

Arrival of First Printing Press in India

Communication Design Project 2 Report

Guide: Prof. Sudesh Balan

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M.des CD

216450016

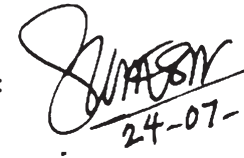


IDC School of Design
अभिकल्प विद्यालय

Approval Sheet

This Communication Design project entitled “An Illustrated Book on the Arrival of First Printing Press in India” by Jinal Shah, Roll no. 216450016 is approved in partial fulfilment of the requirements for a Master of Design Degree in Communication Design.

Project guide Prof. Sudesh Balan:



24-07-2023.

Chairperson:

Internal Examiner:

External Examiner:

Date: 12 December 2022

IDC School of Design,
Indian Institute of Technology, Bombay.

Declaration

I declare that this written submission represents my ideas in my own words and where other's ideas or words have been included. I have adequately cited and referenced the 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 appropriately cited or from whom proper permission has not been needed.

Jinal Shah 216450016
Communication Design

Date - 12 December 2022



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Acknowledgement

I'd like to express my deepest gratitude to **Prof. Sudesh Balan** for his guidance and support throughout the project, as well as to all the professors for their feedback during their presentations. I am also grateful to **Prof. G V Sreekumar** for approving the authenticity of the dates and major events illustrated in the book.

I am thankful to my parents and friends - Lakshmi, Alivia, Stuti and Kunal for encouraging me and supporting me throughout my project.

Jinal Shah 216450016
Communication Design
Date - 12 December 2022

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Preface

As a kid, I was very attracted to storytelling, comic books and illustrations. I still remember the storyline and plot of “*Merchant of Venice*”, an English prose story written by *William Shakespear* and taught to us in school. Stories of Shivaji Maharaj fighting Mughals and the fight of India for Independence against the Britishers were my favourite topics in school. When I read books, I was always curious to know what happens next, what is the other character thinking, how is the sequence of the story, how come small actions taken by some people decide the fate of many. Many times I tried reimagining some stories from different points of view and the activity kept me busy for multiple hours. I also enjoyed drawing moustaches and funny expressions on the portraits of famous personalities made in our textbooks.

It was interesting to think that each and every person in history only sat in certain positions, looked in certain directions, smiled in similar ways and had similar portraits. All individuals in history have their own way of living, and similarly their own individual traits. But because the history chapters only focused on important topics like revolution and war, a lot of useful information got missed. And it might also be difficult for school students to remember the dates and their events.

Merchant of Venice



image from Alamy.com

My observation of this particular fact made me realise that it is easier to remember an interesting story with individuals that think and act, than the monotonous tone of history textbooks that state the events of the past. Hence, I took this opportunity to bring light towards some key points in the history that changed the scenario of typography and printing in India. You may look forward to an attempt of illustrated storytelling of an important event with emphasis on dates, sequence of events and engagement of the readers.



Deciding the topic

My initial topic

Target audience - A guide to teach B.Des and Fine Art UG students “*How to choose a font*”

Aim : To make it easy for new Undergraduate students to learn Typography and its concept.

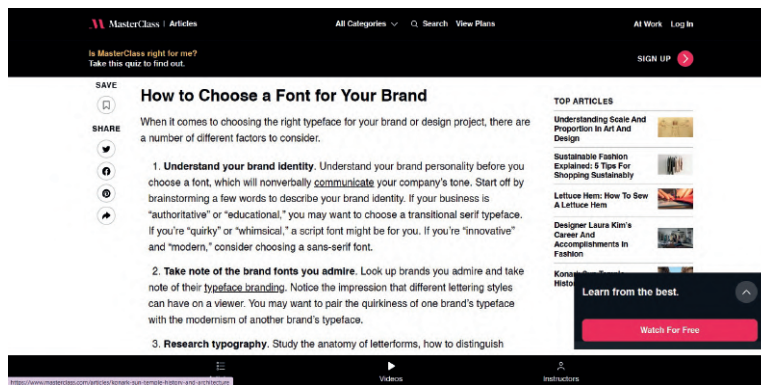
Objective : There is a lot of confusion regarding the subject of Typography between UG Students. They do not know the basics of typography, why it is needed, uses and applications of typography, the understanding of fonts, choosing the right font and the scope of experimentation or exploration in the field of typography.

Scope of intervention : Generally it takes some time or maybe more than 2 years before the students are aware of basic layouting, space division, grids and typography. But if the same is taught to them as a course in their syllabus, it can result in greater changes in the outcome of their projects.

End Goal : I do not want to teach the students typography or take a course. This project can be a helpful guide for those students who are intimidated by typography from the very start and then cannot make use of it in their assignments.



image from amazon.com



Summarizing the guide feedback I received on the topic

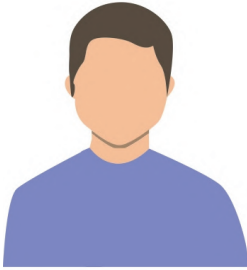
1. Define and detail out what is the problem addressed here.
2. Find out the relevant and similar work done in this area before starting with the project.
3. What will be your contribution towards the solution?
4. How do you plan to take this further?
5. Meet people from EduTech and try broadening your horizons on educational and accessibility problem solving.

My findings on the existing material available on the net

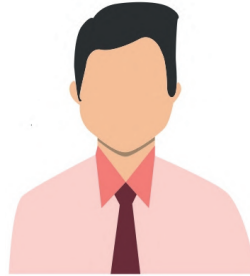
- 1: Talking Type
- 2: Typefaces and their Stories
- 3: Putting Type to Work
- 4: Making Meaningful Type
5. Graphic Design Theory - Typography



Understanding the current scenario - User Research



A
25 Years Old
Applied art student,
Mumbai, India.



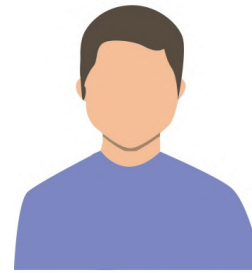
B
28 Years Old
M.des student,
India.



C
27 Years Old
Applied art student,
Works as a UI/UX
designer, USA



D
22 Years Old
Fine art student
Photography
India



E
19 Years Old
Fine Art student,
Surat, India.



F
21 Years Old
Fine Art student,
Bhopal, India.

Motive - To understand the user's current understanding of Fonts and typefaces.

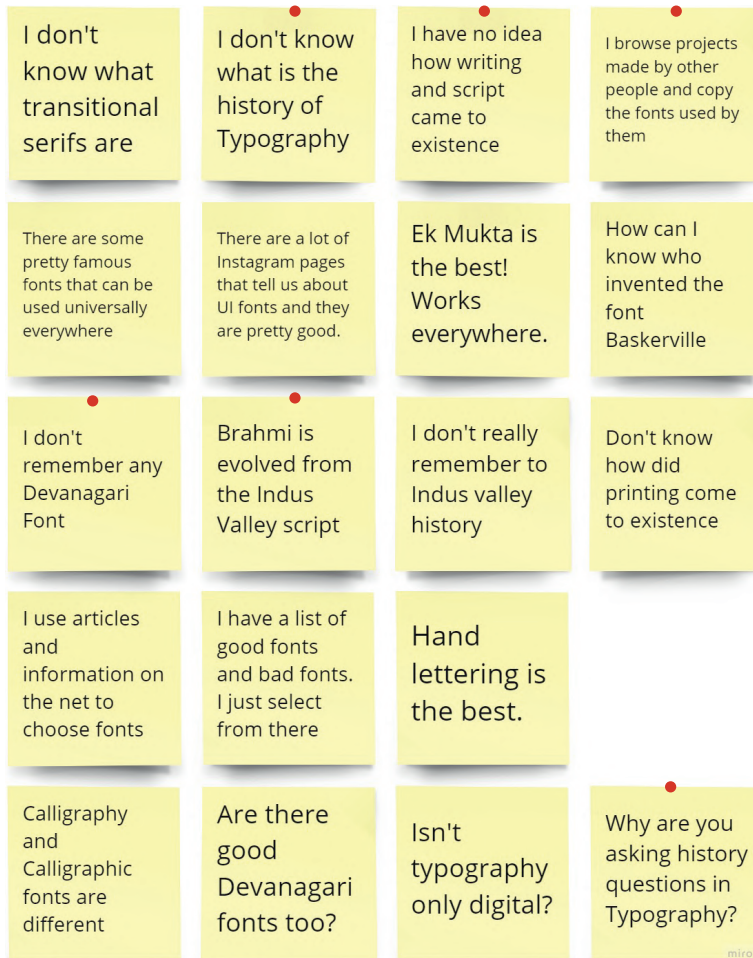
Process of selection of users - The students of current B.Des, M.Des, B.FA and other design courses. Some users have already passed their courses and work in the industry.

Method taken - Personal Interviews

Some students I met personally and asked them questions. A few of them had time, so I asked them to choose a font for an existing template. And observed them.

Summarizing the insights I got after understanding the target audience

User statements



Lack of understanding - The problem lies when students don't understand the importance of Typography, Why do they need it, How did it come to existence. What and Who influenced the invention of script to typography, How did the script in itself come to existence? etc.

Basic topics covered in Undergraduate programmes - The B.des students and Fine art Undergraduates are already taught basic typography skills in their course and still might have confusion when it comes to choosing a font for their project.

Too much readily available content - There is already too much content on the topic I've chosen. A lot of different universities and institutions are struggling to solve basic type selection problems in various different ways. There are AI's that help students choose type and even Google based algorithms that makes type selection easier.

Preferred solution - Trying to figure out a solution that can deal with basic problems first. The biggest problem right now is that the students have no idea about the history of Indian Typography and how it came into existence. Having the basics cleared will help them understand the importance of History and Topography in Indian context.

Final Solution

Aim - To help design students understand the History of Indian Typography.

Objective - Making history interesting

I noticed that a lot of students face problems remembering the events taught in a history book. Even if they remember, the curriculum contains information about wars and politics. I noticed that invention history can also be a major topic that helps them understand how the basic things that they use now were invented. And what influenced it over the years.

Reasons why I chose this topic

My love towards typography - As a kid, I was always attracted to letters and fonts. Trying various fonts on the Microsoft softwares was my favourite pastime. I often scribbled quotes and letters in my workbooks in school. During Jr. college, I got a chance to learn basic calligraphy and it opened a new world for me. Later I pursued Applied arts and had fallen in love with typography.

Challenge for myself - As my comfort level with typography grew, I often found myself using it as a medium to express my communication and messages. My projects mostly revolved around typography. This time, I wanted to make a design solution to a problem by challenging myself. Creating illustrations, writing stories, research about history, developing characters and making a timeline was something that I never did in the past. Hence, I got the opportunity to practise and learn new fields.

mnr

Joineries

x

Optical Illusion

Visual Grammar

asc

My study on History of Indian Typography

1. Paper by Subhash Kak

My pointers - Lifestyle, culture and tradition of the Mesopotamian people and how culture and tradition moulded the origin and developments in the script.

Invention of zero and development in the numerical.

Difference between the Sarasvati and Brahmic writings.
Details about the Vedic literature.

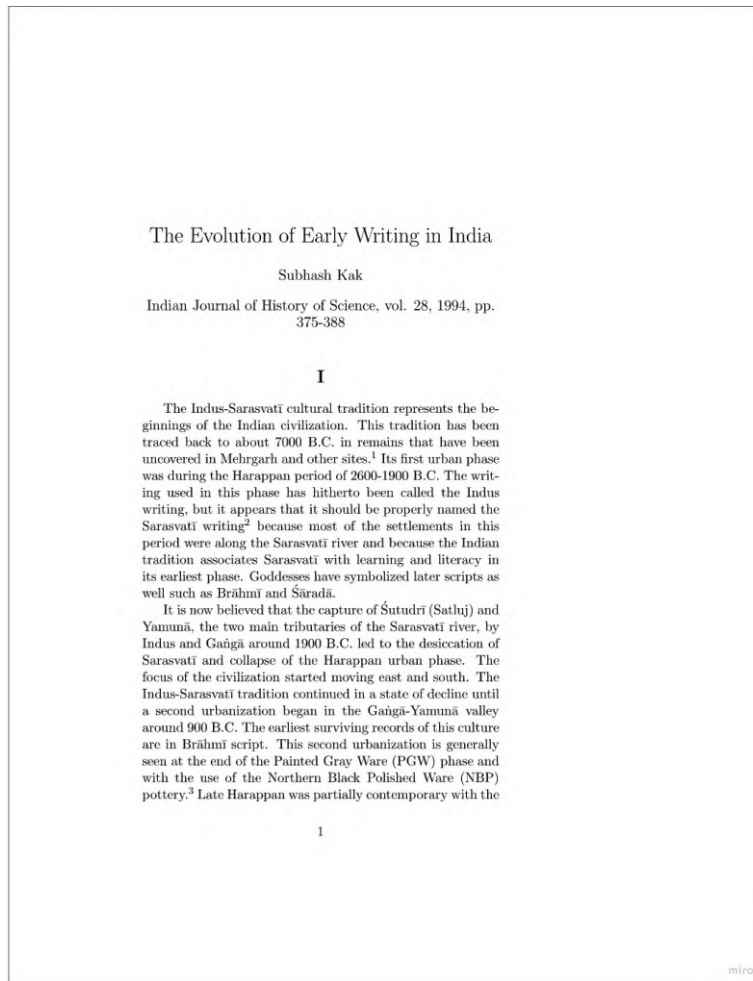
2. Paper by Ewan Clayton

My pointers - Mesopotamian origins, Egyptian Hieroglyphs,

24 uni-consonantal symbols (an 'alphabet' containing various consonants only) phonetic components representing combinations of sounds determinative signs.

Earliest examples of writing in China.

Two types of writing systems in pre-colonial Mesoamerica
Indus river valley etc.



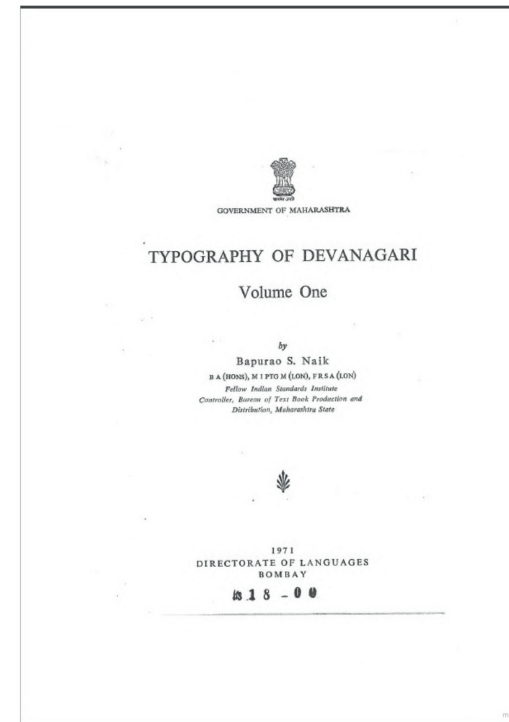
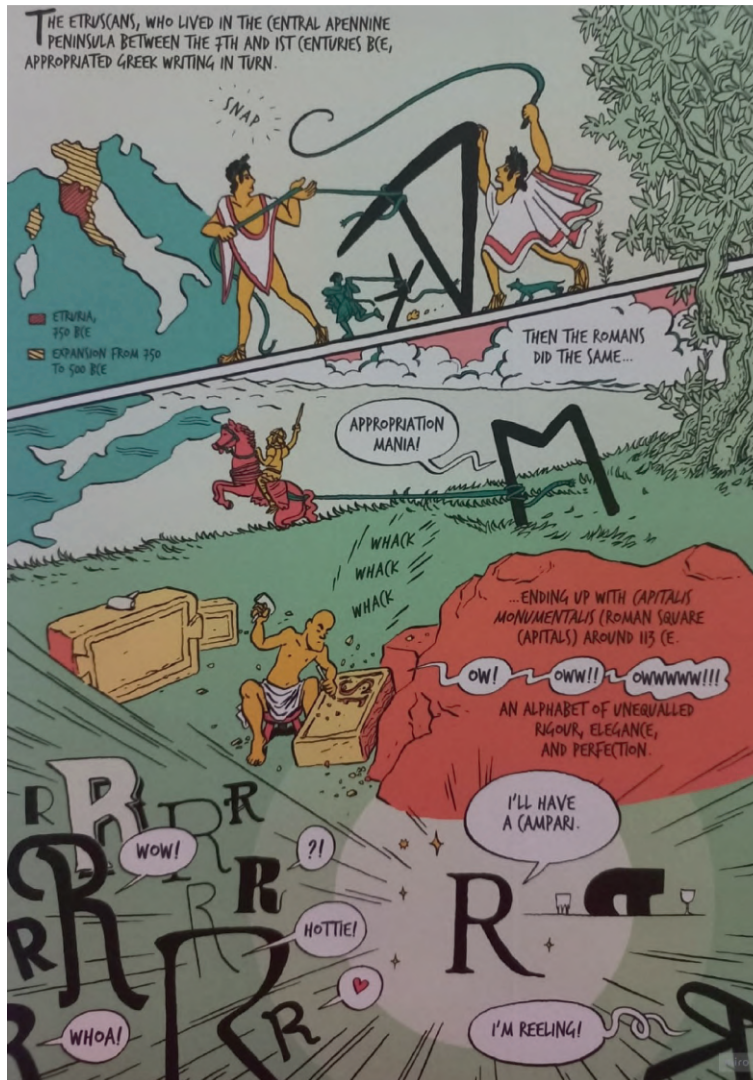
My study on History of Indian Typography

2. History of Paper Technology in India - by Lalit Tiwari

3. Devanagari – The Makings of a National Character
Article by Karthik Malli, featured in Typotheque

4. Book - Typography of Devanagari - Volume 1 -
Bapurao S. Naik

5. Inspirational Books - ABC of Typography



Timeline draft 1

1. 2600-1900 BC

The earliest script in India so far known is the Indus Valley pictographic script. Over 4000 symbol bearing seals have been discovered in the Indus Valley.

The script of Mohen-jo-daro and Harappa is said to be called Proto-Indian (via some sources). The script appears to be phonetic and has ideographic origin. The specimens are all in the form of seals. The deciphering of the script is still being done.

There are various theories that the Indus Valley script may or may not be connected to the secular Brahmi as well as the traditional vernacular scripts of India.

2. 3rd Century BC

Asoka Edict on the Rummindei pillar. Brahmi, the script of the Brahmins is written from left to right.

It is the mother of many Indian scripts including the Devanagari script.

-Ashoka used this script for his inscriptions, carved into the face of rocks or on stone pillars.



image from researchgate.net

Timeline draft 1

3. 3rd Century BC to 540 CE

The Brahmi script went under a lot of variations.

4. 7th Century CE

The birth of Devanagari script which could also be called Nagari.

5. 13th Century CE

Completion of the maturity of Devanagari and it became close to the script we use now.

6. 15th Century CE

Printing press has started in India for the 1st time. Although the Portuguese had begun printing in India in 1556 (followed by European missionaries printing in Tamil in the Tamil region), they neither cast a Devanagari font nor printed in the script. On the contrary, metal font casting in Devanagari was carried out in Europe, mostly by Germans and British scholars.

Devanagari printing in India would have to wait a few centuries, until the close of the 18th century.



image from colorbox.de

image from britishlibrary.uk



A Bombay native, Dadaji started his own foundry in 1864, followed by the Nirnay Sagar Press in 1869. In addition to the American Mission Press, Dadaji had also apprenticed at The Times of India Press. The Nirnay Sagar Press came to be known mostly for aesthetic and highly legible editions of Sanskrit religious and literary texts, intended for both Indian and European readers. It printed Sanskrit texts exclusively in Devanagari, continuing the conventions followed by earlier European Indologists.

Timeline draft 1

7. 16th Century CE

Jain manuscripts describing the way of life.

8. 17th Century CE

The 1st Devanagari metal type was made. In 1778, Charles Wilkins, employed by the East India Company, designed the first successful metal type font cast in India, for Bengali.

Wilkins then cast the first Devanagari font in 1786 – used in printing Sanskrit and Urdu verses in a book in 1789 – with the assistance of the English-run Chronicle Press in Calcutta.

9. 18th Century

Lithographic printing reached India in 1822, via Europe. In North India, metal type and lithography spread side by side, and lithography seems to have been preferred locally.

10. The Nirnay Sagar era

Another one of Thomas Graham's apprentices, Javaji Dadaji, changed the face of Indian typography forever.

image from Freepik.com

आणि खेळण्यामध्ये घालवितां, तर मोठेपणीं तुम्ही
अज्ञानी व निर्वुद्धि व्हाल आणि लोकांपासून स-
न्मान पावणार नाहीं. आणखी तुम्ही ज्या का-
मांत हात घालाल, त्यामध्ये बहुतकरून तुम्हास
यश मिळणार नाहीं, आणि फारकरून तुम्ही गरीब
व हलके असे मरणपर्यंत राहाल, दुसऱ्या लोकां-
वर तुमचें वजन पडणार नाहीं. तुम्ही आयुष्य-
भर दरिद्रावस्थेत राहाल आणि मेल्यानंतर तुम्हा-
साठीं थोडेच लोक शोक करतील.



Timeline draft 1

11. 1900's

The impact of Dadaji's revolutionary new Devanagari fonts, with their high demand, shaped the development of Devanagari in the 1900s as well.

Dadaji's fonts were in demand from the 1870s to the 1960s, besides having shaped typographical development at numerous foundries across the country for decades, both small and large – an enviable legacy for any type designer.

1920 - 1936

Mechanised typesetting, or hot metal typesetting, reached India in the 1920s, sparking further advances in Indian printing and publishing. Mechanised typesetting allowed printing at scale, in much larger volumes, with greater speed and efficiency.

Monotype and Linotype machines, introduced for Devanagari in 1922 and 1933, drove these developments. The mechanisation of Indian scripts was focused on Devanagari, since it was India's 'national script'.

In a 1936 address at a literary conference, Gandhi declared that Hindi would be the national language of India,

Timeline draft 1

11. 1940 and later

The Constitution of India, drafted in 1949, states that ‘The official language of the Union shall be Hindi in Devanagari script.’ Hindi was originally intended to be the sole official language of the Government of India, but stiff opposition from non-Hindi-speaking regions (especially the Tamil region) ensured that English remained co-official as a more palatable, neutral option.

In 1991, the Government of India released a short-lived 8-bit encoding standard named ISCII (Indian Script Code for Information Interchange), where Devanagari forms correspond to those adopted by the Government of India in 1966. The ISCII forms in turn seem to have influenced the choice of Unicode’s representative Devanagari glyphs.

image from wikipedia

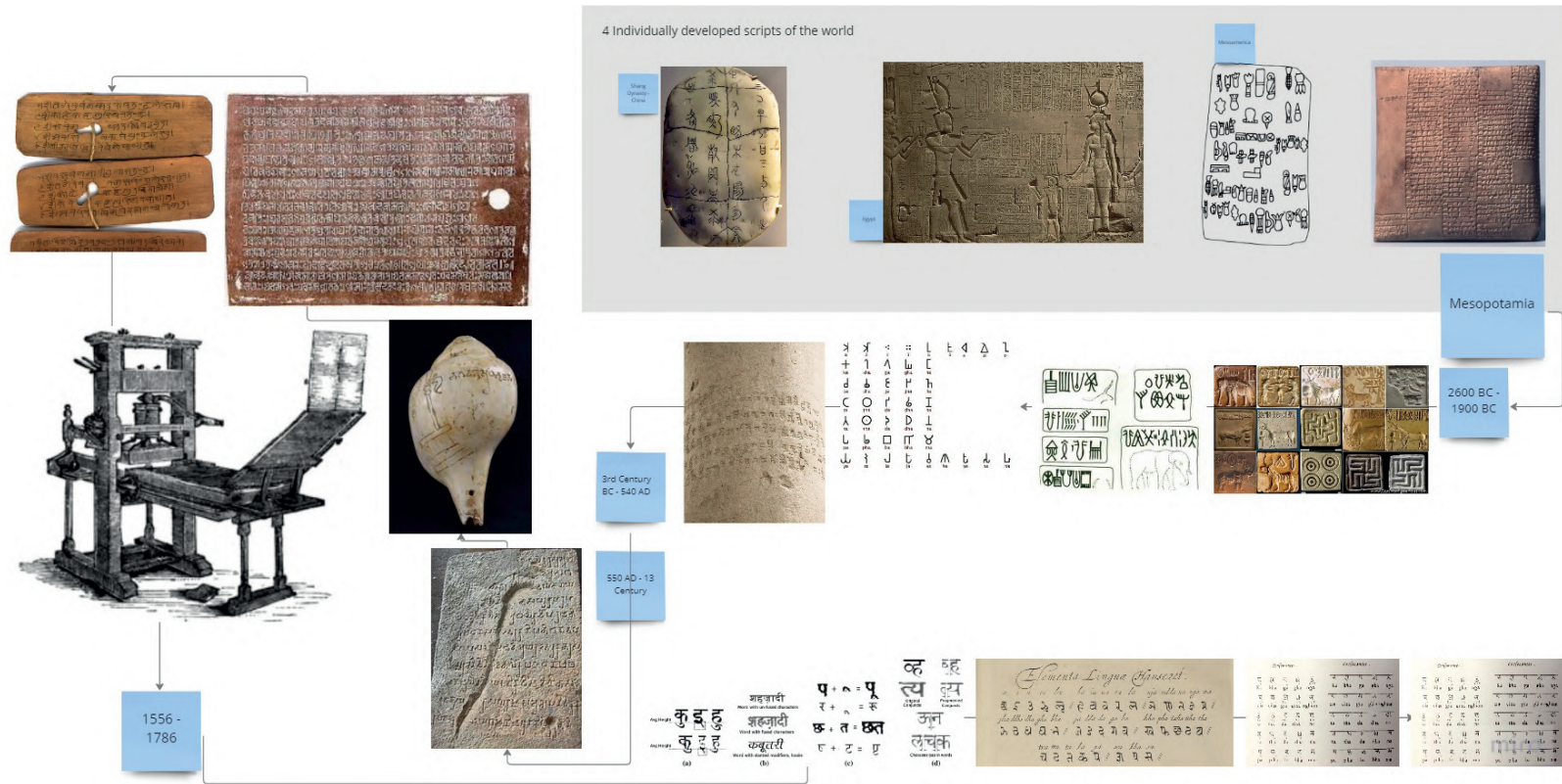
ISCII Devanagari																
	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
0x	NUL	SOH	STX	ETX	EOT	ENQ	ACK	BEL	BS	HT	LF	VT	FF	CR	SO	SI
1x	DLE	DC1	DC2	DC3	DC4	NAK	SYN	ETB	CAN	EM	SUB	ESC	FS	GS	RS	US
2x	SP	!	"	#	\$	%	&	'	()	*	+	,	-	.	/
3x	o	1	2	3	4	5	6	7	8	9	:	;	<	=	>	?
4x	@	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
5x	P	Q	R	S	T	U	V	W	X	Y	Z	[\]	^	_
6x	'	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
7x	p	q	r	s	t	u	v	w	x	y	z	{		}	~	DEL
8x																
9x																
Ax		ँ	ं	ः	अ	आ	इ	ई	उ	ऊ	ऋ	ऐ	ए	ऐ	ँ	औ
Bx	ओ	औ	ऑ	क	ख	ग	घ	ङ	च	छ	ज	झ	ञ	ट	ठ	ड
Cx	ढ	ण	त	थ	द	ध	न	न	प	फ	ब	भ	म	य	य	र
Dx	र	ल	ळ	ळ	व	श	ष	स	ह	INV	ा	ि	ी	ु	ू	ृ
Ex	े	े	ै	ँ	ो	ो	ौ	ॉ	र्	्र	।					ATR
Fx	EXT	०	१	२	३	४	५	६	७	८	९					

Undefined
 Lead byte

Visualising the complete timeline

Visualising the timeline into a flow chart to better understand the important events and their dates.

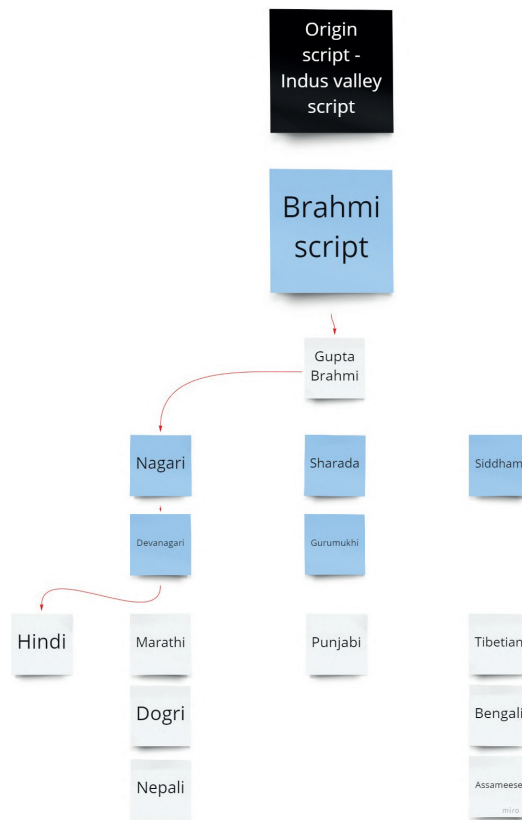
The timeline starts approx 3500 years ago from the Mesopotamian era and the Indus valley seal discovered till the invention and digitization of Typography and printing in the Indian context.



Feedback received during 1st Jury

Re-design the timeline

1. The timeline is too long and contains a lot of technical and important data.
2. Try narrowing down to important event/events and use your skills to bring out its best potential.



Summarising my understanding and insights from the meeting

What I understood - When it comes to history, it is a narration of past events that are important in building the foundation of culture and civilizations in the mind of a student. History of any one particular event may be written by different people on the basis of different points of views and aspects. The narration of events in history may vary from one narrator or a ruler to another. History was often written by the winners and hence, a lot of information may or may not be completely authenticated even now.

What I need to do - 1. The timeline that I derived from studying books spans around 4000 years. The original history may even go beyond that. According to my aim, I should narrow down the timeline to one most important event in the history of Indian Typography and study about it in more detail.

2. A very important point to keep in mind is to get my timeline read and approved by a Professor to avoid misinterpreting any events of history. I also need to study about the characters, their relation and influence on the events in history and the correct sequence of storytelling so as to not confuse the students anymore.

Timeline draft 2

image from Alamy.com



Narrowing down the timeline to one important event Below I am listing a series of events that takes place according to my story, a span of 57 years.

1. In 1510, the Portuguese invaded Goa. The Portuguese invaded Goa in 1510, defeating the Bijapur Sultanate. Portuguese rule lasted for about 450 years, and heavily influenced Goan culture, cuisine, and architecture.

2. In 1542 the first Jesuits arrived in India headed by Francis Xavier, co-founder of the new Society of Jesus. They were sent by King John III of Portugal to help on religious issues in the Portuguese Empire, under the Padroado agreement. In 1542 they founded St. Paul's College was a Jesuit school, and later college, founded circa 1542 by saint Francis Xavier as it became the Jesuit' headquarters in Asia. The college had classes in grammar, rhetoric, and lectures on classical authors. It also had a school for 450 local students, teaching reading and writing, and a hospital. On 10 March 1554 the college got a grant from king John III of Portugal entitling it to the rents of the temples in Goa and nearby islands. It was also entitled to the gifts from local chiefs to the king.

image from Wikipedia



Timeline draft 2

3. Soon they discovered that they needed more books to spread Christianity in India, China and Japan.

4. Francis Xavier requested the Portuguese king for a Printing machine.

5. In 1556, the Spanish ships that were going to reach Abyssinia reached Goa.

6. The reason was that the Abyssinian King was not keen on receiving them.

7. So, printing started in Goa, with the help of Joao de Bustamante.

8. Later in 1556, they successfully printed "A pamphlet names - Conclusoes"

9. Soon, a year later they were able to make the 1st complete printed book in India. Named as "Doutrina Christã" by Sir Francis Xavier.

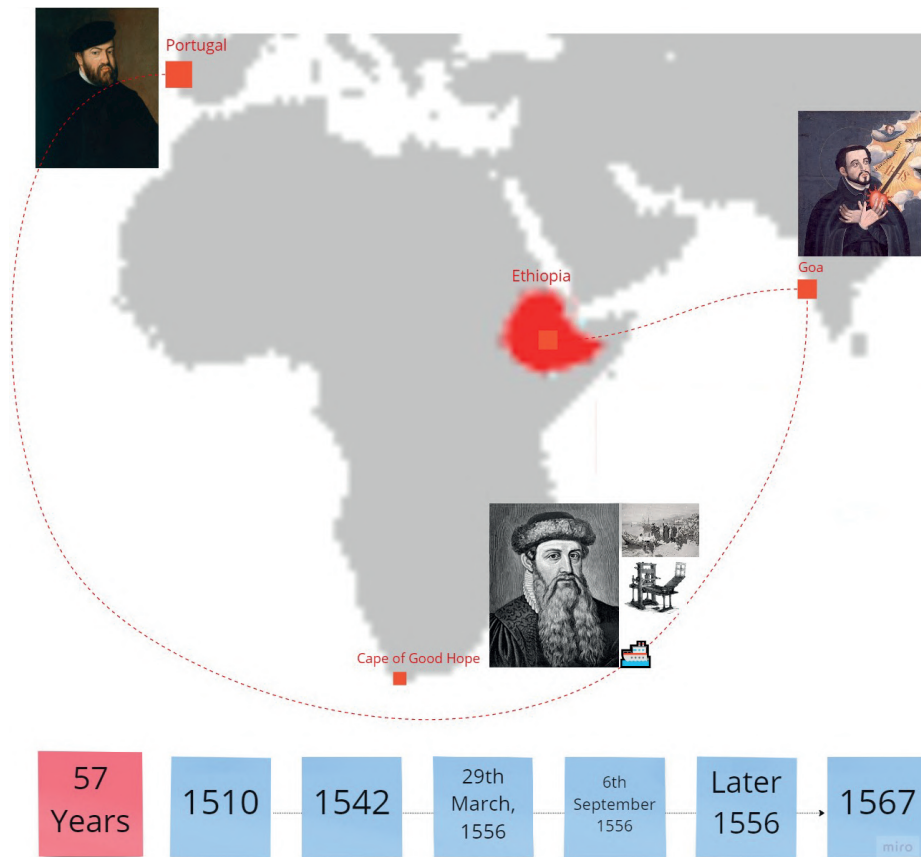


image from worldhistory.org

Visualising the final timeline

Visualising the timeline into a flow chart to better understand the important events and their dates.

The timeline starts from the Goa inquisition in 1510 to the 1st printed book in India in 1567.

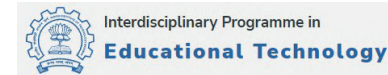


Study to find out effective solution that makes history easier

Bruce Vansledright



image from charlotte.edu



I talked to an individual from Edu.Tech to understand what they do in the Education sector. Edu.Tech's main motive is understanding how a student learns. They continuously search different research methods and technologies to make education easier and accessible to the majority of the students across India. Their main goal is to find an easier and dynamic approach to make learning fun and effective. They repeatedly conduct tests to find out which method fits the student the best.

After talking to them, I learned about an individual named "Bruce VanSledright"

University of Maryland, College Park

Other affiliations: University of North Carolina at Chapel Hill

Bio: Bruce VanSledright is an academic researcher from University of Maryland, College Park. The author has contributed to research in topic(s): Social studies & Historical thinking.

Books by Bruce Vansledright



Key concepts to introducing History, From the book “Teaching and learning History in Elementary schools”

Initially, students do not pursue any logic to historical events. *The story unfolds but does not develop.* Students might have a misconception that the changes made in history can all be traced back to one particular incident. But at times it gets important to make them understand that each and every small part or action taken by an individual can gradually affect the flow of historical events.

Students lack empathy for the people of the past. When faced with truth or situations where unacceptable behaviour is presented to them in the form of history, they behave as if it does not matter to them and the people from the past were not as advanced and civilised as they are in the present. Hence, the bad behaviours are not questioned.

It is very important to make the students understand that *history is defensible but not definite.*

My Ideations to make an event in History understandable and memorized

1. Making an illustrative puzzle - First, a chapter from history is taught to the child. The student remembers the sequence and then solves the puzzle by sorting out the jumbled timeline. In this way, the child understands and remembers the events, their dates and their sequence effectively.

2. Doing the storytelling in an effective way. When talking to students, I came to understand that simple things such as a good narrative can shape the thinking of a child to a great extent. Just like myself, a lot of students still remember short stories of their English prose. But they very rarely remember some stories of history. An engaging way of storytelling and filling all the doubt gaps can make history more closer to them.

Final Execution selected - Effective Storytelling

1. I would like to give a new arc to History as a way of storytelling.
2. History is not just a tale of dead people and past events. But also a base on which our culture, traditions, inventions, present and future will depend upon.
3. I want to bring to light the effect it will have on the minds of students.
4. If students come across the story of an invention in history, where something changes the original tale of India, they will learn the events that take place to make something work.
5. The storytelling will be done in a way that is not overwhelming to the minds of the readers.
6. And it becomes easier to remember the sequence of events with the names of the people involved in it.

How do I plan to go about it?

1. I do not plan to include a lot of imagery or following a comic book style. Doing so might take away the seriousness of the subject and the students may take it as a story and put it in the back of their mind.
2. I plan to use text to invoke imagination and let them visualise the settings, emotions, details and events unfolding.
3. Using minimal illustrations to support the text.

Setting for the story

Set 1 - Portugal



image from wikipedia

Main Character - King John 3 of Portugal

He was the son of King Manuel I and Maria of Aragon, the third daughter of King Ferdinand II of Aragon and Queen Isabella I of Castile. John succeeded his father in 1521 at the age of nineteen.

John later became fervently religious, giving him the name of the Pious.

John was an intelligent man. Skilled in ruling, he knew what measures to take where.

Other than being a very religious man, John always kept his mission in mind and tried to spread Christianity to the world.

Side Characters - Ministers of the court, Jesuit Missionaries

Setting for the story

Set 2 - On the Ship

Main Character - Jaoa de Bustamante

Bustamante was born in Valencia, Spain.

He joined the Society of Jesus in 1556 and was ordained in 1564, having been rechristened João Rodrigues the previous year.

He was an expert printer who accompanied the printing press that reached India en route from Portugal to Ethiopia (then Abyssinia) with a batch of Jesuit missionaries.

Side Characters - Jesuit missionaries, other workers.



image from wikipedia

image from alamy.net



Setting for the story

Set 3 - Goa, India

Main Character - Francis Xavier

Francis Xavier was born in the Castle of Xavier, in the Kingdom of Navarre, on 7 April 1506 into an influential noble and royal family.

Unlike other missionaries who often swept through an area and left converts with little religious training beyond baptism, St. Francis Xavier strongly believed that new Christian communities should not be abandoned.

Francis Xavier was a missionary. Therefore, his goal was to spread Christianity to the peoples of Asia.

He was instrumental in the establishment of Christianity in India, the Malay Archipelago, and Japan. Modern scholars estimated that he baptized some 30,000 converts during his lifetime.

Side Characters - Jesuit missionaries, clergy of Goa, General, Indian assistant.

image from researchgate.net



Story writing Draft 1

1542, Goa, India

"In the world you will have tribulation. But take heart; I have overcome the world." says a Spaniard, Francis Xavier during his preaching in the St. Paul's school of training missionaries in Goa, India. The training ends for the day, and Francis notices some workers waiting to talk to him. "Good sir, it has been a long time since the school has started. We have to send our missionaries and preachings to China and Japan." "It is better if our headquarter in Goa is equipped with a proper printing press so that we can print books and carry on with the missionary work". Helplessness and distress was visible on their faces as Francis thought of ways to deal with the situation. "Don't worry, we will soon pressurise the Portugal King to equip us with a printing machine. Till then, start training on the same." Francis took his leave.

In the meanwhile, he went to Tamil Nadu and did various missionary teachings there.

After 1542, Portugal

A high structure with a dome. Lavish mattresses were scattered all the way to the end of the hall and beautiful antiques hung around the palace. Guards standing upright and servants outside the hall steadily moving around

completing their tasks. In contrast to it, the atmosphere inside the palace hall was sombre and quiet.

"...sigh!"

King John III of Portugal sat on his throne contemplating about something with a few sealed letters beside him. A few ministers of the court patiently waited for his next commands.

"India, Japan and Abyssinia have been putting a lot of pressure on us". Once again, the king sighed.

The ministers "..."

Finally what felt like eternity, the king spoke in a resolute manner. "Let's send the one batch of Printing press with some Jesuit missionaries to Abyssinia first" The court naturally agreed on the decision, as Abyssinia was going through an internal crisis and the Emperor had requested Portugal for help. "How about we first let our ship land on Goa and then let it reach Abyssinia? By doing so our missionaries will get the proper idea of the progress of missionary training and the need for printing there"

Very soon, everyone came to a final decision and orders were passed to the respective ministers by the King. This one sentence was akin to a bomb dropped on them.

“Sir, our missionaries and crew have been sailing for months in the Ocean. Do we really have to return without completing the task?”

‘Bustamante was quiet for a while. “Let's wait for some more days for the orders to go ahead.”

During the same time, another meeting was going on with the Indian missionaries, Francis and the Governor General. Now that the opportunity had served itself on the shore of the Indian west coast, there was no way to let the missionaries go back to Portugal. The clergy proposed to let them start Printing in India.

1556, Belem, Portugal

Humidity assaulted the nose and loud crashing waves were heard in the distance. Voices of the crew members who loaded the cargo in a trained manner securing all the locks of containers on the ship. On the other hand identification and authorization of the Jesuit missionaries was going on as they boarded the ship at their designated positions. The heads turned and gave polite greetings as Juan De Bustamante entered their sight. Bustamante was also a Spainard who was an expert in printing. He was the leader of the people onboard. He received an order to leave Spain with a bunch of crew members, missionaries and a printing press for Abyssinia.

6th September 1556, Goa, India

The Governor General of Goa along with a crew of missionaries awaited at the dockyard for the arrival of ships from Portugal. Soon, the ships were visible as small as dots on the horizon and in no time, they reached the port.

Joan De Bustamante and Francis Xavier greeted each other and soon arrangements were made for the new arrivals to stay in Goa for the time being.

The missionaries in India and Francis all had been eagerly waiting for a printing press in Goa for a while now. But unfortunately Portugal can only send one batch at a time yet. So, with heavy hearts they started preparing for the departure of the ships to Abyssinia.

As the date of departure came nearer, the Jesuit missionaries became more anxious. Till now no news or acceptance had been received from Abyssinia.

Jesuit missionaries waited. And waited and waited for a long time.

After some days, the mood was very calm. No one at the school talked about the ships going to Abyssinia and there were happy faces everywhere. Some anxious faces outside the school waiting for someone.

Soon, Juan De Bustamante returned. The missionaries flocked him from all sides. But seeing his sombre expression, no one dared to speak more on the scene.

“...the Abyssinian emperor is not willing to receive us”

The flocked missionaries “...”

As if cold water had been poured on them, the missionaries were stunned to silence. Months of sailing, and training sessions might go to waste if they aren't allowed in Abyssinia.

On the other hand, a lot of people walked around with happy faces akin to being blessed by Jesus. One of them was Francis Xavier. He had already discussed with the clergy and the Governor General of Goa regarding the printing press. And hence, he was now standing next to Bustamante patiently waiting for his answer.

Bustamante “...”

On the shore of the port, Bustamante stood with a grave expression. He had somehow seen this coming. Even if he was a Spainard and so was Francis, he still didn't have any good impression of Francis. He knew just what deeds Francis must have done to rule over Goa and how all Hinduism slowly came to end while christianity spread

like fire. Francis kept pressuring him to not leave for Portugal, stay in Goa and start Printing press there. He even received hidden threats

wrapped in a veil of smiles. He was not a fool. He knew he was just a citizen of Spain and was taught to believe in Jesus. He became a missionary to spread his beliefs to the world using Printing as a medium. There was no way he had authority and power to go against Francis. In the end, he reluctantly agreed.

Francis and the missionaries in Goa couldn't be any more happier. They immediately opened spaces and gave a large area to Bustamante for the Printing Machine. An Indian boy was trained in Printing techniques to assist Bustamante in his task. And since then, Printing started in Goa.

Some months after 1556, Goa, India

A lot of members and missionaries had gathered at the school today. Francis came forward and made an announcement “To all our Jesuit followers gathered here, I would like to announce the release of our 1st successful printed pamphlet in Goa. All the credits go to Sir Juan De Bustamante and his people to bless us with this wonderful gift. Hope peace prevails and we keep spreading our beliefs to the world. Amen!”

There was a hint of subtle pride on Bustamante's face. They had worked and experimented for months facing several failures before successfully printing "A pamphlet names - Conclusoes".

Soon, a year later they were able to make the 1st complete printed book in India. Named as "Doutrina Christã" by Sir Francis Xavier.

Soon years passed by and Bustamante witnessed the big and small changes in the state of Goa. On 23rd August 1588, Juan De Bustamante was made to sleep on his final bed in Goa where the priest read him the "Rite of Committal".

End of the story

Feedback received by the Professor and Jury

1. *Don't use a straightforward method of narrating a story.* Try playing with the timeline. Currently the narration of events looks very shallow as if stiff characters are interacting with each other. Opening the story from a certain point and then letting the students go back and forth in their mind can also be a great way to increase curiosity and their capabilities to ask questions.
2. *Give the characters a depth.* They seem like puppets without thinking or rationale of their own. Try adding more emotional connection to it. Give the story your personal touch.
3. *Experiment a little* with mild events that can support the mood of the story. Bring imagination into the picture. Yes, history should be exactly as it is written in the books and changing any little event might not be very appreciative. But a little add or subtract in the events to make them more interesting without challenging the authenticity of the story might be a great addition.
4. *Rewrite the story.* Try composing another narrative that has the pointers mentioned above.

To understand the way of making narrative better and engaging, I took references from the books I had read earlier.

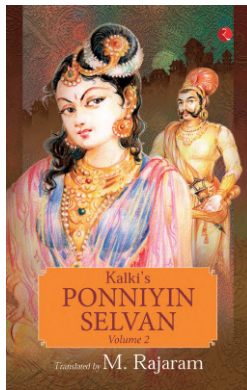
1. *All 7 books of Harry Potter*, by J.K Rowling - I have personally read all the seven novels of Harry Potter multiple times. I have also watched the live action of the same in English and Hindi. After a point, I was able to imitate and speak their dialogues even before them. From my reading and watching, I came to understand that it is very necessary to give a human touch to the characters that take part in influencing the history of a country. They are not puppets. They have a mind and decision making capability of their own. It is good to make the students understand the emotions going through the characters and empathise with them.

“Only the stories that reach the heart, enters the brain.”

2. *“Ashadh ka ek din”*, by Mohan Rakesh - I had a course called Indian thoughts and tradition taken by our Prof. Alka Hingorani during my 1st semester in IDC. Here I got a chance to completely read this book thrice. I understood that each main character and side character have depth in them. Even if a person is delivering a simple line, nothing should be out of context and convey the message. I do not need to change history or manipulate the historical events. But I can introduce small interactions that go with the flow of original history and can keep the users engaged.



3. “*Ponniyin Selvan*”, by Kalki - *Ponniyin Selvan* is a novel written by Kalki Krishnamurthy in the Tamil language. I got an English translated version of 5 volumes of the novel and read it. I watched the film after I finished reading the novel. Seeing the representation of the story on both mediums, I understood that I liked the film version more because of the interesting visuals and focus on 1 character more. It felt as if the story spanning multiple centuries is enveloped around 1 character and she takes charge of the events that take place.



4. I came to know about a famous author and screenwriter named M.T Vasudevan. He won a lot of awards for his writing. He specialises in writing screenplays with interesting twists and point of views. One of the stories that I found inspiring was Mahabharata from Bheem's point of view. And the other story where he changes the dynamics of the hero and a villain but still keeps the authenticity and originality of the story intact.



Final Storyline

1542, Goa, India.

...CRASH

The sound of waves hitting the surface kept resounding in the ears of the man standing on the ship. Unlike the calm state of the Arabian sea, the atmosphere was gloomy on the ship.

"Just how did it turn out like this?" thought João de Bustamante gazing at the waters. He had loaded the printing machine on the ship and asked to make preparations to leave for Portugal today.

But here he stands to make a big decision in his life. There weren't many situations in his life where he had to make big decisions. Being a Spanish by birth, Bustamante had a simple childhood. He followed Christianity and had a passion towards printing. Hence he learned the process of printing and became an expert in it. Yet, nothing ever happened as big as today.

Bustamante knew that if he agreed today, he might not be able to leave India and go back to Portugal for a long time. He might get separated from his family and loved ones too. But printing was also important. The mission needed him here.

"...sigh". He finally cast his gaze upon the person standing behind him without making a noise. Francis Xavier calmly put down the glass in his hand and waited patiently. Xavier had an air around him. He calmly stood there, not pressing Bustamante into a decision, but not backing out either. This silent confrontation between them had been going on for many days now. But they now reached a stage where any one of them wins.

"Okay. Let's do it. ...Let's start printing in India" said Bustamante. And hence, a decision was made. A decision that changed the scenario of typography and printing in India.

A few months ago

1556, Portugal

A resounding silence echoed in the palace halls. Rows of ministers stood on both sides of the highest seat, all eyeballs glued on the 2 letters placed next to the King.

The 1st official letter was sent by St. Francis Xavier from India. While the other was sent by the King of Abyssinia (current Ethiopia). But the overall content was the same. Both of them demanded a printing machine and a batch of Jesuit missionaries to spread Christianity and its literature to the world. But the problem was that the printing machine was very valuable and expensive.

It also demanded a lot of patience, perseverance and experts trained for operating it. Portugal might not be able to help both sides at the same time.

One of the Ministers finally came forward and said “Your Majesty, we have been ruling Goa since 1510. Yet there is not much influence of Christianity there. It is because of the lack of mass production of books. But if we print in Goa, we might be able to send our influencers to China and Japan”

King John III finally looked up from his throne. He was just going to send orders when the other minister spoke up, “But Your Majesty! Forgive my impoliteness. According to my sources Abyssinia is under a lot of political turmoil right now. If we send our missionaries there, it will be easier to influence and train young men there between all the chaos. We can get a footing in Abyssinia and also the King there will owe us a debt ”

At this proposal, the King’s eyes shone like stars. Without waiting for another interception, he ordered. “Get the printing machine and the missionaries ready. You find a printing expert and have him accompany the missionaries. As soon as the preparation completes, leave for Abyssinia.” Everybody else present in the court unanimously agreed to the orders passed and bowed to the king.

Hence, a new journey was about to start.

Months later, a ship was seen nearing the port of Goa. The ship meant to reach Abyssinia for the Jesuit mission was going to reach Goa in a few hours. Francis Xavier, the clergy, the general of Goa and other missionaries waited for the Spanish ships at the dockyard. A young missionary on the ship asked the other “We were supposed to go to Abyssinia, why are we reaching Goa?” To which the other missionary replied “Our order was to unload here in Goa, stay for a few days. Understand the basic situation and needs of our people here, report everything to Portugal and then leave for Abyssinia”

Similarly, the expressions of the people waiting in the dockyard were also unexplainable. The printing press was finally reaching India, but it was still not for them. They can only plaster polite smiles on their faces while patiently waiting for the Spanish ships to unload.

Francis Xavier was finally able to meet João de Bustamante. They greeted each other while exchanging their views on Christianity and its influence on the world. The guests rested for a few days, when Francis decided to show them around the campus they built. Soon, they reached St. Paul's College in Goa.

“This is the Jesuit college we founded in 1542. Currently it is one of the main Jesuit institutions of Asia.” Francis was proud about it.

He chatted about the subjects taught there and the training all Jesuit missionaries go through. Bustamante was equally relaxed.

After some days, Bustamante successfully sent 2 letters outside. One was addressed to King John III, explaining the current situation and the need for sending a printing press in Goa. while the other was addressed to the King of Abyssinia requesting them to make preparations and send them an acceptance letter to enter Abyssinia.

So, they waited. And waited. And really waited for a few months in Goa. Finally the missionaries started feeling uneasy and lost their patience. João de Bustamante was no different. He was just preparing to write another letter to the Abyssinian King, when they finally got a reply.

In the school, the messenger from Abyssinia, Francis and Bustamante had a meeting while the Spanish missionaries anxiously waited outside. Some were peeking inside while others simply chatted for a while. Soon, João de Bustamante was seen exiting the college premises. And all the missionaries flocked at him at once.

Bustamante “..”

The missionaries “..”

Finally what felt like eternity, Bustamante opened his mouth again “...the King is not keen on receiving us. We’re leaving for Portugal” The last sentence was said in a small hush and it trailed off

The missionaries “..”

As if buckets of cold water had been poured on them, the missionaries were stunned to silence. Months of sailing in the sea, the training sessions and months of waiting in Goa. Everything might go to waste if they aren't allowed in Abyssinia.

Meanwhile Francis and other missionaries left the college after greeting them. Francis on the other hand gave him a big smile patting his back.

Bustamante “..” A chill ran down his spine. Surely the smile was scary.

Unfortunately Bustamante proved himself correct. In between their packing and loading, Francis had been visiting him frequently. He kept bringing topics like Christianity, lack of books, problems with traditional scribe and manuscript, printing etc. Bustamante very well understood the underlying meaning behind these visits. But if a mission is bestowed upon them and it can't be completed, they have to return back to Portugal and wait for the next orders.

Yet Francis kept nudging him with all sorts of reasons. As the date of departure kept nearing, the friendly requests became pressuring. And to a point where it was difficult for João de Bustamante to breathe freely. Francis was a Jesuit follower and a missionary with great visions for the future. He wanted to influence the whole of India and also send influences in China and Japan. The connections and power he held was far higher than the clergy and the General. Hence it was fairly easy to pressurise Bustamante to a corner.

The day of departure finally arrived and it was when a big decision was made on the ship. João de Bustamante agreed to start printing in India.

Back to present

Francis and the missionaries in Goa were elated. They immediately opened spaces and gave a large area to Bustamante for the Printing Machine. St. Paul's College was given for printing and it was one of the largest printing in India. An Indian boy was trained in Printing techniques to assist Bustamante in his task. And since then, Printing started in Goa.

Some months after 1556, Goa, India

A lot of members and missionaries had gathered at the school today. Francis came forward and made an

announcement “To all our Jesuit followers gathered here, I would like to announce the release of our 1st successful printed pamphlet in Goa. All the credits go to Sir Juan De Bustamante and his people to bless us with this wonderful gift. Hope peace prevails and we keep spreading our beliefs to the world. Amen!”

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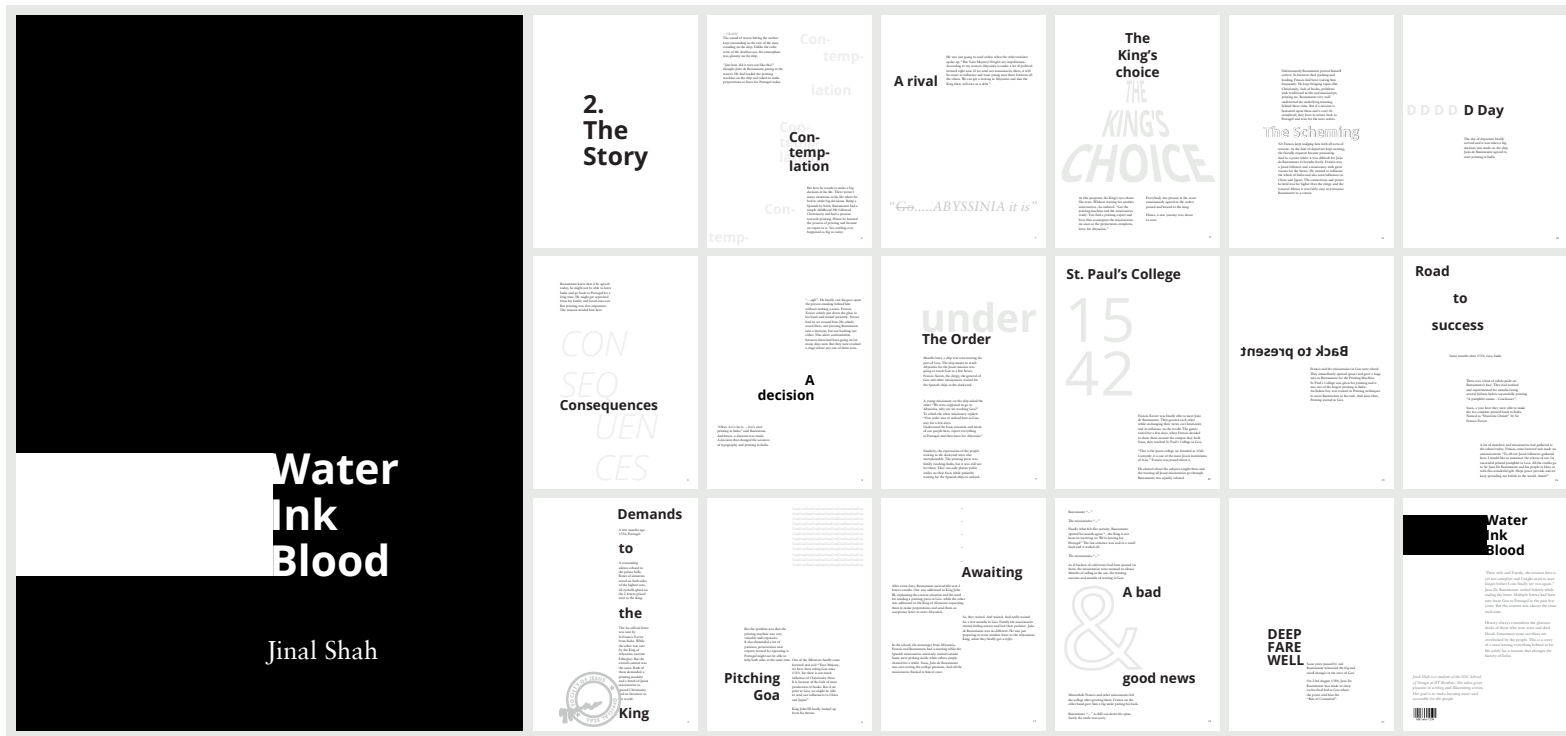
End of the story

Finding my own execution style.

Because I am myself a typographer, my first instinct was to make a typographic execution using my knowledge in grids and layouting.

Feedback received from the Jury

A typographic exploration may not be a bad idea to start from. But the storyline needs some visual backup to make it more interesting. Not complete comic book style but as a support to the narration of the story in the text.



Finding an Illustration style



Finding an Illustration style



Awaiting

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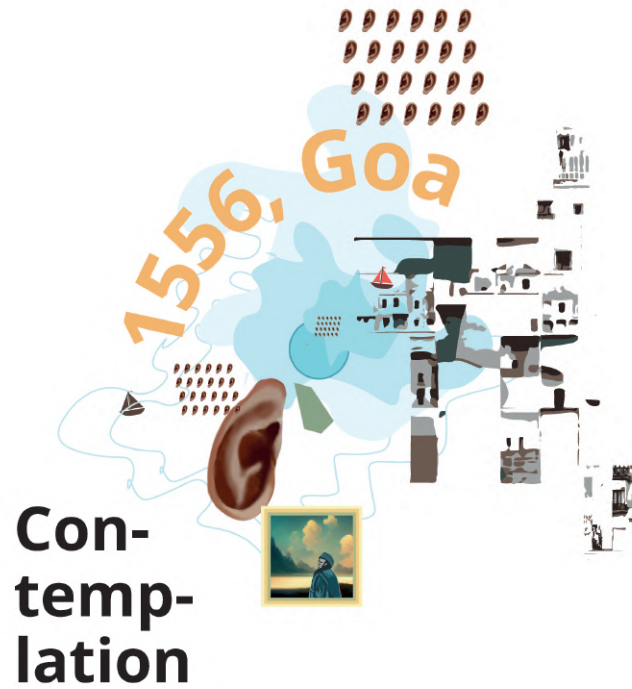
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Finding an Illustration style



Con- temp- lation

1556, Goa, India.

...CRASH

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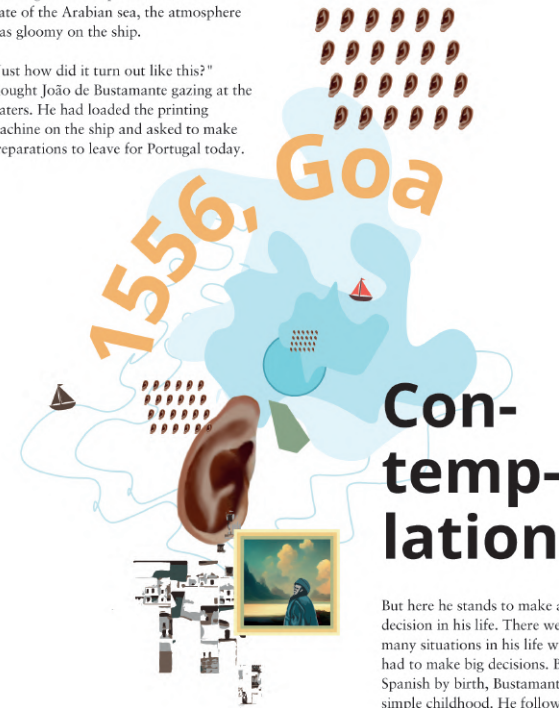
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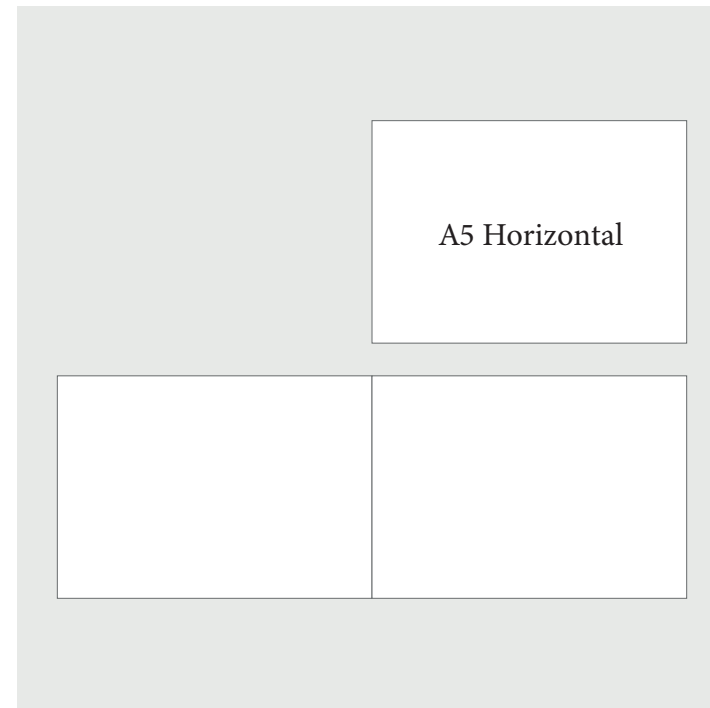
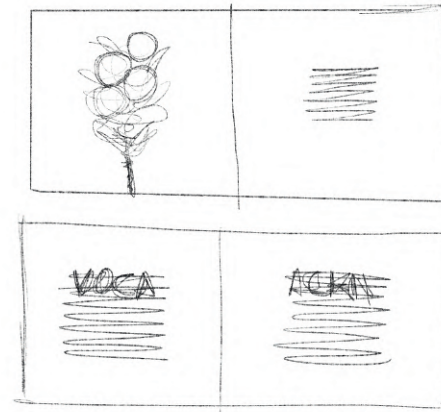
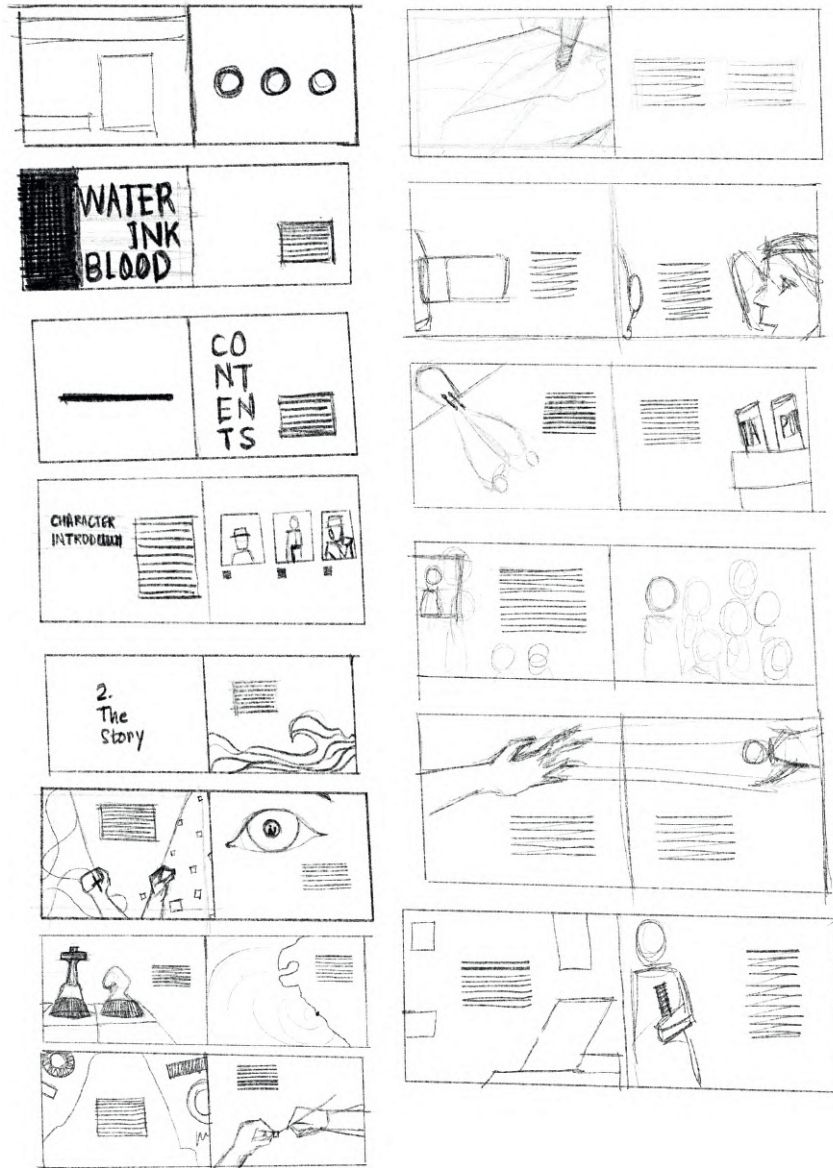
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Finalising the Illustration style and Layout



Finalising the Font and color scheme

I finalised the colour scheme of my illustrated book. In a specific way, Jaoa De Bustamante is given the colour “Flesh tint” as he is not really a good person or a bad person. Just a man made of flesh and bones, following the orders. The Portugal king is given the red colour of his passion to spread christianity while Francis Xavier is dull Green to emphasise on his evil nature.

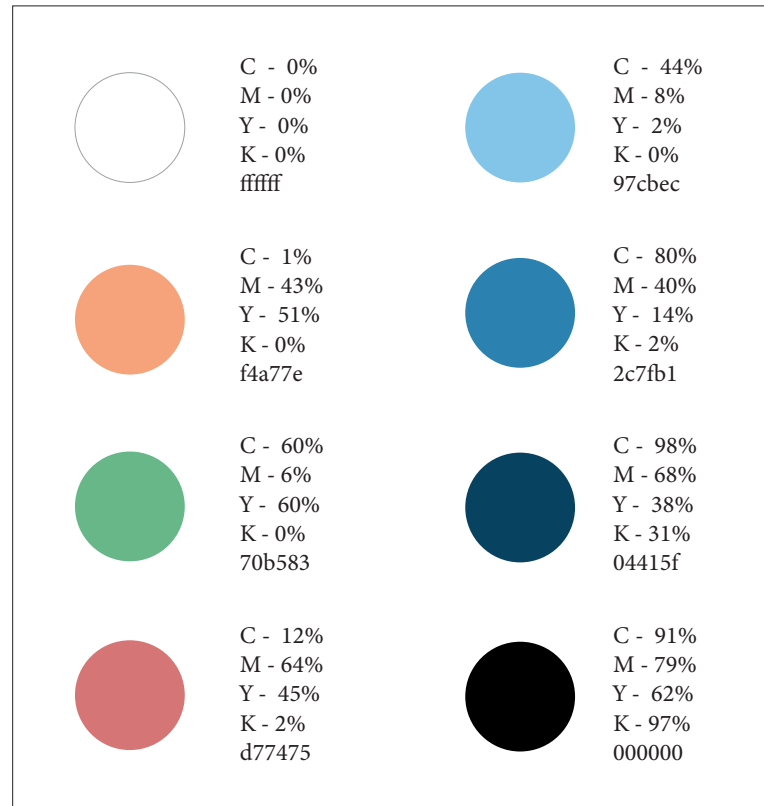


Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz



Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz

While keeping in mind that the execution of the story is in the form of a book, I chose the font Garamond as its serif nature will make it easier to read the text in 10 point size of the font or smaller.

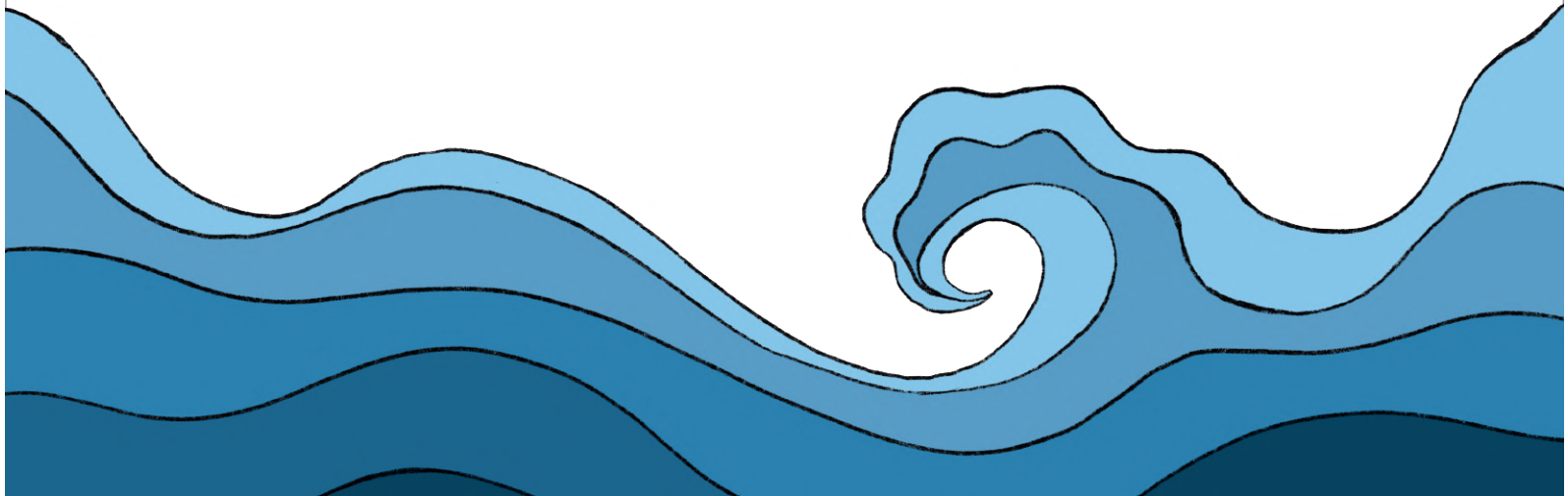


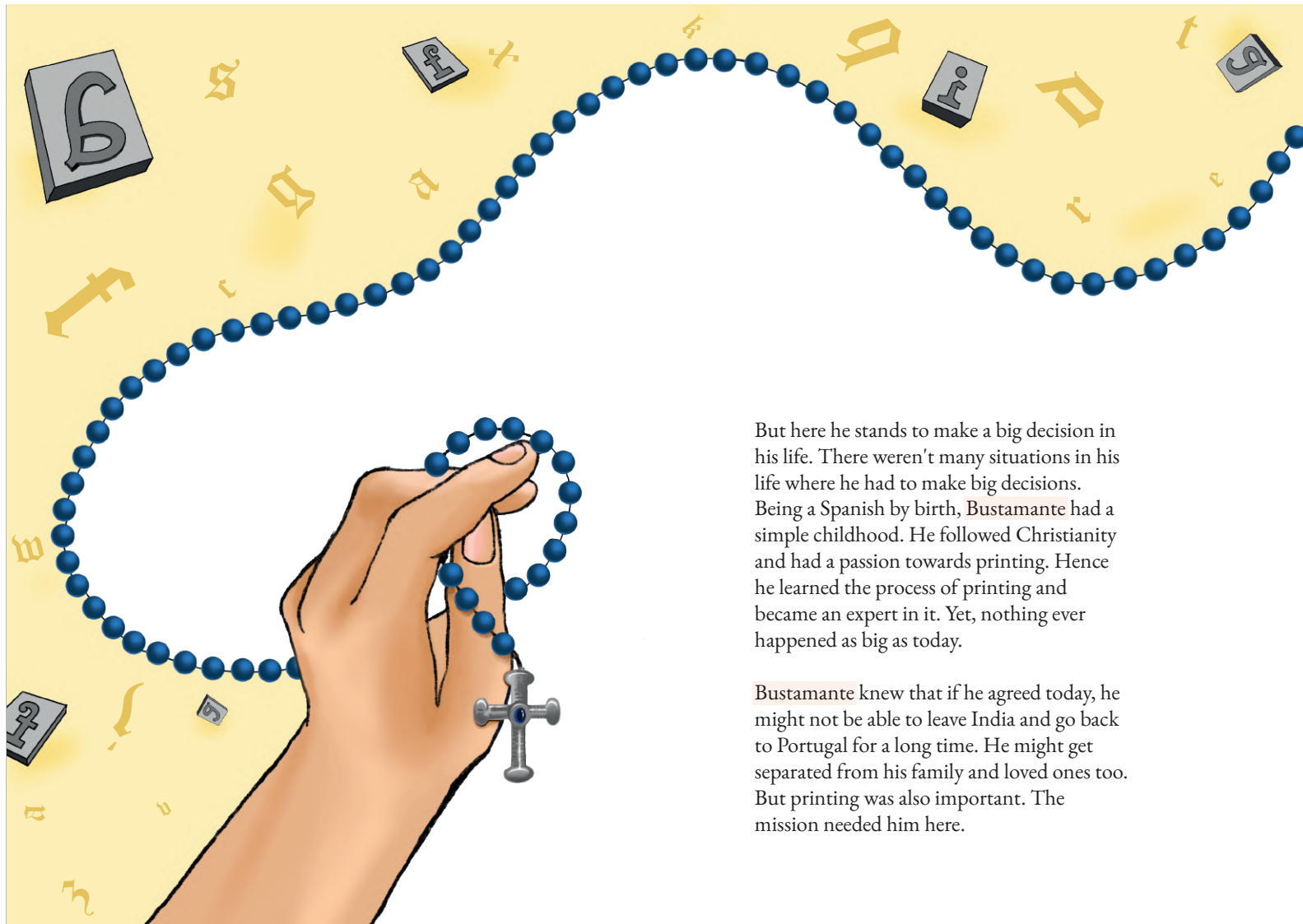
1542, Goa, India.

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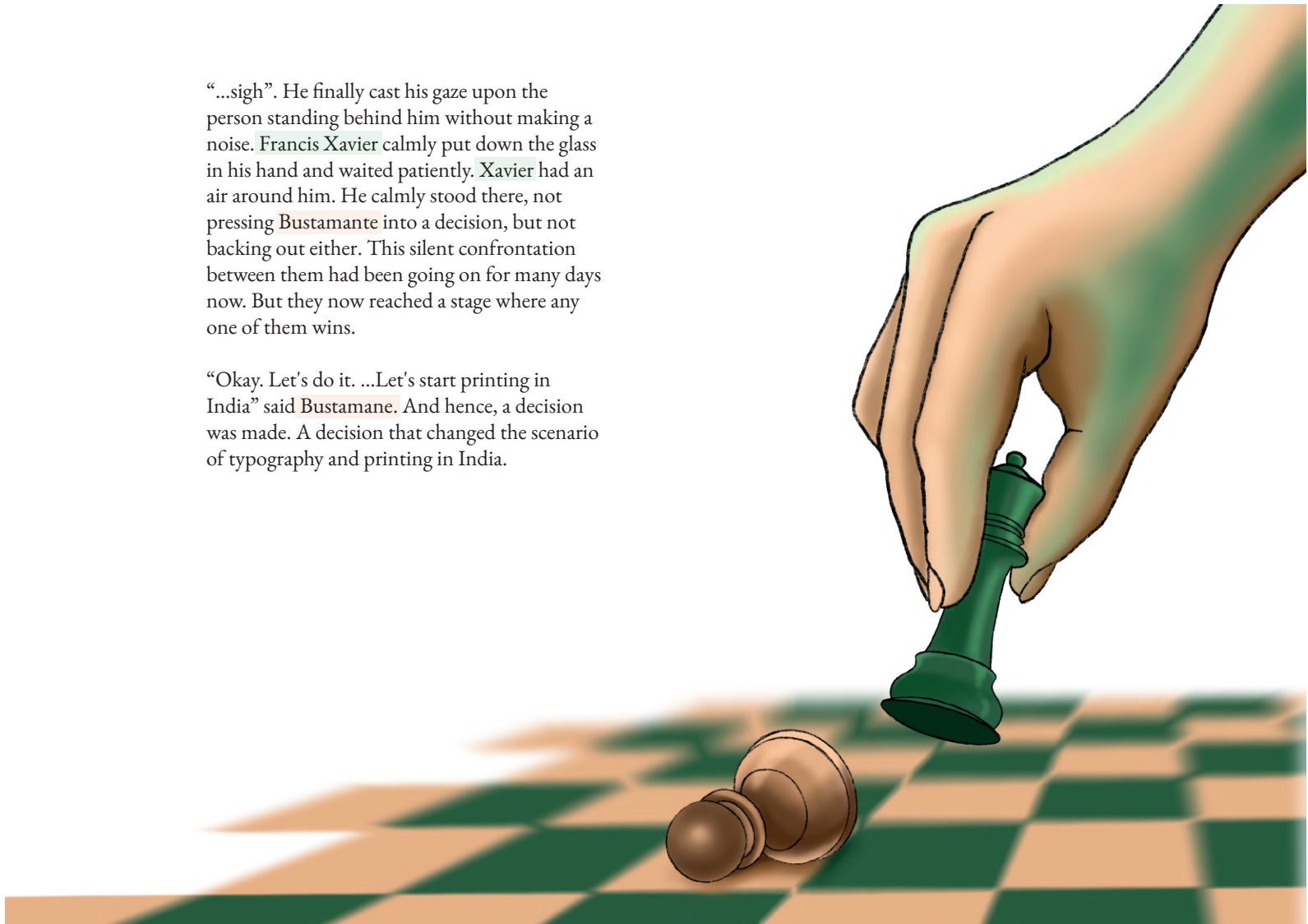


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Bustamante knew that if he agreed today, he might not be able to leave India and go back to Portugal for a long time. He might get separated from his family and loved ones too. But printing was also important. The mission needed him here.

“...sigh”. He finally cast his gaze upon the person standing behind him without making a noise. Francis Xavier calmly put down the glass in his hand and waited patiently. Xavier had an air around him. He calmly stood there, not pressing Bustamante into a decision, but not backing out either. This silent confrontation between them had been going on for many days now. But they now reached a stage where any one of them wins.

“Okay. Let's do it. ...Let's start printing in India” said Bustamane. And hence, a decision was made. A decision that changed the scenario of typography and printing in India.



Mock up of the final execution

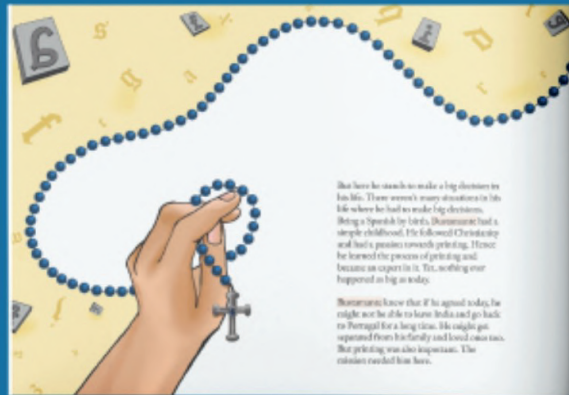
I figured out various typography and Illustrative styles. In the end, I understood that the narrative of the story flows through the text. It needs images but as a support to the text, so that the readers find the story more interesting. The text itself makes the reader imagine various scenarios in their head. But the minimal style of visuals support the story in their own way.

2. The Story

1542, Goa, India.

...CRASH!
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Bustamante knew that if he stayed today, he might not be able to leave India and go back to Portugal for a long time. His family got separated from his family and loved ones too. But printing was also important. The cabinet reached him here.

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Future scope for the project

Initially when I started working on the project, the plan was to make a simplified graphic narrative for the timeline of Indian typography starting from 2600 BC. But, the storyline was too big to cover in a short span of time. Hence, I chose an important topic out of the sequence and illustrated it in a storytelling way. But the project can be extended further by making other topics of History of Indian Typography easier for the students to understand.

Not only typography, such methods can be applied on any complex but important part of history so that the students can understand and memorise it.

My Learning experience throughout the span of the project

I am thankful to my P2 Guide and IDC for giving me a chance to work on something new and break my boundaries for the project. Initially my topic was something else, but after proper guidance from my guide, I came to unlock new realisations about myself and the society. I did have a few setbacks in the course of the project, but I bounced back each time.

When I was trying to search for various ways to connect to the students, I realised how important and equally difficult it is to keep my bias aside and look at things from a neutral point of view.

I came nearer to my own passion of reading storybooks. I had never tried writing content for any story before my P2. But when given the chance, I was happy to read a few books and try storytelling for the first time in my life. I had never thought about the legends of the history books in this angle. But after a point, they seemed real and I was able to connect to the plot and characters on a personal level.

Also, in the past I had always tried my hands on vectorised illustrations, logo designs, interface designs, typography, layouting and grid. My style was very rigid and bound to the rules. This project made me go back to practising illustrations and find out a different way of expressing the story.

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