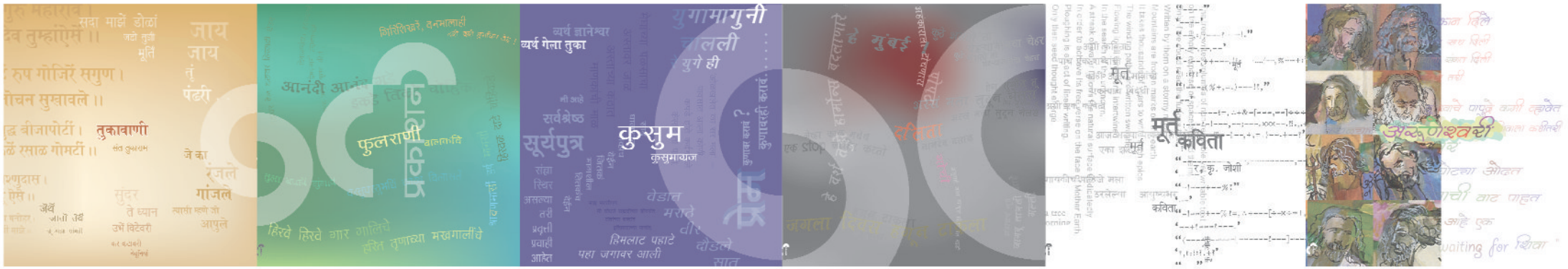
Book series on Marathi Poerty

Exploration in Design and Typography



Hemant Kadegaonkar
02625012

guided by
Prof. Kriti Trivedi

Visual Communicatio Project 3

Submitted in Partial fulfillment of the requirements
for the Degree of Master of Design in
Visual Comminication.

by
Hemant Kadegaonkar

Industrial Design Centre
Indian Institute of Technology
Bombay

June 2004

Visual Communication Project entitled
**'Book series on Marathi Poetry:
Exploration in Design and Typography'**

by Hemant Kadegaonkar is approved in partial
fulfillment of the degree of Master of Design Degree in
Visual Communication.

Chairman:

External Examiner:

Internal Examiner:

Guide:

Abstract

The project aims at designing a visual system for a set of books on a subject with each book exploring a different faucet of the subject. This is a set of books on Marathi Poetry compiling works of six poets having different styles of writing poetry. The set is created with an objective of system design in book with exploration in design and typography.

The set overall expresses the marathiness and poetic quality of the content. Variations in the system in terms of grid, typography and overall look individual book express its own content still being a part of the set.

Contents

Acknowledgement **1**
Objectives **2**
Defining problem **3**
Redefining the problem **9**

Final project statement **13**
Selection of poets **14**
Designing for Poetry **17**
Poetry representation **20**
Design Approach **21**
Poetry analysis for system design **22**

Design decisions **24**
Final design **32**

Refrences **39**

Acknowledgement

I thank my guide Prof. Kirti Trivedi whose valuable inputs inbibed the importance of ‘process’ in graphic design. The importance of knowing the extent of a design project, its functional presentation are some of the crucial things that I learned during this project.

I thank Arun Kalwankar for his guidence in understanding marathi poetry with its introduction and analysis

I thank my classmates and juniors for their comments on the project.

Objectives

My liking for typography leads me towards exploring it in several ways. This is an attempt to apply the study and experimentation done till now in a communication media.

Prime intention was to do a **book design project**. With in the gamut of graphic design, book design is a quite **complex design activity**.

The objectives of this project were to study the application of **System in Graphic design**, exploring a new subject and presenting it.

Information structuring, appropriate presentation methods are the crucial aspects in a communication design project.

Defining problem

Standardisation in book design

What is standardisation in book design?
Standardisation is application of a system that defines all the parameters to be followed design process. Standardisation in terms of book design would mean specifying the structure and all the aspects that create the final look of the book.

Final form of the book is the result of following the instructions specified within the system.

Creating '**Publishing standards for a Marathi publishing house**' was the direction chosen to understand this problem

Objective of standardisation
Creating a visual family within all various books published form a publishing house. Optimizing the process of designing and producing books.
Maintaining the structure of information on the covers, spine the same.

Aspects of standardisation
The elements that can be standardised in a book.

1. Book format
Books are classified in several formats based on following factors

Size of the book
Volume i.e. number of pages
Production process like Prepress, Printing, Binding, Packaging
Materials like Paper, Inks, Cover, Lamination

2. Overall look
Grid for the whole books or for specific sections
Layout for Cover, Flap, Spine, Back, Inside pages
Typography Type face, type size, Leading, Indents, Bullets,
Titles, Subtitles, Copy
Page numbers, Quotes, Bilingual text
Colour scheme
Images Size, Tone

Advantages of standardisation
at various levels of the journey o the book

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

2. Distributor
Efficient Sale
Increased demand
Increased profit margin

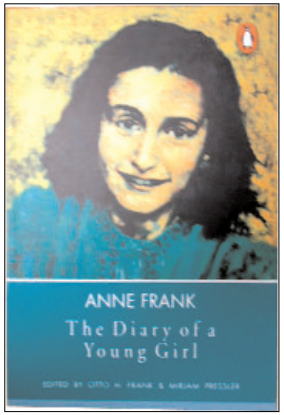
3. Book shop/ Exhibition/ Show
Quick sale
Visual familiarity
User friendly design

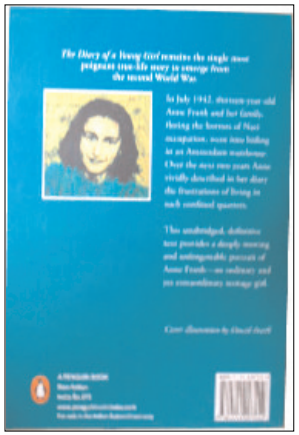
4. Library
Quick function
Good cataloguing
Quick Identification

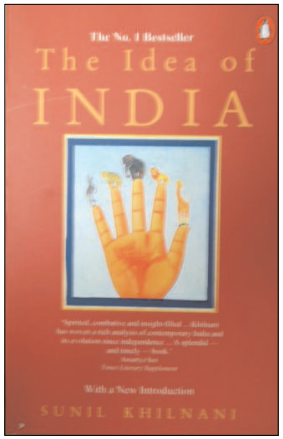
5. Reader
Enjoy reading
Enhanced look
User friendly design
Easy referring back

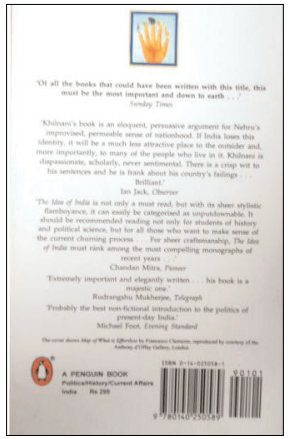
To study method of standardisation in existing publishing houes case study were done for Penguin books

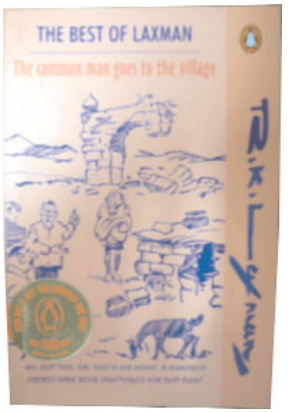
Design elements that are standardised
Book Sizes
Front and Back Cover layout
spine treatment
logo position

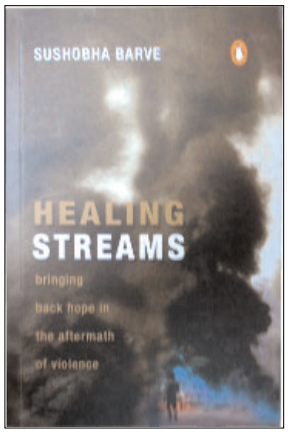


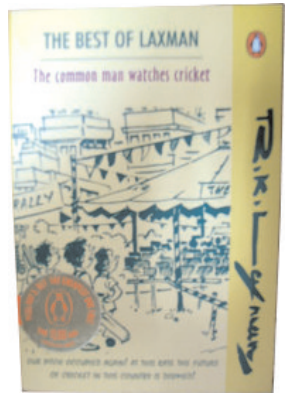








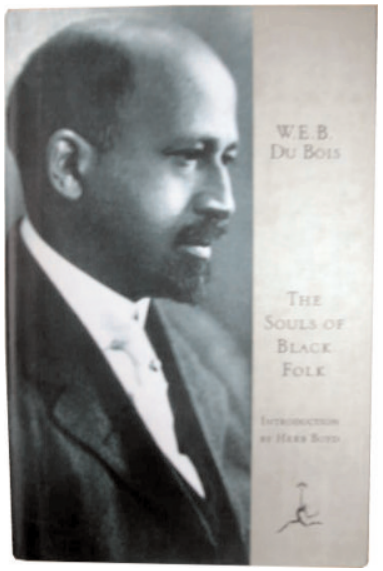


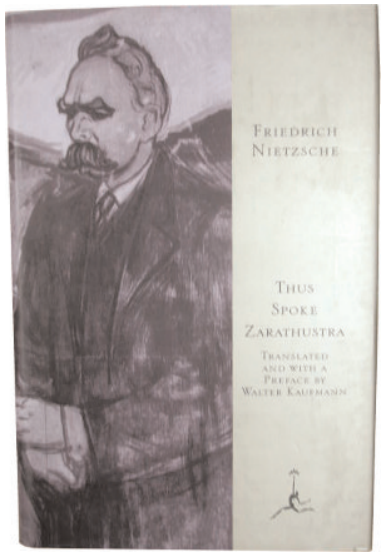


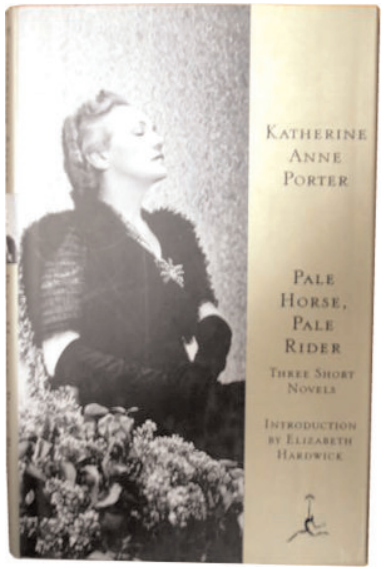
Modern Library

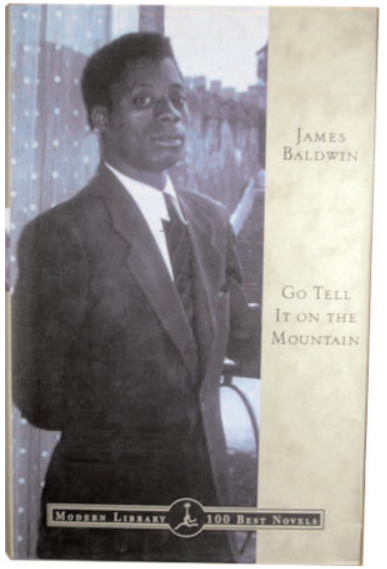
Hard bound seris:
Classics, Biography

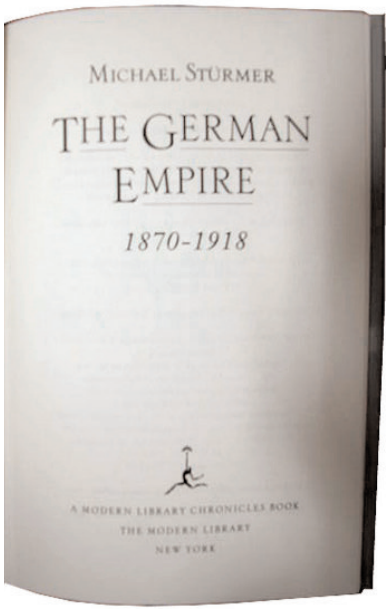
Cover layout, spine treatment, title page, typeface used all over the book and tone of images is standardized

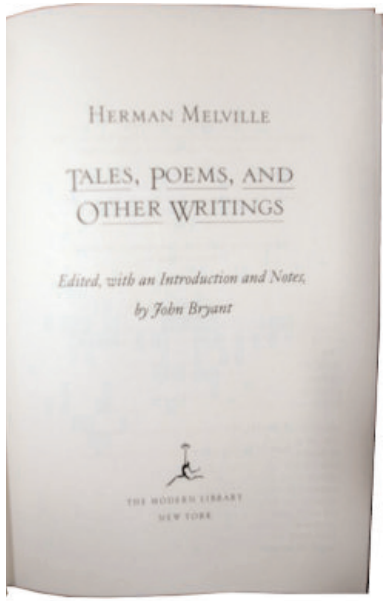












Titlt pages

Logo repeated on the back of cover with a seperate logo page at the begining of the book

Modern Library
Variations in paperback books

Redefining the problem

Standardisation while creating publishing standards looks at setting values and following it throughout the production of books. This system is created with the intention of creating a visual family, optimize the production process. This process is required for a publishing house that publishes books from different places, from varied cultures but under one identity and name. Unifying the structure and look of all the books is the focus.

But in this process identity of individual book is lost. Though the system has subtle variations they are not sufficient to give real character to a particular book depending on its subject.

A design project would demand exploration and fulfilling all the objectives set.

Objectives set
Book Design
Experiments in book design
Full exploration of a subject
Structuring a given information
System design for book

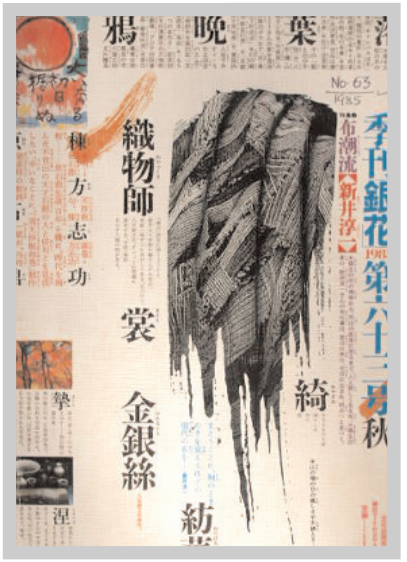
Typography
Expression in Typography
Order in Typography

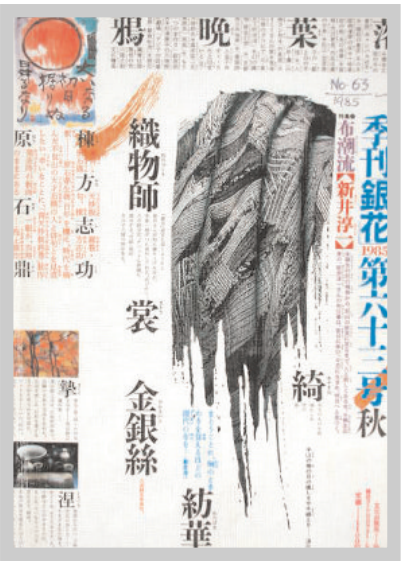
The objectives set at the begining of the project were getting fulfilled partially. Hence standardisation was looked from a different point of view.

System that is designed for a set with individual component having expression of their own but still a part of the group. Standardisation defined for designing the over all set for the subject and the variations for the individual components.

Refined problem statement was to design a set of elements that belong to the same family but have different expression of their own.

GINKA art and culture magazines form Japan designed by
Kohei Sugiura follow the standardisation and variation.



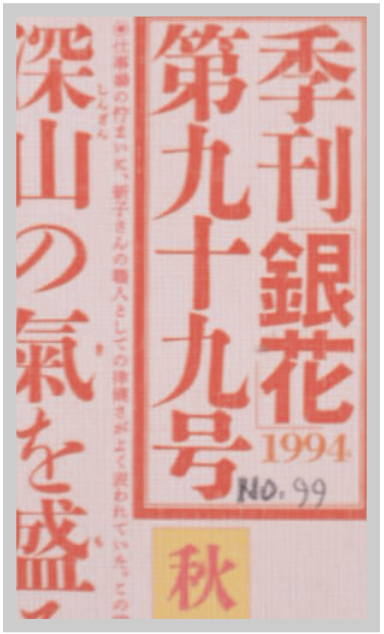


Cover design based on grid, each cover differs within the system of grid but still remains a part of the Ginka family

Images bring out the content and its weight in the magazine

No attempt to create one single image

Multiple focus areas



Experiments with Mast head

Final project statement

Marathi Poetry was selected as a topic to design the set of books. Poetry offers a wide range of subjects within itself, thus each book from the set will be devoted to one kind of poetry. With this varied range of topics in a family, the objective of designing the set and individuals differently is achieved.

Poetry being a sculpture of words offers scope for Typographic exploration.

Final project statement:

"Book seris on Marathi Poetry:
Exploration in Design and Typography"

Understanding and analysis of Poetry
Every poet has his own point of view in looking at the happenings around him. His poetry is a result of the inspiration that he gets from this observation.
The poems get an identity of the poet because of his point of view, and that itself differentiates his poems from others.

A brief analysis of the Marathi poetry was done with the intend of selecting poets those are sufficiently different from each other interms of subjects, style, expression etc.

Basis of selection
Marathi poetry is been written for over thousand years. Over this period society has under gone a drastic change in all its aspects like communication, its need and form. The language, social point of view has changed which is reflected in all forms of creative expression including poetry.

Selection of poets

*

1. Sant Tukaram
Sant Tukaram is a prominent saint from the '*Bhakti Sampraday*' (worshiping tradition) who lived in 17th century.

His writing is popularly called as '*Abhangs*', which are outcome of his devotion towards the god.
With very simple words and construction *abhangs* preach about enhancement of society.

Removing social inequality, total dedication towards ones work and belief in the supreme power governing the world are some of teachings form Tukaram's *abhangs*.

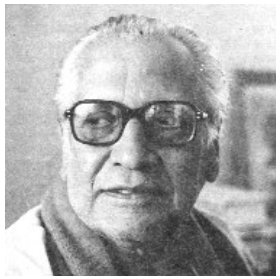
He has used several metaphors from day to day life to explain these concepts. Because of simplicity and relevance society accepted his words as their own words thus making them common at the same time truly divine.

** Vishnupant Pagnis casted as Tukaram*
from the film 'Sant Tukaram' (1937) by Prabhat films

2. Bal kavi
Trimbak Bapuji Thombre popularly called as *Bal kavi*, is nature and children's poet and belongs to classical age of Marathi poetry.

Balkavi's poetry revolves around his own way of looking towards the world. His poetry mostly portrays the happenings from his past life.

Love and beauty are broadly the topics on which his poems are based on. All the expression in his poems is from the happenings from nature. *Balkavi's* poems follow all the conventions of the classical style of poetry.



3. Kusumagraj
Vishnu Waman Shirvadkar popularly called as Kusumagraj is from the modern age of Marathi poetry.

Kusumagraj's poems focus on the social, political, cultural and historical subjects. He uses metaphors from everyday life to express his feelings.

Thus simple day to day life concepts are abstracted in his poetry. He sheds a new perspective to look towards life. Kusumagraj's poems follow conventions of Marathi poetry.

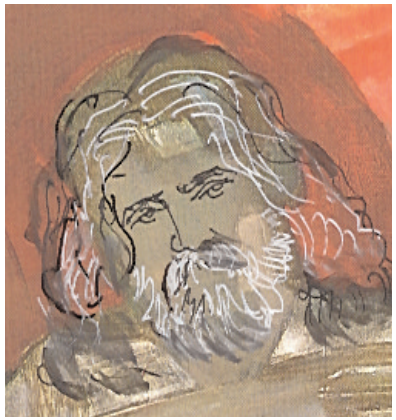
4. Namdeo Dhasal
Namdeo Dhasal is the pioneer of the Dalit poetry a new movement in Marathi poetry. Dalit poetry is known for its unique style of presentation and the subjects those are addressed. Namdeo Dhasal has set his own style of writing poems without following any conventions of the classical poetry.

Dalit poems shed light on the life of the downtrodden and oppressed people from the society. It's a revolt against injustice to this class of the society.

The words and language used in these poems is directly from the class of society which is he is talking about. Thus the poems have an expression of disturbed state and anger.

5. R.K.Joshi

Raghunath Krishna Joshi pioneered the visual poetry in the Marathi literature scenario. His visual poetry consists of concrete poetry, calligraphic poems, sound poems. He has written the poems for a particular typographic expression.



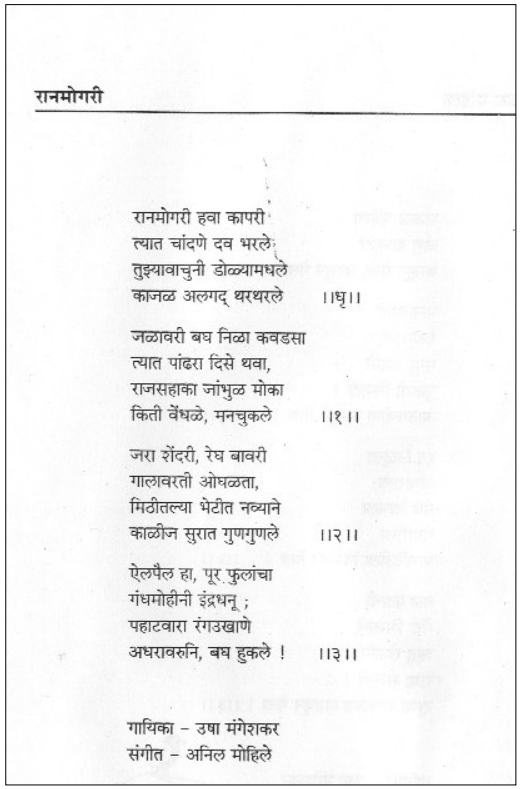
5. Arun Kalwankar

Arun Kalwankar is an artist works in his painting on subject like spirituality and human beings. In the same context he has written poems which are represented by paintings. The process of painting and writing poetry is simultaneous

Designing for Poetry

Poetry is the manifestation of the creative talents of the poet to explore a particular subject with or without a structure of given rules. While doing so a particular thought is expressed in the poetry by choosing letters, words and phrases meticulously. He desires a particular effect to be created after or while reading the poem. Poet uses several ways such as abstraction, use of metaphors, simple narration, dialogue etc. that creates a visual picture or a mood in the mind of reader while reading the poetry.

Designing a communication media for poetry involves several levels.



रानमोगरी

रानमोगरी हवा कापरी
त्यात चांदणे दव भरले;
तुझ्यावाचुनी डोळ्यामधले
काजळ अलगद् थरथरले ।।धृ।।

जळावरी बघ निळा कवडसा
त्यात पांढरा दिसे थवा,
राजसहाका जांभुळ मोका
किती वेंधळे, मनचुकले ।।१।।

जरा शेंदरी, रेघ बावरी
गालावरती ओघळता,
मिठीतल्या भेटीत नव्याने
काळीज सुरात गुणगुणले ।।२।।

ऐलपैल हा, पूर फुलांचा
गंधमोहीनी इंद्रधनू ;
पहाटवारा रंगउखाणे
अधरावरुनि, बघ हुकले ! ।।३।।

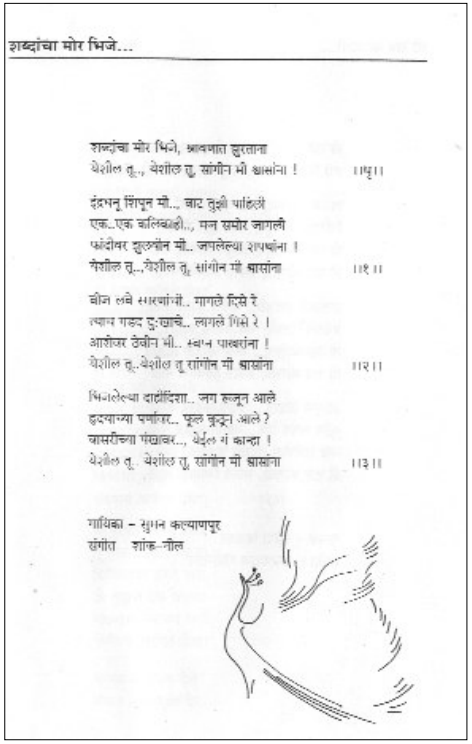
गायिका – उषा मंगेशकर
संगीत – अनिल मोहिले

1 First level is to simply put down the letters, words and paragraphs as desired by the poet. The proper use of space to take a pause or to maintain the rhythm is essential to communicate the poem as intended by the poet.

झाड की फांद्यांनी भरगच्च असलेली बाई

अनाथ मेघांचं
निराधर आकाष
अंधाराचं भूत जागवू लागली आहे गल्ली
सर्वच आंधळे प्रकाषाच्या वाटेने निघाले आहेत

बीजाक्षरांभोवतालची निधर्मी माती
हे चंद्रावले डाग कुठल्या संप्रदायिकतेचे ?
समश्ठीच्या कोलाहलातील जीवनसत्त्वे
हे वाऱ्यावर डोलणारं हिर्वंगार पीक गव्हाचंच आहे ना ?
मी लाथडतो निर्मनुश्य एकांतातल्या आत्मचिंतनाला
आत्मसाक्षात्कारासारखी जमिनीवर पसरलेली द्वैतची सावली
मला कुषीत घेणारं हे काय आहे ?
झाड की फांद्यांनी भरगच्च असलेली बाई ?



शब्दांचा मोर भिजे...

शब्दांचा मोर भिजे, श्रावणात झुरताना
येशील तू.., येशील तू, सांगीन मी श्वासांना ! ।।धृ।।

इंद्रधनू शिंपून मी.., वाट तुझी पाहिली
एक..एक कलिकाही.., मन समोर जागली
फांदीवर झुलवीन मी.. जपलेल्या शपथांना !
येशील तू..,येशील तू, सांगीन मी श्वासांना ।।१।।

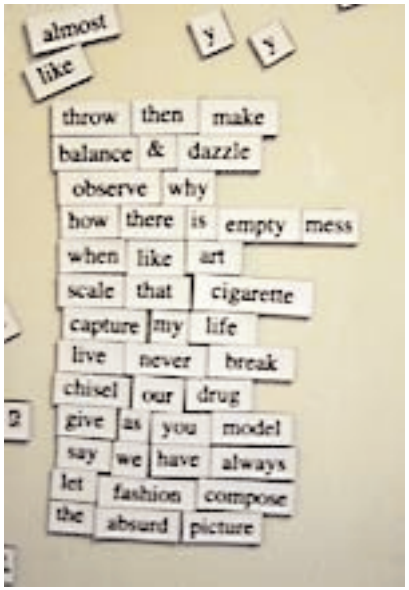
बीज लवे स्मरणांची.. मागले दिसे रे
त्याच गडद दुःखाचे.. लागले गिसे रे ।
आशेवर ठेवीन मी.. स्वप्न पाखरांना !
येशील तू..येशील तू सांगीन मी श्वासांना ।।२।।

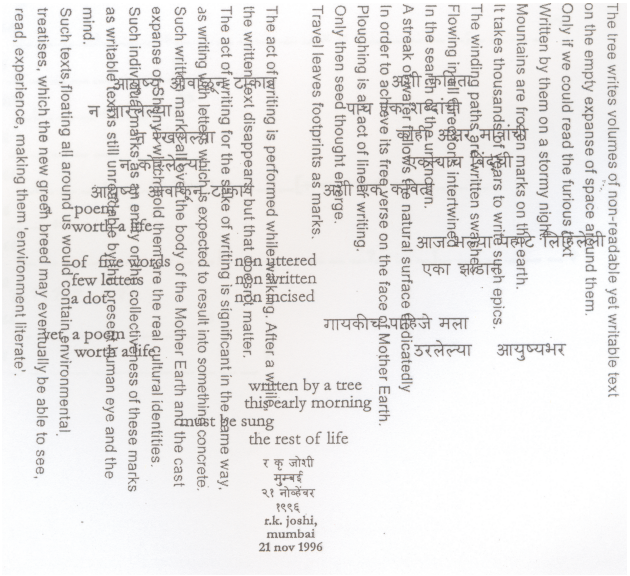
भिजलेल्या दाहीदिशा.. जग रूजून आले
हृदयाच्या पर्णावर.. फूल कुट्टून आले ?
वासरीच्या गंधावर.., येईल गं कान्हा !
येशील तू.. येशील तू, सांगीन मी श्वासांना ।।३।।

गायिका – सुमन कल्याणपूर
संगीत शांक–नील

2

Second level is when the visual imagery appearing in the poem is represented along with the poem itself. Usually illustration, caricatures, paintings are the mediums used to create these imagery. Illustrator chooses a style for the illustration that will communicate the content of the poem. Generally visual representation of the metaphors, abstracted image of the content used in the poem is the content of this illustration. Pictures point towards a particular meaning and help reader understand the poem.

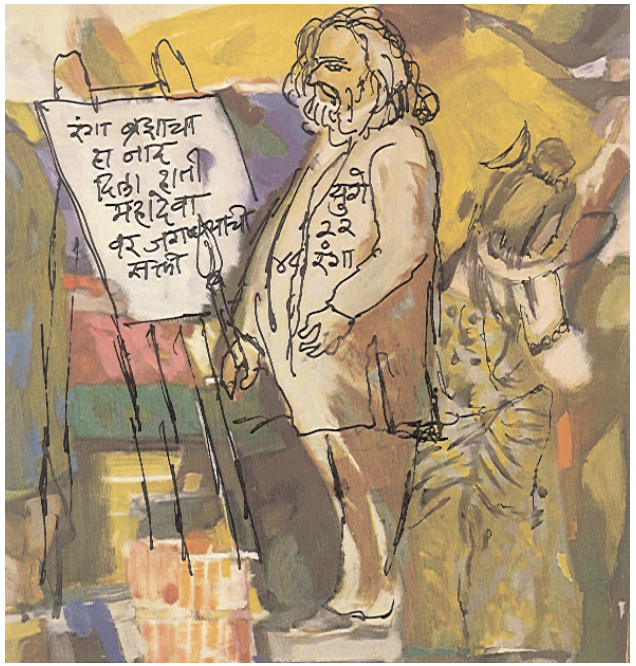




3

Third level is where text itself is represented in the form of the visual metaphors used in the poetry. Here the image communicates the subject and text describes the poetry.

With the use of calligraphy text is given a particular mood to communicate the content of the poem visually and then literally. In these forms of representation the overall image of the poem is more important than individual words.



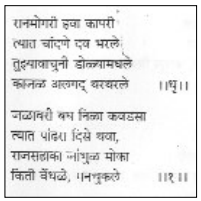
4

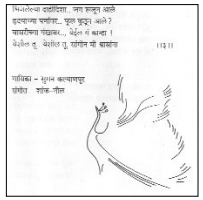
Forth level is where the poem is represented with only pictures. The content in the poetry is abstracted into an image.

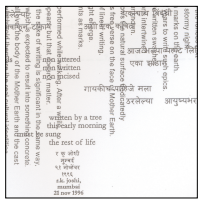
Poetry representation

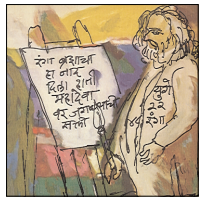
Poetry is presented in its true form with a suggestion of the its mood without giving a complete picture which is formed by the readers interpretation

This way of representating is between 2nd and 3rd level where typography portrays the content but still is functional and readable









For this project the content selected is rich with respect to the literary values. The content in its true form shows the essence of Marathi language. It displays the change happened in the use of language, the form of poetry, the way of abstraction and use of metaphors in Marathi poetry scenario.

Objective of the project is to experiment with typography to express the content. Thus the design approach was based on following parameters:
1. Conventional use of typography making text extremely readable.
2. Expression achieved with treatment of the type viz. selection of typeface, orientation, colour etc.
3. Experiments placing and ordering the text.
4. Creating the background and use of minimal graphics to suggest the mood of the content.

Thus the overall look of the set and the individual book is created with letterforms using typography. The set designed with this approach communicates its Marathi essence at first glance, the category of poetry and lastly the kind of poetry it is.

Design Approach

Levels of standardization
The objective is to standardize the set of books with a visual system. The system communicates the parameters on which the set is based on. Identifying these parameters and articulating their expression defines the design of the over all system.

1. Publisher
The set of books is created by a publisher with the objective of presenting various faucets of Marathi poetry. The mode of expression is experimental typography. The publisher has a typographic identity which is also reflected in their logo. Based on these factors overall look of the books published form this publisher is typographic.

2. Marathi
Second level communication is the nature of the content; this is a form of Marathi literature. Marathiness of the content can be expressed by the use of Devanagari script itself. The orientation of Devanagari script, joineries, and the image of the word along with the language used will impart a Marathi identity to the set.

3. Poetry
The visual image of poetry differs from that of any other form of literature because of its construction. Number of words, rhyming words at the end of each line, the length of each line and use of special punctuation marks give the poetry its visual look.

Variations in the system

Individual Poet
The content of the set is unified under the umbrella of Marathi poetry, at the same time it is reflecting various faucets of Marathi poetry. Each book explores poetry in different way, thus to communicate this idea variations are made in the system to express the quality and nature of each of the poet.

Individual Poetry
Expression is carried to individual poetry to suggest the overall mood and atmosphere. The final interpretation of the poem is based on the reader's perception and his attachment towards the subject.

Poetry analysis for system design

Analysis of six categories of poetry to derive the similarities and differences with the objective of designing the system

	Tukaram	Balkavi	Kusumagraj	Namdeo dhasal	R K Joshi	Arun Kalwankar
Subjects handled	Importance of devotion towards god Urge to be one with god Work is god Existence of god everywhere in the nature Social equality	Abstraction and detailed description of the happenings in nature Poets reaction towards his interaction with the society and nature	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	Abstraction of the problems and injustice towards the dalit and other down trodden class in the society	Looking at letterforms from the perspective of a poet, typographer and calligrapher Sensitivity towards letterforms	Poets interaction with Lord Shiva God gives us life but along with problems
Style of writing	Writings called as Abhang, it was the only form of literature created in those days Marathi language from 17th century Use of metaphors to explain a concept	Classical style of Marathi poetry Rhythmic Child like representation of the subject.	Both classical and modern style Various subjects handled	Evolved a new style called as Dalit poetry Language from dalit and the oppressed community used	Mode of expression in typography designed by himself Poems written for a particular expression	Adapted the abhang style of writing Mode of expression is painting along with poetry

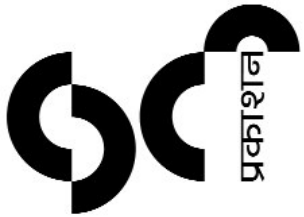
	Tukaram	Balkavi	Kusumagraj	Namdeo dhasal	R K Joshi	Arun Kalwankar
Characteristic	Simplicity, Devine, inspiring, original	Innocent, beautiful, Influence of elements of nature, Seeking happiness in nature,	Modern Variety Multiple dimensions to a same subject	Rebel, Disturbed, Angry, Depressed, Gloomy atmosphere	Typographic Simple Visual expression designed by the poet	Expression from an artist
Comparison within the group	Similar content and style of expression	Similarity in point of view and style of expression	Subjects handled with different perspectives Exploration in style of presenting a thought	Departure from the classical style of Marathi poetry Similar problems addressed Distinct style of expression	Most of the typography during the letterpress era	Paintings with the elements and colour scheme used supplement the expression of words

Design decisions

The book is designed in square size of 8 inches, square gives an oppurtuinity of multiple orientation to the book. The placing of images can be done at all the position still keeping the visual balance same.

Each kind of poetry demands different size and format square is the comman shape that can carry multiple expression

Square size also differentiates the books in a shelf of a book store or exhibition which is most probably filled up with the economical size of books.

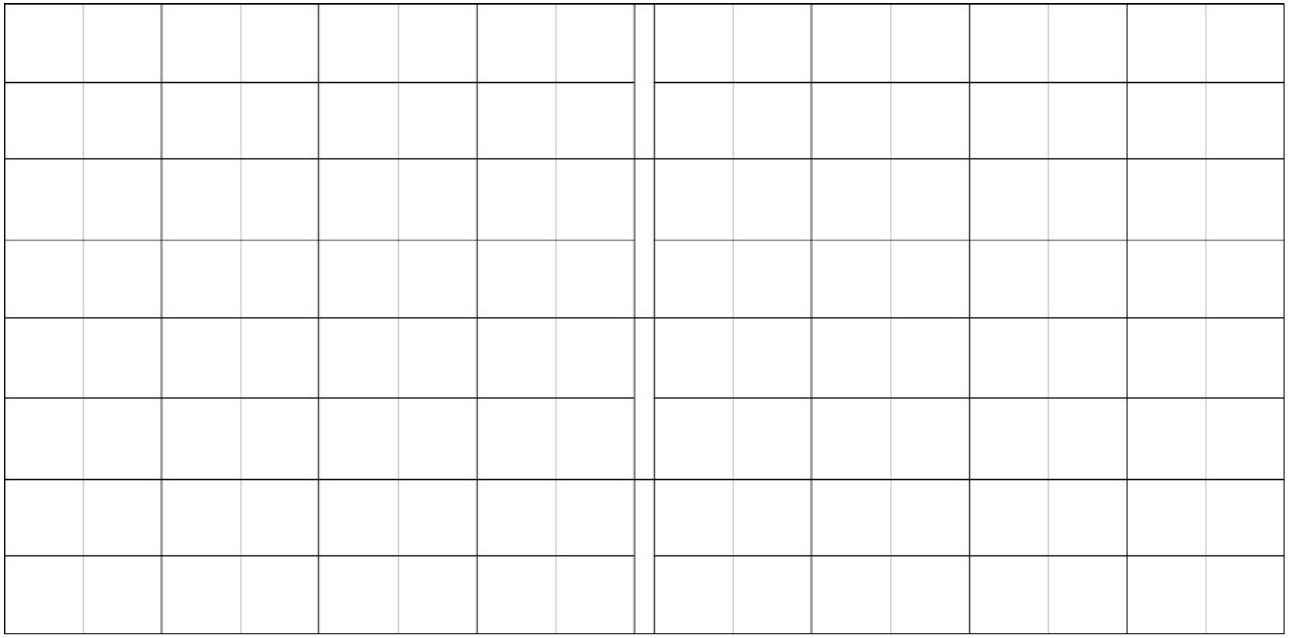


Logo created for publisher ‘Kavi Prakashan’ to be used in the design.

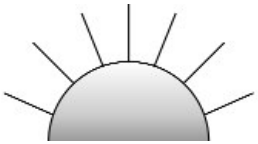
Squre is divided into four parts vertically and horizontally which becomes the general grid for the system. The grid is not designed for any specific orientation but it is a general division of the space.

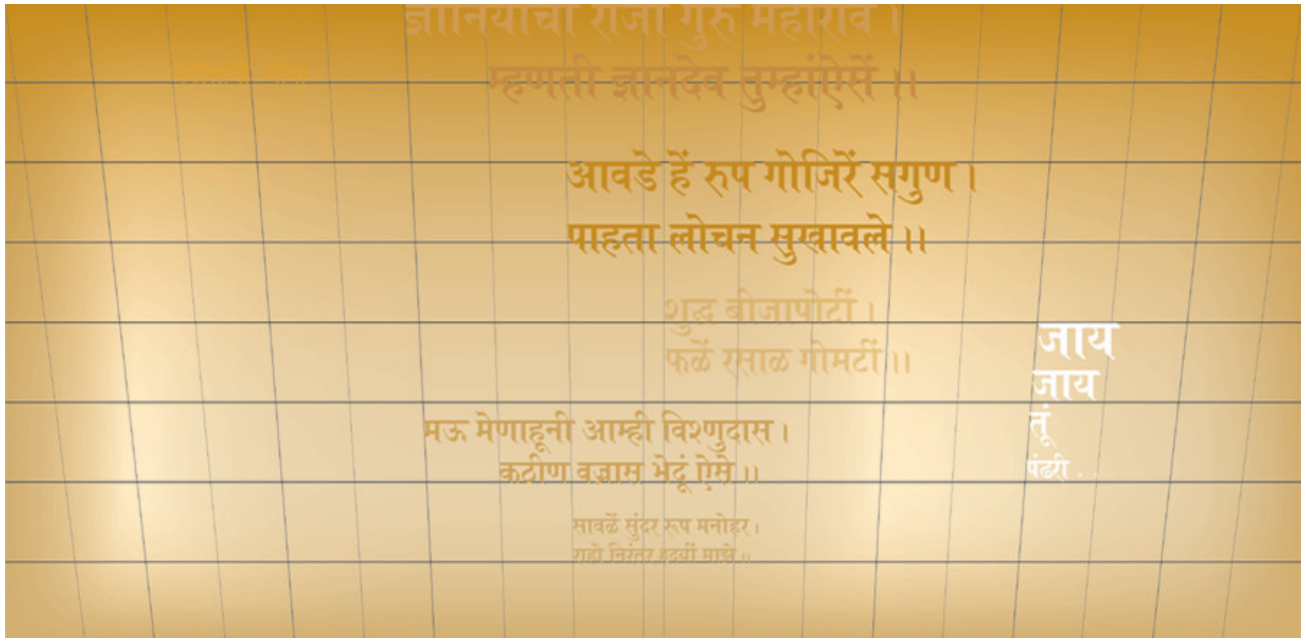
This grid is the basis of designing the system for the set as well as individual books.

Variations are made in this grid according to the expression of individual category, but still keeping the basi structure a part of the system.



1. Sant Tukaram





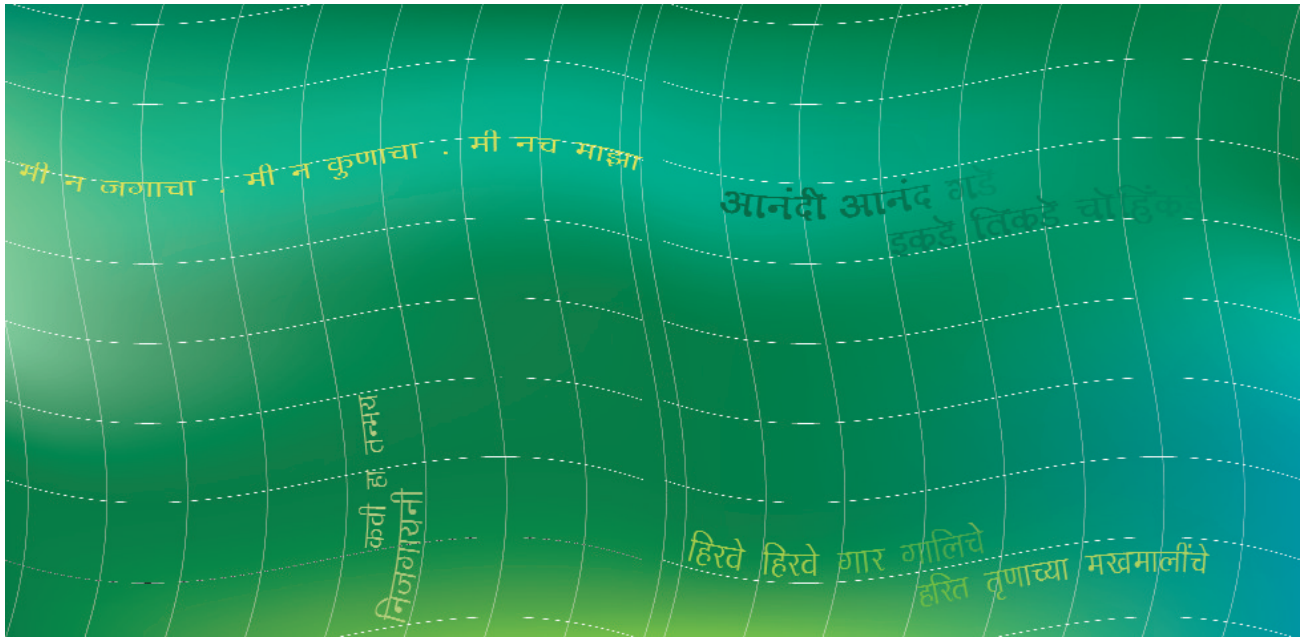
त्याचि भगवंताच्या मूर्ति ।।

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.

The orientation of the text is along with the giude-lines to give it a evolving character. Letterforms have a glow like a hallow to enhance the divinity.

2. Balkavi

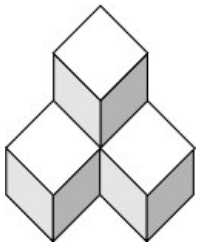


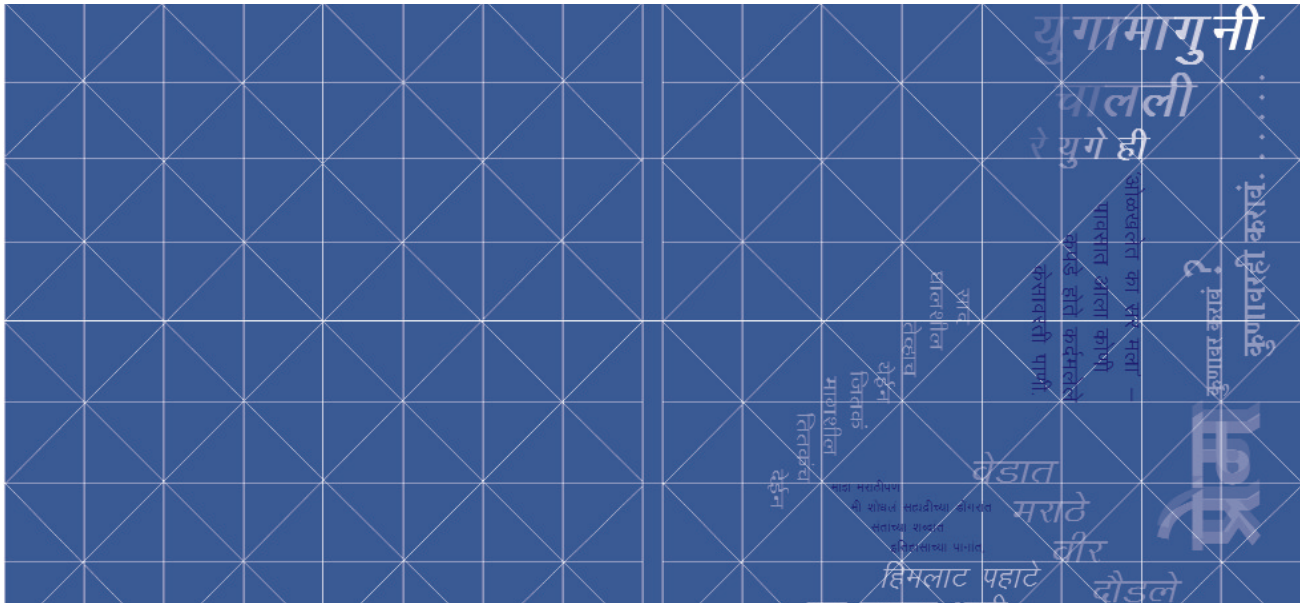
The grid is modified taking inspiration from the movements of natural elements like wind air.

The text follows the line orientation making it free flow which is commonly seen in nature.

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

3. Kusumagraj



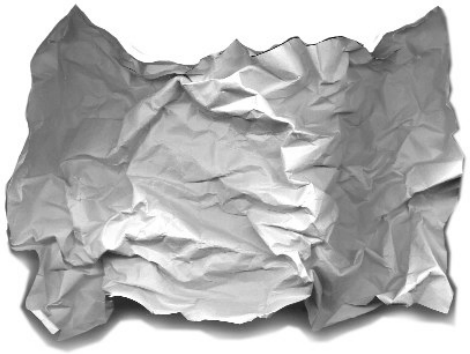


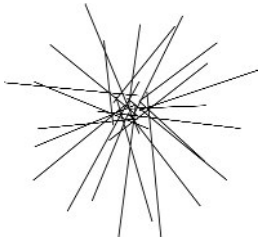
The grid is kept geometric to show the modernness in the content.

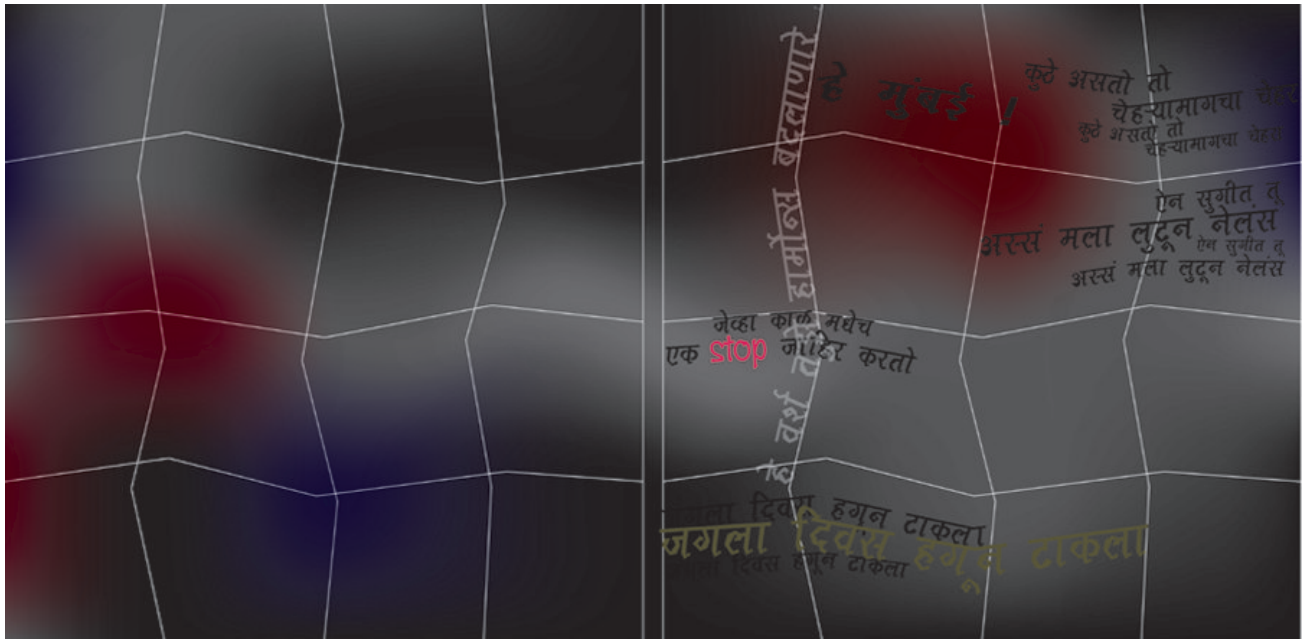
To express the idea of multiple dimensions and more than one perspective to a subject grid is modified into one more axis.

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

4. Namdeo Dhasal

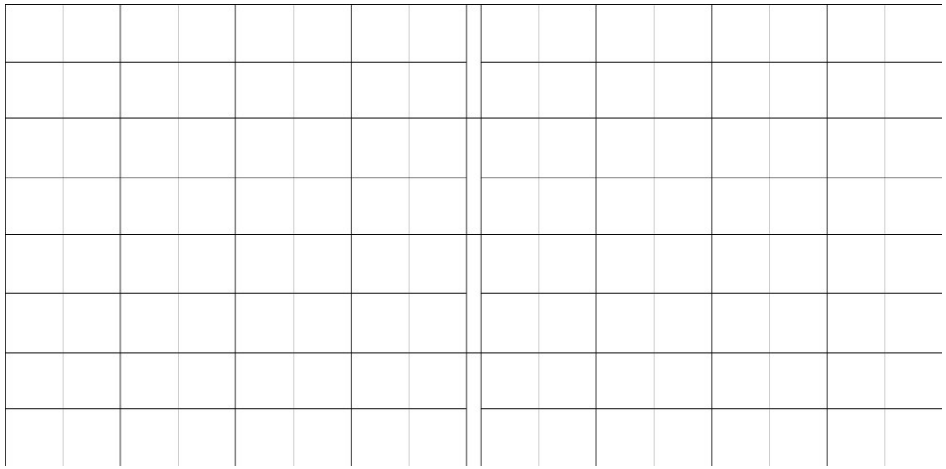






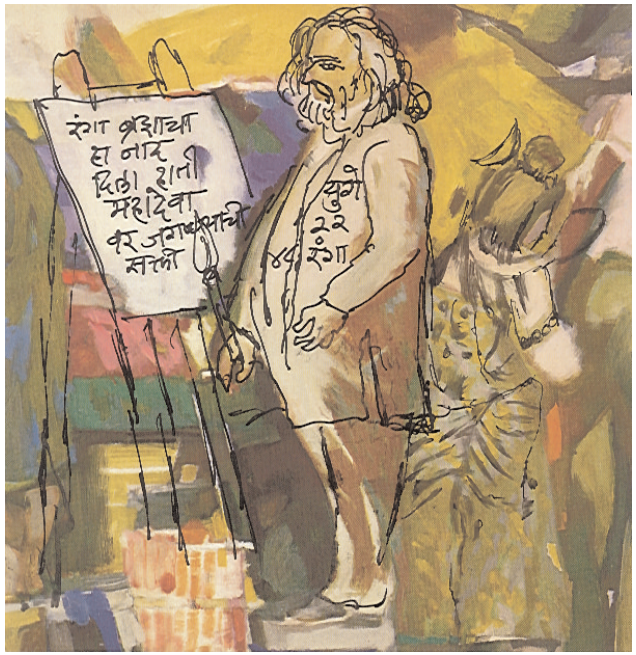
The original grid is distorted to show the disturbed nature of the content. Through the book the typography acts loud and frustrated which is the character of the content. The colour scheme shows the gloomy atmosphere and the harshness in the poems.

5. R. K. Joshi



This is a compilation of the poems which are done in the letterpress era along with poems expressed with the use of calligraphy.
These poems show all the exploration done with hot-metal type setting, hence the essence of the letterpress is maintained in the design

6. Arun Kalwankar

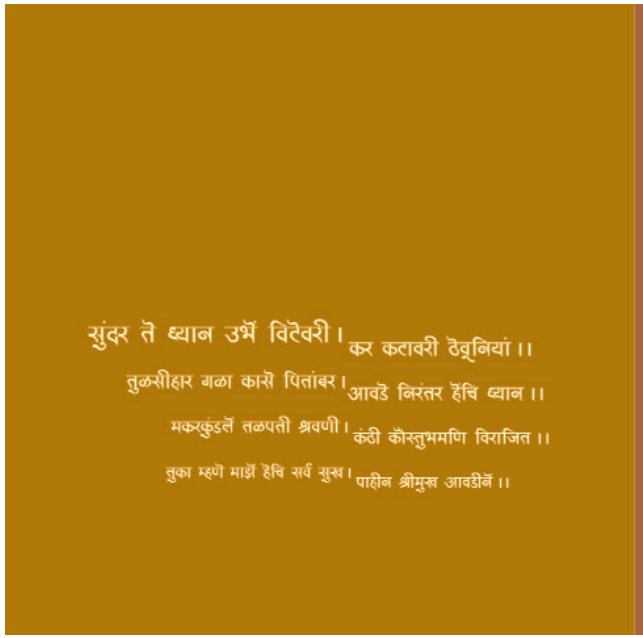


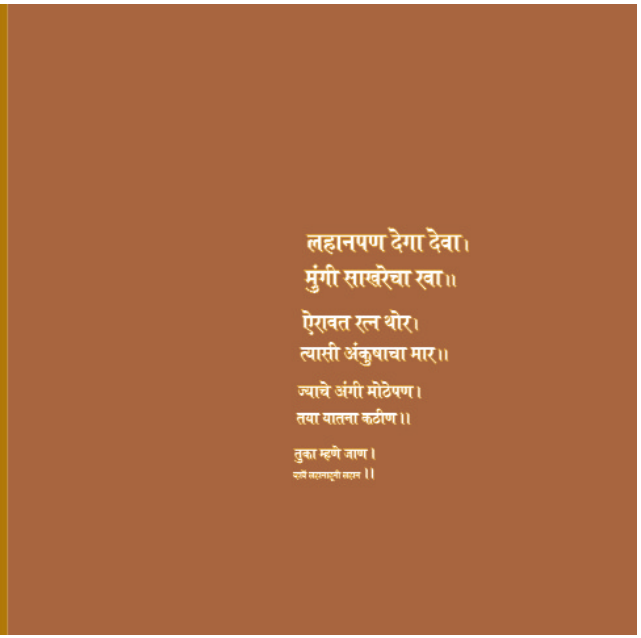
तू तिथं मी
असं ईश्वराले
छती ठेक सांगीतलं

Freeness in the art is expressed in this book.
Typography gains the quality of hand writing with its orientation. The colour scheme used in the painting is replicated in the typography.

Final Designs

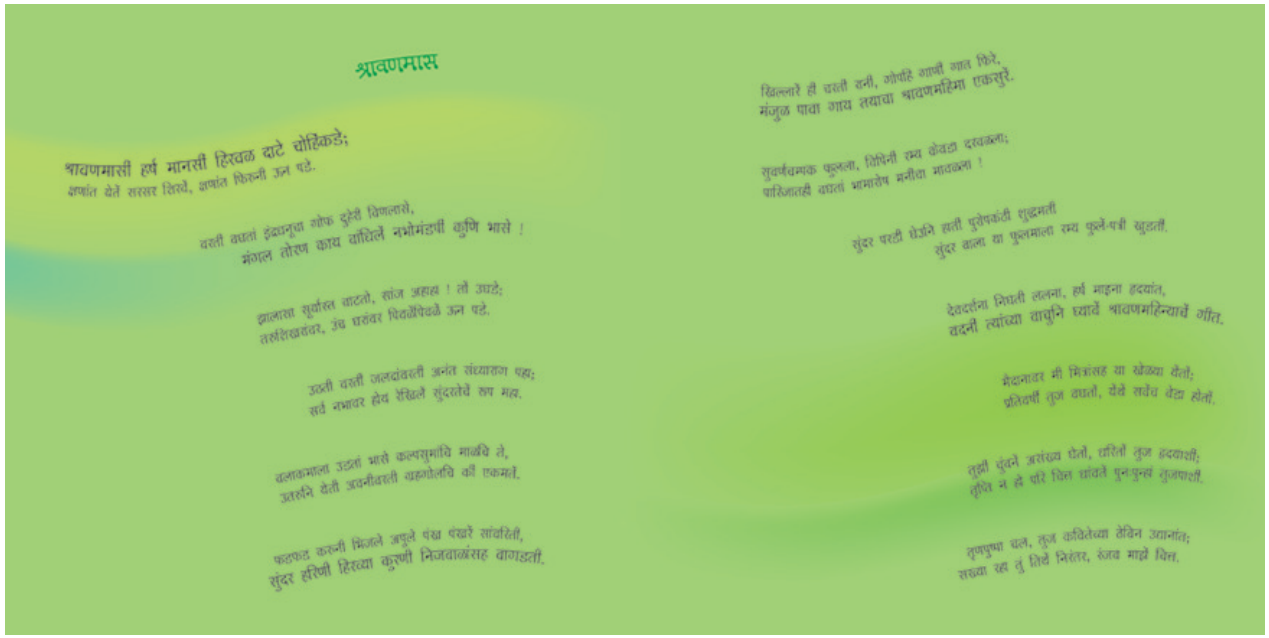
Cover page
Inside pages





Final Designs

Cover page
Inside pages

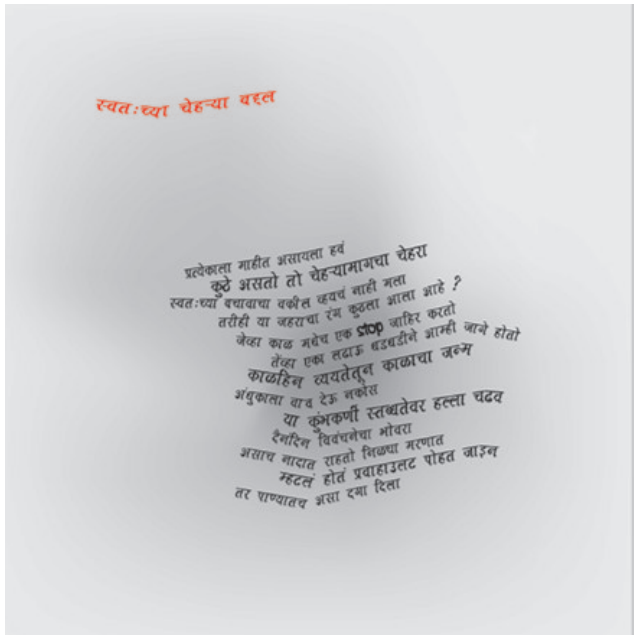


Final Designs

Cover page
Inside pages

Final Designs

Cover page
Inside pages

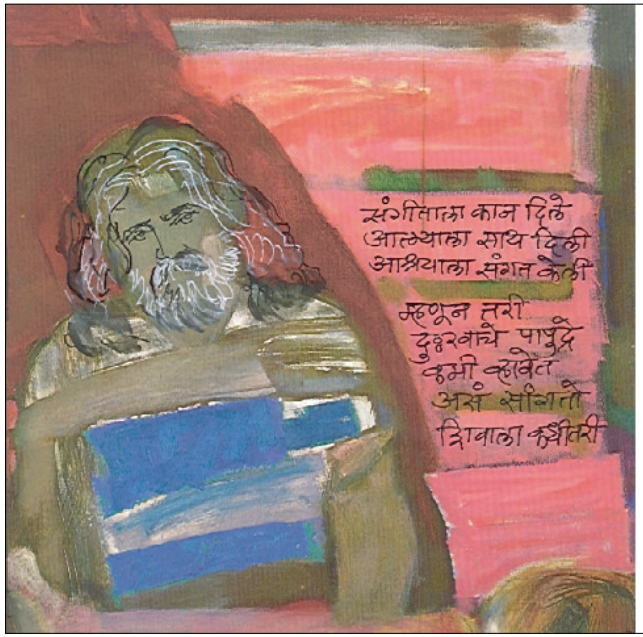


Final Designs

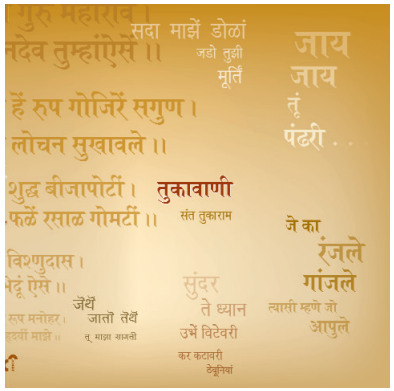
Cover page
Inside pages

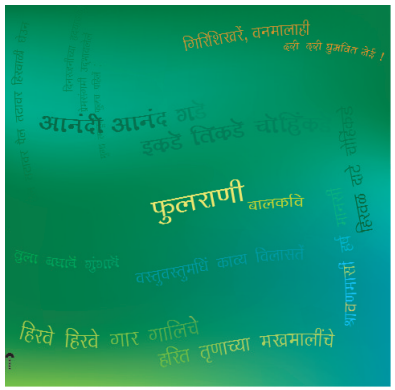
Final Designs

Cover page
Inside pages



Book Covers from the set





Refrences

IDEA : Typography Today, *Helmut Schmid*
Visible Language, *RISD publication*
Experiment Design, *Igildo G. Biesele*

'Elghar', *Daya Pawar*

Content and infomation from:

'Vishakha' , *Kusumagraj*
'Phulrani', *Balkavi*
'Gholpitha' , *Namdeo Dhasal*
'Ya sattet jev ramat nahi' , *Namdeo Dhasal*