibition of selected original multicolored pictures, 'Laughing Gallery' was held at Jahangir Art Gallery, Mumbai in 1965. He got an overwhelming response for his first exhibition, which resulted into 47 more exhibitions in last sixty years all over India.

'Laughing Gallery' traveled across the India from cities to small town without the language barrier. It even traveled abroad, including seven stops at South San Francisco, Arizona, New York, Cincinnati, Miami, Florida and London. He accomplished a power, to connect with people, through his humorous illustrations.

Long que outside the S. P. college hall in 1966.



Last exhibition of 'Laughing Gallery' was held in, 'Maratha mandir Belgaum art circle', Belgaum in 2009.

He then went ahead and published his first book 'Laughing Gallery' with selected color pictures in 1970. Its 4th edition was printed in 2005.

Chitrahas

Demonstration and slide sho

Part III



'Chitrahas' is a show, conducted by Mr. Phadnis, where he shares his views about humorous illustrations and cartooning, followed by a 90 minutes interactive demonstration where spectators get to see how a cartoon is born. Demonstration involves some of his favorite cartoons, where he follows specific steps, to reveal the gag in the end. He has conducted almost, 70 *'Chitrahas'* shows all over India.

My experience of *'Chitrahas'*:

I attended and captured the footage of *'Chitrahas'* show conducted in Shrirampur on 19th march 2010. Shrirampur, near Ahmednagar, Maharashtra, is very small town; the show was arranged in small cinema theater, after the matinee film show was over. The inconvenience in arrangement, didn't impact his enthusiasm at all, Mr. Phadnis, himself started arranging the board and projector. His demonstration had a magic charm, and made the viewers spellbound. His down to earth approach, and the enthusiasm, helps connecting with audience, and forces them to think about the secret behind that energy at the age of 85.

Family

Part III



Behind this successful man is his wife Mrs. Sakuntala Phadnis, who is a talented writer, herself. Being there with him, in his journey towards success, she has compiled her observations in a book, 'A journey of Indian cartoon', which talks about the 'Indian cartoon Industry'.

He has two daughters, Leena and Roopa. Roopa helps him in making his work, digital friendly, and accessible to the new generation.

Along with close publications, he is still working to take humorous illustrations to new heights.

(From left to right)
Younger daughter Roopa,
wife Shakuntal Phadnis,
elder daughter Leena and
Mr. Phadnis.



Film and structure

Part IV

While doing this research, other than the subject itself, I tried my hand at different techniques one of it being ‘animated documentary films’. In animated films, artificial characters and surrounding can depict the actual look and feel of a character or situation. One of it’s, advantage is that you can blend old footage with the new ones very well, it’s very similar to a biographical film.

In my project I have tried to apply my learnings in animation (motion graphical animation), along with actual footage of the exhibition journey, his interviews, newspapers articles, past events to make it interesting.

The basic visual elements in my film are, the demonstrations given by Mr. Phadnis, old photographs of his exhibition, illustrations for ‘Mohini’ magazine, illustrations from the exhibits, old footage from the UGC program, old printed covers of other publications and newspaper cutouts.

Concept

Part IV

Every film has its own structure; it has a beginning, middle and an end. The purpose of making this film is a humble attempt to share, my leanings about Mr. Phadnis.

Concept 1:

The approach behind 1st concept of the film is portraying his daily routine, simple things like early-morning tea with newspaper; daily walks which leads to details of his work, exhibition, ending on a good note of family support. In this concept I want to show his present daily life with the help of 'Vivadha bharati' songs as a major part of background score.

Concept 2:

The approach behind 2nd concept is to make film more humorous; it starts with the 'laughing club', which tries to bring happiness in today's hectic life, and then unfolds itself with Mr. Phadnis's illustrations based on the day-to-day humour. Comparing the fun achieved in the 'laughing club' with Mr. Phadnis's illustrations work, which also share same magic in different way. It also simultaneously unfolds the details of his work, including same visual material in above concept.

It ends with testimonials of artists and cartoonists about his working style, ethics, and dedication in humorous illustrations.

Storyboard

Part IV

Shooting for a documentary film is very critical situation, as many factors like weather, light can affect in this process. Capturing every thing related to subject might be irritating for the editor. Feature films are pre planned. They have liberty to capture selected shots. In documentary film one has to maintain balance of both condition. A Storyboard helps to focus on the concept while shooting.

Sh 01/EXT



Close Shot: Extreme low angle shot of road

Sound: Friction of shoes and road, and Faint sound of people laughing

Sh 02/EXT

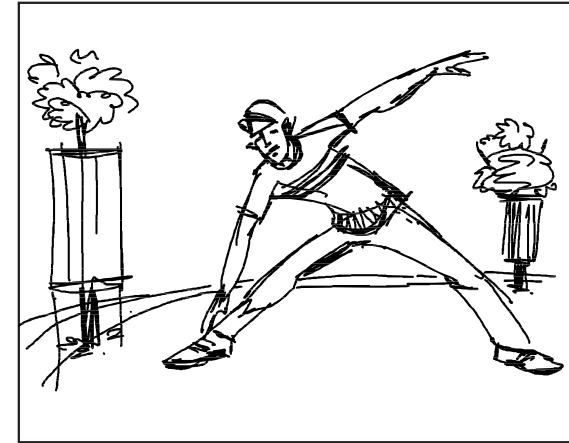


Zooming out to mid Shot: people jogging in park

Sound: Faint sound of people laughing

Narration: Staying healthy and fit is not a easy task for many. Fitness regime is now 1st thing we do.

Sh 03/EXT

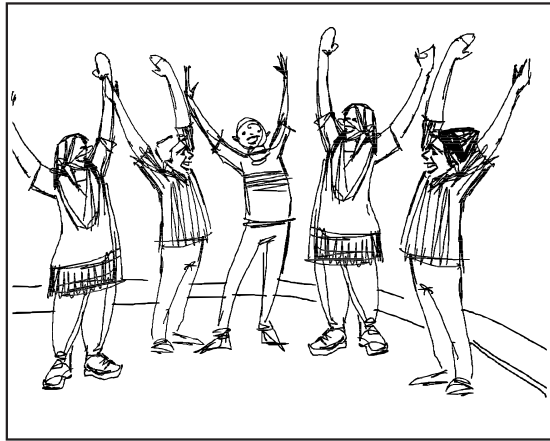


Mid Shot: boy exercising

Sound: Faint sound of people laughing

Narration: Every one prefer their own ways to stay fit.

Sh 04/EXT



Mid Shot: Laughing club

Sound: Clear sound of them laughing

Narration: Some prefer to laugh.

Sh 05/EXT



Zooming in close Shot: People laughing

Sound: Clear sound of them laughing

Narration: For viewers also its a laughing treat.

Sh 06/EXT



Mid Shot: Paused shot & title appears

Sound: Clear sound

Sh 07/newspaper cutting slideshow

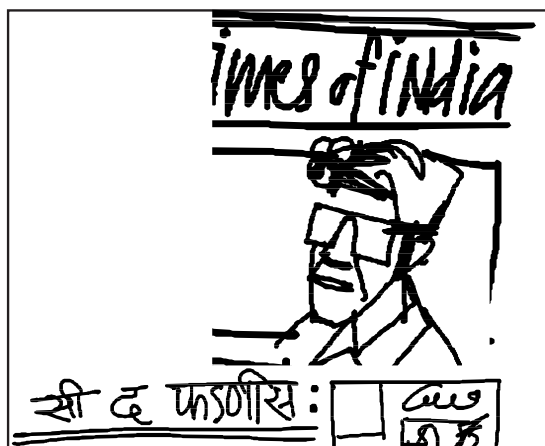


ANIM: Paper slides

Sound: Music & voice

Narration: SD Phadnis an owner of laughing gallery, forced middle class people to go beyond their own galleries to see the beauty of life in common things.

Sh 08/newspaper cutting slideshow



Anim: Paper cut anim

Sound: Music & voice

Narration: Things that no one observed before that.

Sh 09/newspaper cutting slideshow



Anim: Paper cut anim & fade in transition

Sound: Music & voice

Narration: His illustrations and cartoons from last 60 years gave the ultimate fun to common people.

Sh 10/INT



Mid Shot: SD Phadnis is sitting and reading a newspaper in soft sunlight coming from the window

Sound: Clear radio song

Sh 11/INT

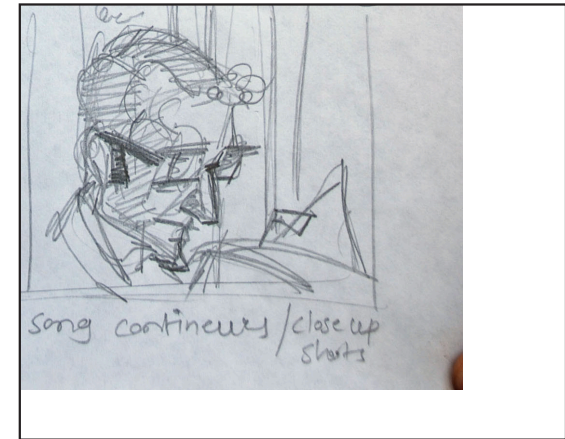


Close up Shot: SD talking

Sound: Fade radio song & voice

Narration: SD talking about his early life and the beginning of drawing in his life.

Sh 12/INT

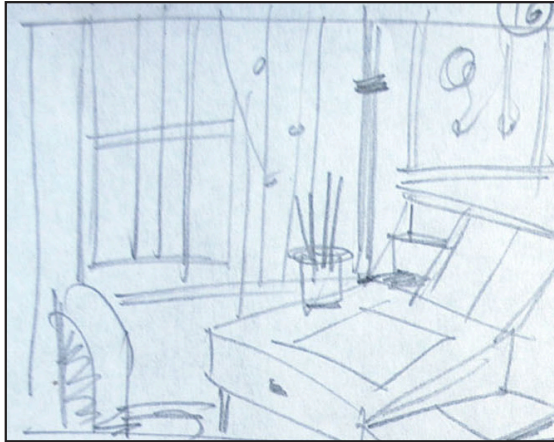


Mid Shot: SD talking

Sound: Fade radio song & voice

Narration: Continue

Sh 13/INT

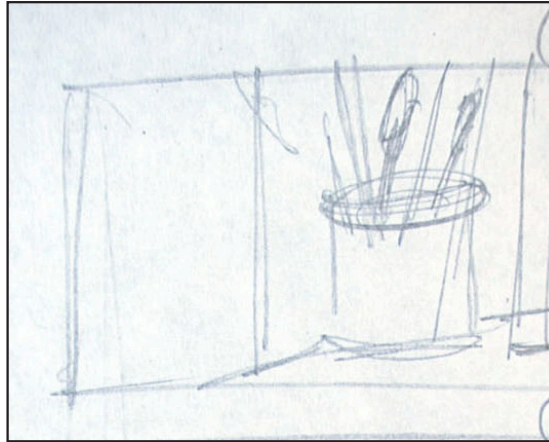


Mid Shot: his workstation and frames of his illustration hanging on the wall

Sound: Faded radio song

Narration: Melody in *Vividhabharati* music and the same kind effect one can feel from his work.

Sh 13/INT



Close Shot: His tools on table

Sound: Clear radio song

Narration: Continue

Sh 15/Slides

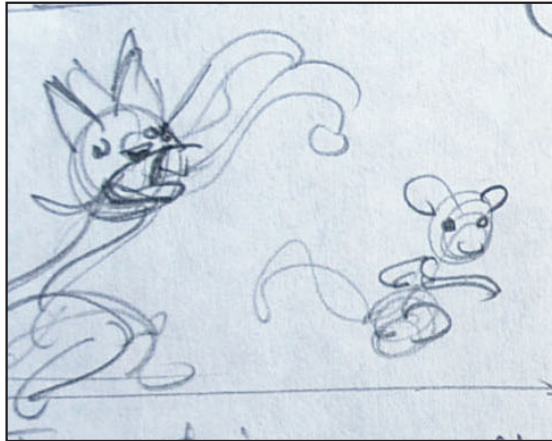


Shot: Slide show of old photographs and transition to his interview

Sound: Faded radio song & voice

Narration: He started his life from Belgum, got schooling in Kolhapur and got proper education of art in J.J. School of art.

Sh 16/Footage

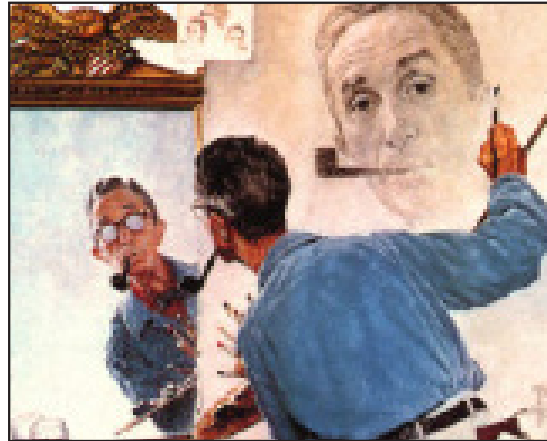


Mid Shot: Sideshow transition to Disney
“Tom and Jerry” animation clip.

Sound: Actual clip sound

Narration: In early years of college, Disney’s
funny cartoons and classical animation,
Norman Rockwell’s middle class and
Shankar’s political cartoons inspired him.

Sh 17/Slides



Close Shot: Norman Rockwell’s work

Sound: Old music tune

Narration: Continue

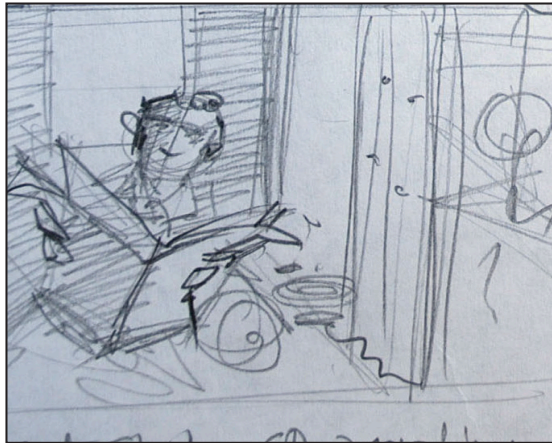
Sh 18/Slides



Shot: Shankar’s cartoon

Sound: Old music tune

Sh 19/INT



Close Shot: SD talking

Sound: Back to fade radio song & vocie

Narration: His initial work in the publication and humor illustration as a new turn in his style.

Sh 20/INT



Close Shot: SD reading newspaper and flipping pages

Sound: Back to clear radio song

Narration: His work for the covers of the 'Mohini' magazine.

Sh 21/Slides



Shot: Slide show of old photographs

Sound: Old music tune

Sh 22/INT



Mid Shot: SD talking.

Sound: SD talking and faint radio song.

Narration: SD talking about his start as a cartoonist, fun illustrations and his 1st famous cover in *Mohini* Magazine.

Sh 23/Slides



Mid Shot: Mr. Antarkar's interview.

Sound: Mr. Antarkar's voice

Narration: His experiences with SD.

Sh 24/Slides



Shot: *Mohini* magazine's 1st famous cover design and other Mr. Antarkar's favorite covers

Sound: Mr. Antarkar's voice

Narration: His favorite magazine covers done by SD.

Sh 25/INT



Close Shot: SD drinking tea.

Sound: SD talking and faint radio song.

Narration: His work with other publications and illustrations for the corporate sector.

Sh 26/INT

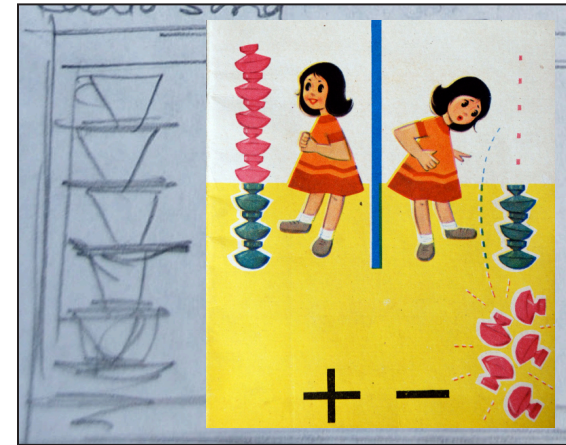


Close Shot: SD's old wrinkled hand putting down teacup

Sound: SD talking and faint radio song.

Narration: His contribution in redesigning Maths book for children.

Sh 27/Slides



Shot: Transition to, his teacup illustration done to show addition and subtraction.

Sound: SD talking and faint radio song.
Narration: Aim behind the simplicity in math book for children from tvarious backgrounds.

Sh 28/INT



Mid Shot: SD drinking tea.

Sound: SD talking and faint radio song.

Narration: Government committees and struggle for approvals of maths book concepts.

Sh 29/ANIM



Shot: Math work animation showing aliveness of illustrations.

Sound: Funny tune.

Sh 30/INT



Close Shot: SD talking

Sound: SD talking and faint fun tune.

Narration: SD taking about his experiences with corporate work done for companies like Walchand and tkirloskar

Sh 31/INT



Mid Shot: SD drinking tea.

Sound: SD talking and faint radio song.

Narration: SD talking about his work in the corporate sector and challenge in that work.

Sh 32/Slides



Mid Shot: SD drinking tea.

Sound: SD talking and faint radio song.

Narration: SD talking about his experiences with corporate work done for companies like Walchand and Kirloskar and experience.

Sh 33/Footage



Shot: Old footage of UGC program.

Sound: Actual sound.

Narration: talking about some examples.

Sh 34/INT



Mid Shot: SD drinking tea.

Sound: SD talking and faint radio song.

Narration: SD talking about his interview in UGC

Sh 35/Footage



Shot: Old footage of UGC program.

Sound: Actual sound.

Narration: Experience while shooting and the shyness for the camera.

Sh 36/INT



Mid Shot: Charuhas Pandit and Girish (creator of CHINTU comic strip in Sakal newspaper)

Sound: SD talking and faint radio song.

Narration: Charuhas pandit and Prabhakar Wadwkaer talking about their respect for SD, copywrites and his work as a great inspiration behind their comis strip 'Chintu'.

Sh 37/INT



Mid Shot: SD talking.

Sound: SD talking and faint radio song.

Narration: SD talking about his 1st exhibition, response from viewers, the he got from them boost for other exhibitions.

Sh 38/Footage



Shot: Old footage of UGC program.

Sound: Actual sound.

Narration: Arranging exhibitions in different cities and experiences of few.

Sh 39/INT



Mid Shot: Slides of his work.

Sound: SD talking and faint radio song.

Narration: How his work connect with people as it shows simple experiences of life.

Sh 41/INT



Shot: Slides

Sound: SD talking and faint radio song.

Narration: SD talking about his ideas and the rest process final work out of them.

Sh 42/Footage

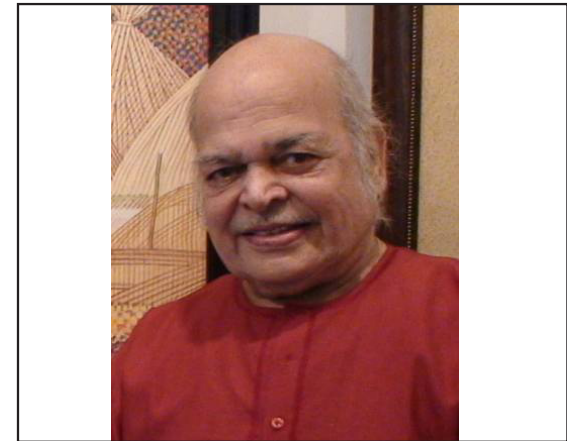


Shot: Slides

Sound: same as before

Narration: His work after Europe trip, idea and final art work took place after almost 10 yrs.

Sh 43/INT



Mid Shot: Ravi Paranjpe, famous illustrator.

Sound: Ravi P. talking.

Narration: Ravi P. talking about SD and his work ethics and the award given by his foundation to SD.

Sh 44/Slides and Animation

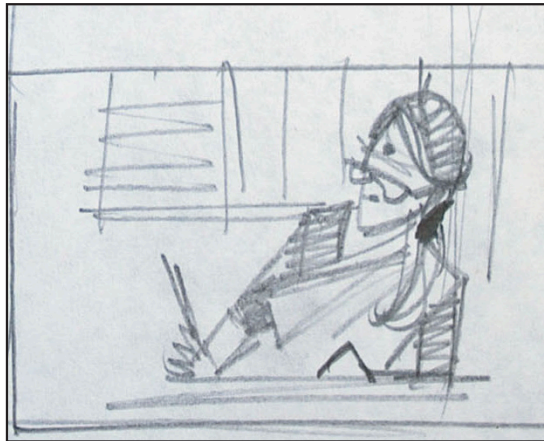


Shot: Photos and cutout animation.

Sound: SD talking

Narration: His 1st exhibition and traveling Laughing gallery, Chitrahas, 1st book published. Heartwarming response from by viewers.

Sh 45/INT



Mid Shot: His wife Mrs. Shakuntala writing.

Sound: SD talking and faint radio song.

Narration: His wife helped him in all his exhibitions.

Sh 46/INT



Mid Shot: Mrs. Shakuntala cooking.

Sound: Mrs. Shakuntala talking and kitchen noise.

Narration: SD talking about his wife's as a constant support & planner for his exhibitions.

Sh 47/INT



Mid Shot: His daughter Roopa.

Sound: SD talking about family and his younger daughter.

Narration: His Daughter Roopa & leena talking about SD's peculiarity in the time management.

Sh 48/Slides



Shot: Slides of old family moments.

Sound: Happy tune.

Sh 49/INT



Shot: Leena & Roopa interview

Sound: Voice.

Narration: His Daughter Roopa & leena talking about SD and their childhood memories of him working,

Sh 50/Slides



Mid Shot: SD working near his work station

Sound: Radio song.

Narration: He is working from last six decades and love to work more now also.

Sh 51/Footage



Above the shoulder close shot: SD arranging papers for demo

Sound: Radio song.

Sh 52/INT



Above the shoulder shot: SD working on his table.

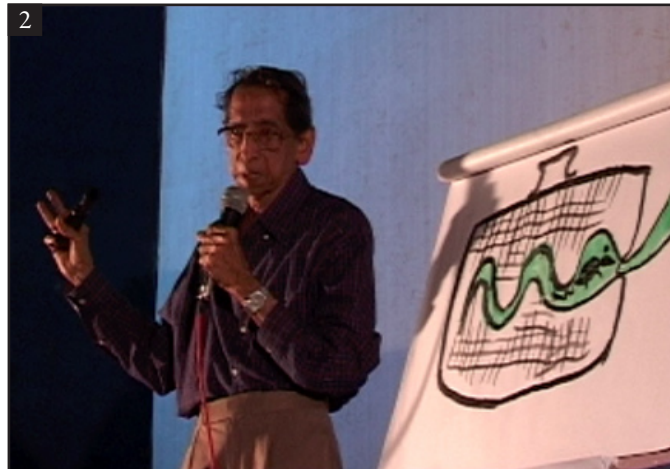
Sound: Radio song.

Narration: He is talking about demo sketch and how it generated.

END with finished demonstration.

Footage

Part IV



I used Sony DVCAM, PD170 video camera for this project.

1. Mr. Phadnis talking about his work and exhibition experience.



2. Footage of 'Chitrahas' at Shirampur, near Ahmednagar, Maharashtra

3. Teatime with his wife, Mrs. Shakuntala.

4. Mrs. Shakuntala Phadnis cooking in kitchen.

Footage

Part IV



1. Joggers in Sarasbag.
2. Visitors of Marathi book exhibition.
3. Mr. Anand Antarkar
4. Mr. Mangesh Tendulkar

Interview with S.D. Phadnis

Part IV

My experience with Mr. Phadnis.

Mr. Phadnis adheres to his schedules and appointments. He notes the smallest “to do” thing in his planner. It helps him to be very punctual. In the initial meetings and conversations he was more formal and reserved. He took a few meetings to open up, as previous interviewers only asked about his work and his journey towards it. After knowing details of my project, he took more personal interest in the process of it with generous curiosity.

In the first meeting we discussed about his ‘Laughing gallery’ book, published in 1970. He explained how the printing process was improved till the 4th edition of his book. Initially they worked with block printing, and then to two-color printing, four-color printing. He still has some blocks, which he cleaned and pasted on his front door.

He told me about his childhood in Belgaum, where he used to make small Ganapati idols for fun. Later they moved to Kolhapur for the schooling. His joint family and uncles took care of him after his father’s untimely demise. His interest in drawing was nourished by the active art surrounding in Kolhapur. Later he joined Sir J. J. School of Arts Bombay in 1946. His tryst with cartoons and humour illustration was totally unplanned. He went back to Kolhapur to work for a printing press.

Mr. Anant Antarkar publisher of ‘Huns’ asked Mr. Phadnis to work for him for magazine covers and other illustrations from Kolhapur. They worked for few years. Meanwhile Mr. Phadnis also worked with advertising agencies for illustrations. Later Mr. Anant Antarkar asked him to come to Pune and work for ‘Huns’ regularly. He wasn’t sure about this opportunity, so he continued working with advertising agencies. But the response from readers made him leave other commercial work.

He kept on developing his style and process of ideation which became his signature.

After collecting all his work through these years he exhibited them in Jehangir art gallery Bombay in 1965. It was new experiment for him, as art galleries were mostly unnoticed by common people. But he got a good response from the crowd; people came from Girgoan to Dombiwali to see his work. This response gave him the confidence to do more exhibitions. While arranging exhibitions in many cities, he faced major problems in transportation of his heavy luggage and no proper arrangement in art galleries to display exhibits properly. So he designed the folding display holder. It was made up of few iron rods and plain white cloths having pockets to put exhibits in it. This new holder was light in weight and comfortable to carry. He enjoyed the process to make this satisfying product.

In his exhibitions the audience often asked him to give demonstrations. So he started his Chitrahas program, which is a demonstration with slideshow of his work. Both these activities and his constant work in humour illustration helped him to receive tremendous love, appreciation and great respect from people.

One visitor in his exhibition asked him to exhibit Laughing gallery in Mysore, Karnataka. This exhibition made him realize the unbound imagery he created which surpassed all boundaries and captions to reach the viewers. Concepts generated from daily routine events are the soul of his work and brought him close to viewers.

Interviews Other's opinion Part IV

I met many people for this documentary related to Mr. Phadnis and his work. It was a heart-warming experience to know how much everyone loved him.

Interview 1: Mr. Anand Antarkar

Mr. Anand Antarkar is son of Late, Mr. Anant Antarkar, the publisher of “Huns” publication who gave Mr. Phadnis his first break, as a humor illustrator and supported him through out his career. Mr. Antarkar is working with Mr. Phadnis from last 40 year after his father's untimely demise. He admires Mr. Phadnis, for his professionalism as an artist and his punctuality. He also talked about how ‘Huns’ publication moved from Bombay to Pune. The sudden change in identity of ‘Mohini’ caused negative impact on viewership, still his father stuck to his decision to go ahead with Mr. Phadnis's humour illustrations for magazine cover.

Mr. Phadnis's illustration became identity of “Mohini”

Interviews Other's opinion Part IV

Interview 2: Mr. Charuhas Pandit and Mr. Prabhakar Wadekar

These reputed personalities are known for their comic strip 'Chintu', which will celebrate its 20th birthday in September 2010.

Mr. Phadnis's cartoons and illustrations inspired these childhood friends to create the character 'Chintu', and hence they made it a point to have their first edition of 'Chintu comic book', inaugurated by Mr. Phadnis.

They also respect him for his work in copyrights issues in early 60s. It shows Mr. Phadnis's professionalism and respect for his artwork. At that time, Mr. Phadnis was one of the few artist who were aware of whole copyrights issue.

Interviews Other's opinion Part IV

Interview 3: Mr. Mangesh Tendulkar

Mr. Mangesh Tendulkar is cartoonist and writer. He is working as a cartoonist from 1954. He came to know of Mr. Phadnis through his Laughing gallery exhibition held at S.P. College hall. Mr. Tendulkar still remembers some of the interesting humour illustrations from that exhibition. Mr. Phadnis's provided the audience with pure entertainment and happiness. In his opinion most of the cartoons be it in the newspapers or magazines, usually portray the darker side of the society. Yet Mr Phadnis's cartoons managed to stay away from that darkness and provided pure happiness.

Editing

Part IV

Editing is an important step in a documentary film, as it gives an actual shape to the film.

Reviewing captured footage, segregating it as per the content, making chunks of the same subject from different interviews, selecting audio tracks for different situations, overlapping animation and video, these are the basic parts of editing involved in this project.

Combining Animation with video footage will be my real challenge. I will try to blend them properly to create feel of Mr. Phadnis's illustrations.

I will work on final Cut pro 6.0 for editing, and on flash for the animation.

Learnings

Part IV

Documentary filmmaking has its own limitations, working within available resources, and time is challenging.

Research for the film is the base of documentary filmmaking. Quality research results in a good quality film.

Time management plays an important role film making.

The energy and enthusiasm of Mr. Phadnis, as person and as an artist inspired me to complete my project confidently.

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