

Design Course

## Calligraphy

The Design of Beautiful Hand-Letterings

by

Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy>



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<https://www.dsource.in/course/calligraphy/introduction-and-tools>

## Introduction and Tools

### Introduction:

Calligraphy is known as the art of drawing beautiful hand letterings. One is encouraged to try out variations, experiment and discover their own potential for drawing letterforms.

To do calligraphy, it involves learning about the following aspects:

- The flow of the line in the letterform (stroke)
- The tool used to draw the letterform (pens, brushes, bamboo sticks, etc.)
- The medium on which the letterform is drawn (paper, cloth, etc.)

The course on calligraphy as conceived by Professor R. K. Joshi would take you through the essential steps of learning calligraphy. The learning happens by doing the exercises. For this, you need to practice letterings using different tools and explore different representation possibilities.

It's a 'Do it yourself course' with exercises that are supported by video demonstrations by Professor Santosh Kshirsagar, student of Professor R. K. Joshi and now a faculty member at the Sir J J Institute of Applied Art, Mumbai, India.

Also, examples of calligraphy in India by masters like Professor R. K. Joshi, Achyut Palav, Santosh Khirsagar and others are given.

### Tools:

Below are the different types of tools used in calligraphy.



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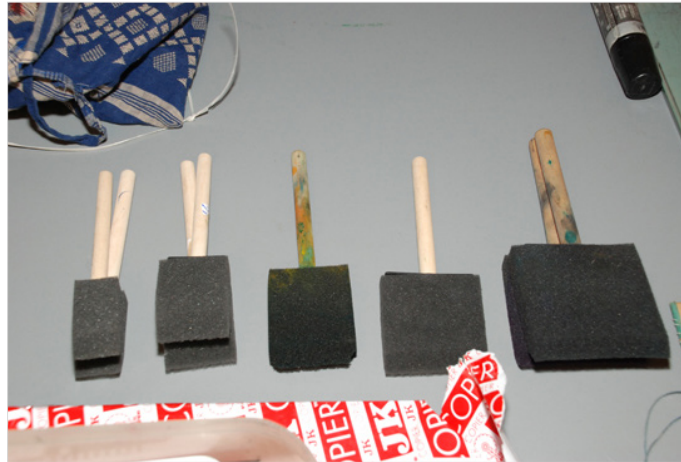
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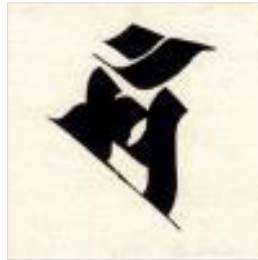
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<https://www.dsource.in/course/calligraphy/aspects-calligraphy>

## Aspects of Calligraphy

Notes on different aspects of Calligraphy:



What is Calligraphy



Sayings about Calligraphy



Quotes about Calligraphy

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<https://www.dsource.in/course/calligraphy/aspects-calligraphy/what-calligraphy>

## What is Calligraphy

Calligraphy - The art of drawing beautiful hand letterings is also known as art of fine writing or making of the attractive scripts.

It is derived from the Greek word kalla meaning “beauty”, and graphia meaning “writing.” (beauty + writing in greek: κάλλος + γραφή )

In calligraphy, the letters can represent the meaning of the script and the skill behind calligraphy is to express the beauty of written letters. There are many styles of calligraphy and writing.

To bring the creative meaning to letters, various types of strokes are drawn by using different kinds of writing devices known as tools of calligraphy. These could be as varied as pen nibs, quills, bamboo sticks, brushes, a craft knife, etc. It is also encouraged to make and try out your own tool for practicing calligraphy.

Before the invention of printing, letterforms used to be scribed on different mediums like stones, leaves and paper.

Calligraphy has been practiced in several different cultures. These all have influenced the modern style of calligraphy that we know today. The Chinese, the Arabic, the Turks and the Indian cultures were all early pioneers in the art.



A Calligram of Lord Ganesha with *beeja-akshra* 'Gan'  
Script: Devanagiri, Calligrapher: R. K. Joshi

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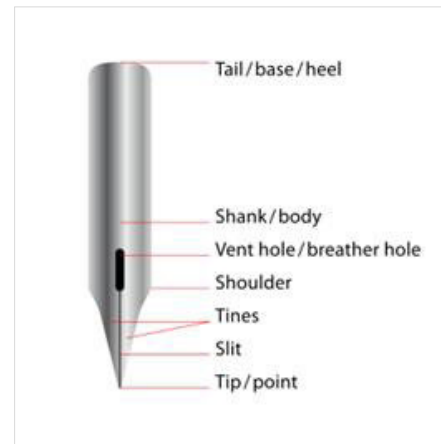
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#### Writing tools used for calligraphy:

Many different writing devices can be used to do calligraphy. Some of the commonly used tools are brushes, bamboo sticks, etc. You could also make your own writing device or you could improvise using objects that are easily available like a toothbrush, sponge, ice-cream stick.

Here is a list of calligraphic tools:

- Bamboo and Reed Pens
- Fountain Calligraphy Pen
- Felt Tip Pens
- Paint Brush
- Pencils
- Quills



#### Writing surface - Different mediums used for writing Calligraphy:

The letterforms are drawn on different types of papers, cloths, leaves, etc. The texture of the surface as well as the absorption properties of the material makes a difference to the calligraphic strokes.

Here is a list of different types of papers used for writing Calligraphy:

- Parchment Paper
- Copier Paper
- Onion skin Paper
- Rice Paper
- Pencils
- Quills.

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## Sayings about Calligraphy

Thousands of written marks - as letters  
are produced day and night.

They surround us, all around us.  
Millions of them are not created - Just produced.

These seemingly harmless and innocuous looking signs  
can no more be taken for granted.

Their formal potential must be explored.  
These must be touched, felt, heard and experienced.

The quest for perfect form must go on,  
forever, everywhere  
not just for the sake of writing  
but for the 'ultimate beyond'

All the best to the text, to all of us



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**It's about an all pervading phenomenon: writing**

The trees write volumes of non-readable yet writable text on the empty expanse of space around them.

Only if we could read the furious text

Written by them on a stormy night.

Mountains are frozen marks on earth.

It takes thousands of years to write such epics

The winding paths are written swashes

Flowing in all directions intertwined.

In search of the unknown.

A streak of water follows the natural surface dedicatedly

In order to achieve its free verse on the face of Mother Earth.

Ploughing is an act of linear writing.

Only then seed thoughts emerge.

Travel leaves footprints as marks.

The act of writing is performed while walking. After a while, the written text disappears, but that doesn't matter.

The act of writing for the sake of writing is significant in the same way, as writing with letters which is expected to result into something concrete.

Such written marks all over the body of Mother Earth and the vast expanse of Shunya which hold them are the real cultural identities.

Such individual marks as an entity or the collectiveness of these marks as writable text is still unreadable by the present human eye and the mind.

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

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But now I feel this will change. It should change.  
We will have to be part of society.  
We will have to associate with other.  
We will have to strike a cordial note.

And explore the inherent relationship  
between  
Everyday movements and dance  
Dramatics and expression  
Writing styles and printing  
Typography and Calligraphy  
Painting and musical notes  
Sound and Colour  
Colour and architecture  
Architecture and life.

And to do this,  
We must demolish ivory towers.  
Cut our hair short.  
Lines must be charged with current.

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Spirit poured into letters.

Pronunciations of dashes and dots deepened.

Now we must learn to talk.

we must learn to read and to write.



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## Quotes about Calligraphy

- 'write one letter and wait for ages'.  
\_\_by Prof. R. K. Joshi, Indian Calligrapher
- 'Calligraphy is the most intimate, private and spontaneous expressive means. Like a fingerprint or voice it is unique with every person'.  
\_\_by Hermann Zapf, German designer
- 'A written letter is like a bowl filled with a certain content. The purer the content, the more delicate strings of the human soul it touches'.  
\_\_by L. Pronenko, Russian Calligrapher
- 'Perfection of handwriting needs proper education, regular exercises, and purity of the soul'.  
\_\_by Yakut Mustasimi, Turkish Calligrapher
- 'Each letter in every script known to man holds an eternal power, an individual beauty in its vertical, horizontal, angular lines, in their continuity'.  
\_\_Achyut Palav, Indian Calligrapher



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<https://www.dsource.in/course/calligraphy/exercises>

## Exercises

This is how Professor R. K. Joshi enthused students to experiment, explore and discover the world of beautiful letterforms. For this, you need to practice letterings using different tools and explore different representation possibilities.

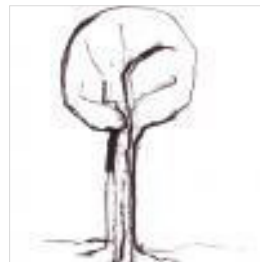
'Do it yourself course' - Exercises:



Identity through Sound



Tool and Strokes



From Seed to Tree



Birds and Animals



Diagrammatic Explorations



Multilingual Letterforms

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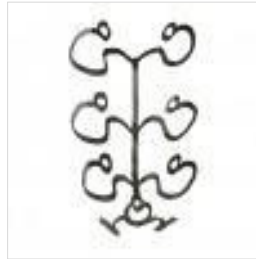
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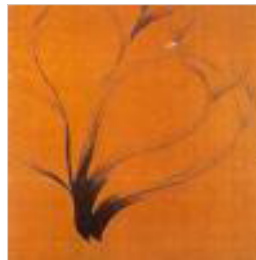
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Patterns



Calligraphic Paintings



Growth and Speed



Joy and Rhythm



Flow and Direction



Visual Principles

The exercises are supported by [video](#) demonstrations by Professor Santosh Kshirsagar, student of Professor R. K. Joshi and now a faculty member at the Sir JJ Institute of Applied Art, Mumbai, India.

Also you can check [examples](#) of calligraphy in India by calligraphers in India.

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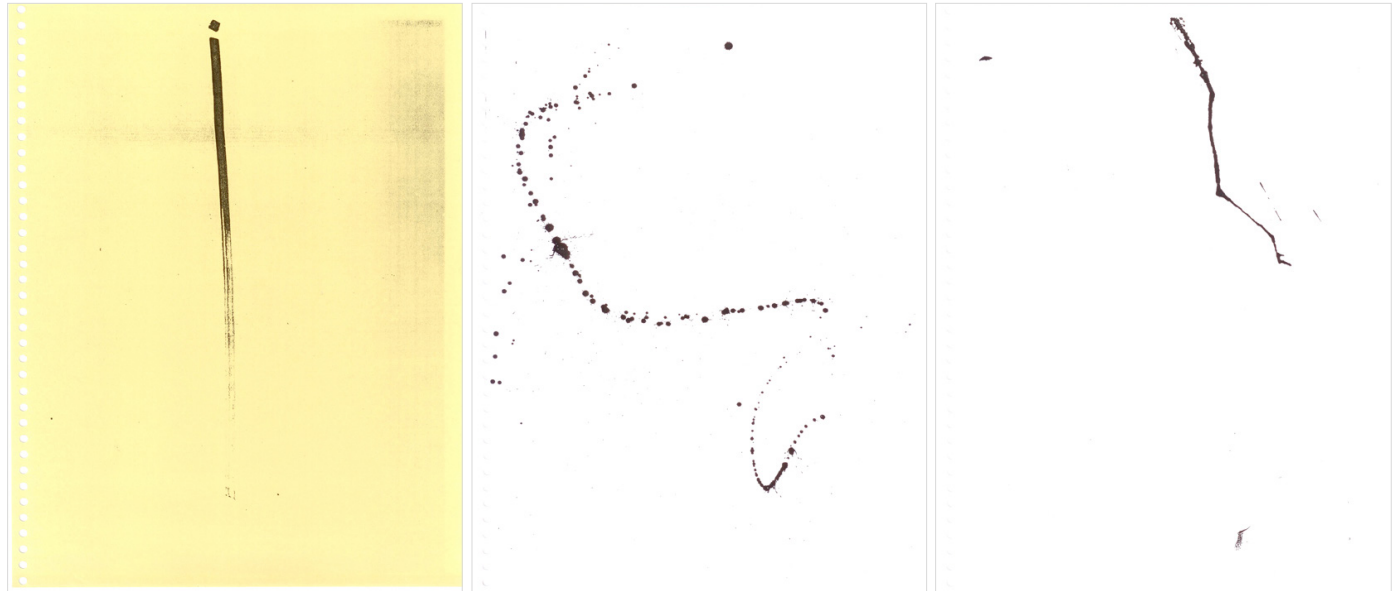
<https://www.dsource.in/course/calligraphy/exercises/identity-through-sound>

## Identity through Sound

**Do it yourself course - Suggested steps:**

Giving a shape to sound through a calligraphic mark.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. You need to say this aloud - your favorite saying, poem, joke or a story.
3. Close your eyes and try to represent this through strokes of your pen on the piece of paper.
4. Try out atleast 4 to 5 options and pick out your best.
5. Suggested toime duration for this exercise is 1 Hour.
6. These are examples of this exercise done by students at IDC.



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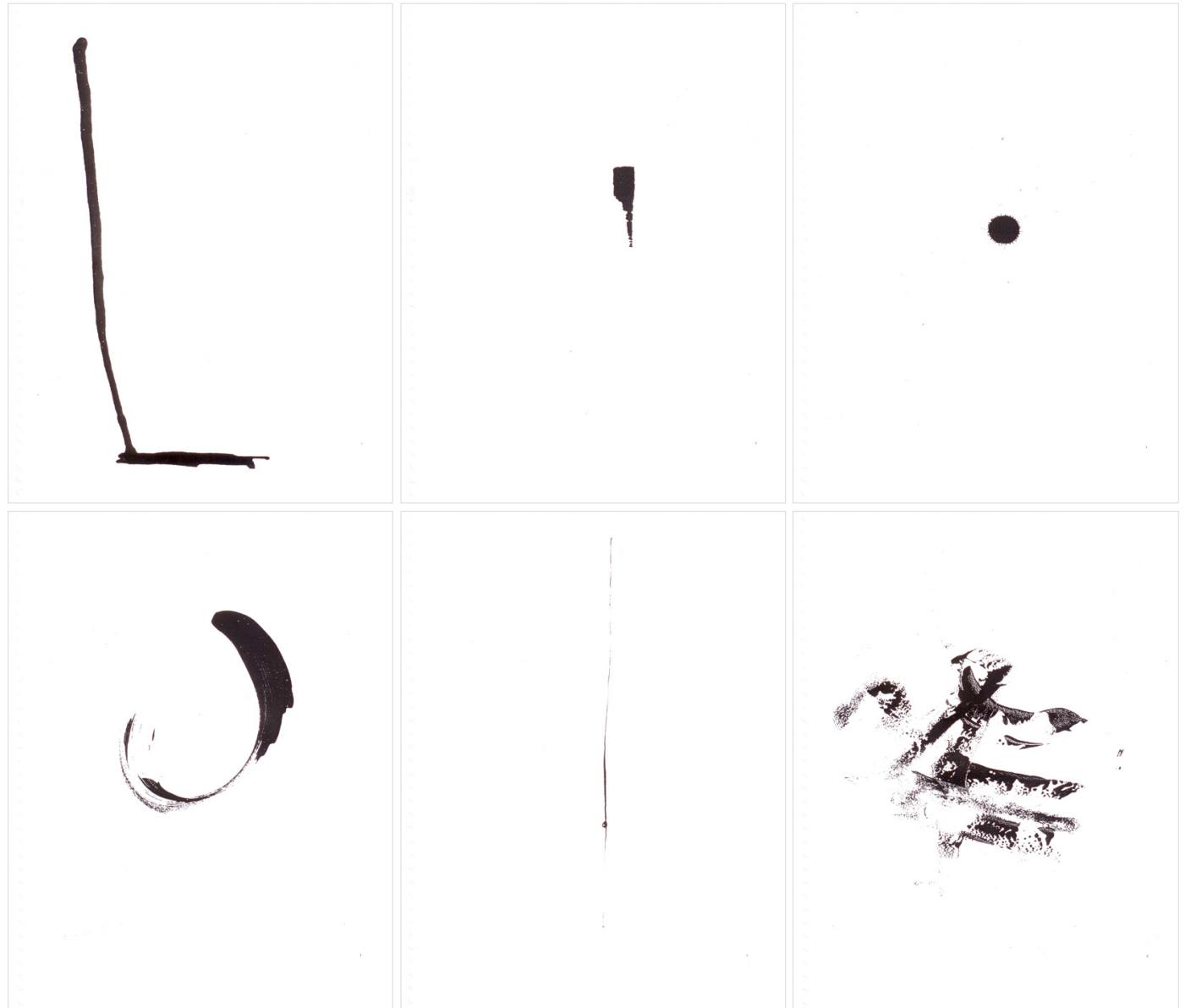
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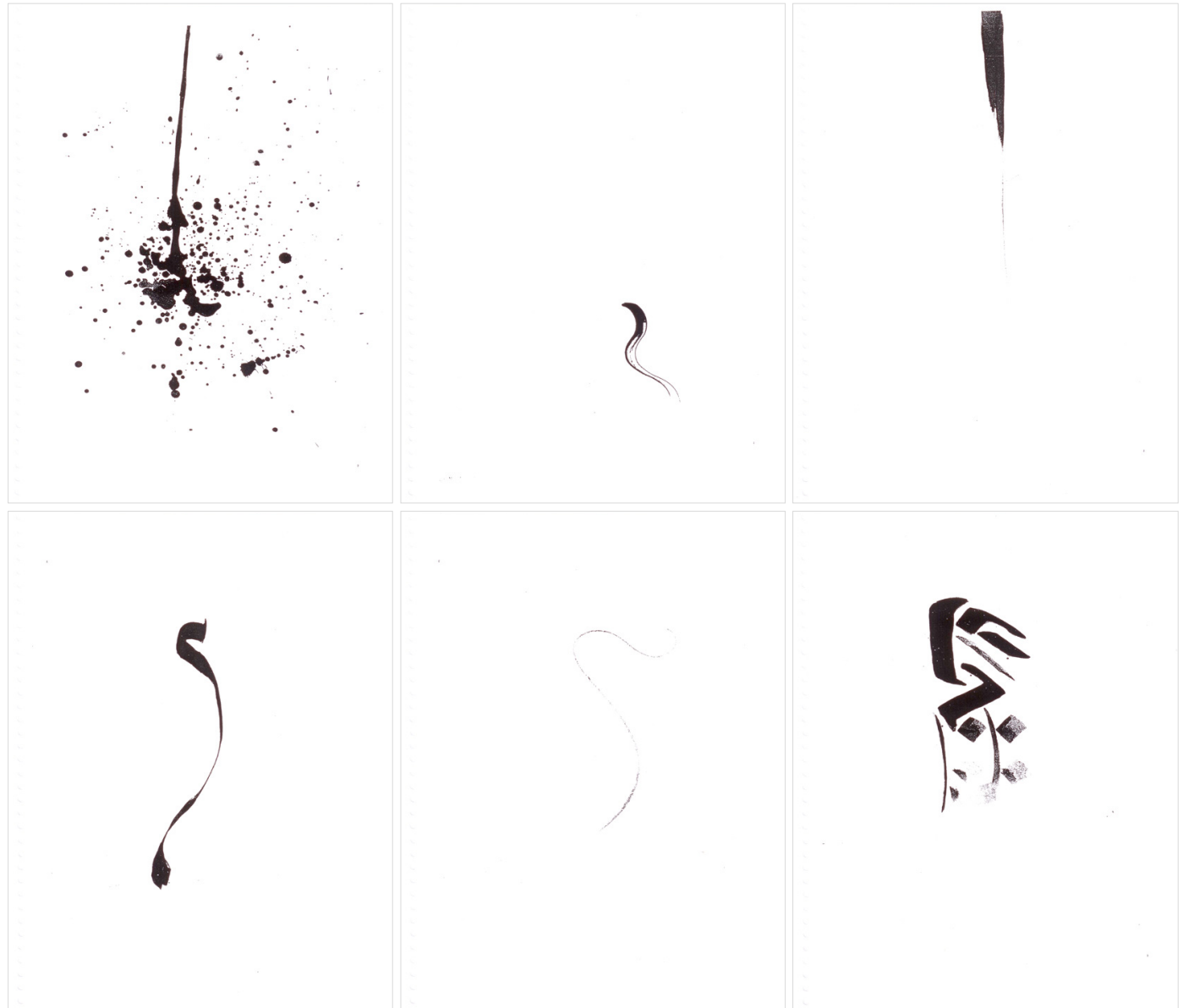
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You can also check [video](#) demonstrations for the above exercise.

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## Tool and Strokes

**Do it yourself course - Suggested steps:**

Making or selection of different tools and practicing strokes.

This exercise is to try out different options for the writing pen as a tool for calligraphy.

1. Choose paper (A4 size) and ink (any colour).
2. Choose at least 3 different options for your calligraphic tools - you could also make these or you could improvise using objects that are easily available like a toothbrush, sponge, ice - cream stick, etc.
3. Make simple strokes using your tools.
4. Try out at least 3 to 5 options for each of the forms and pick out your best.
5. Suggested time duration for this exercise is 2 Hours (including making/selection of tools).
6. These are examples of this exercise done by students at IDC.



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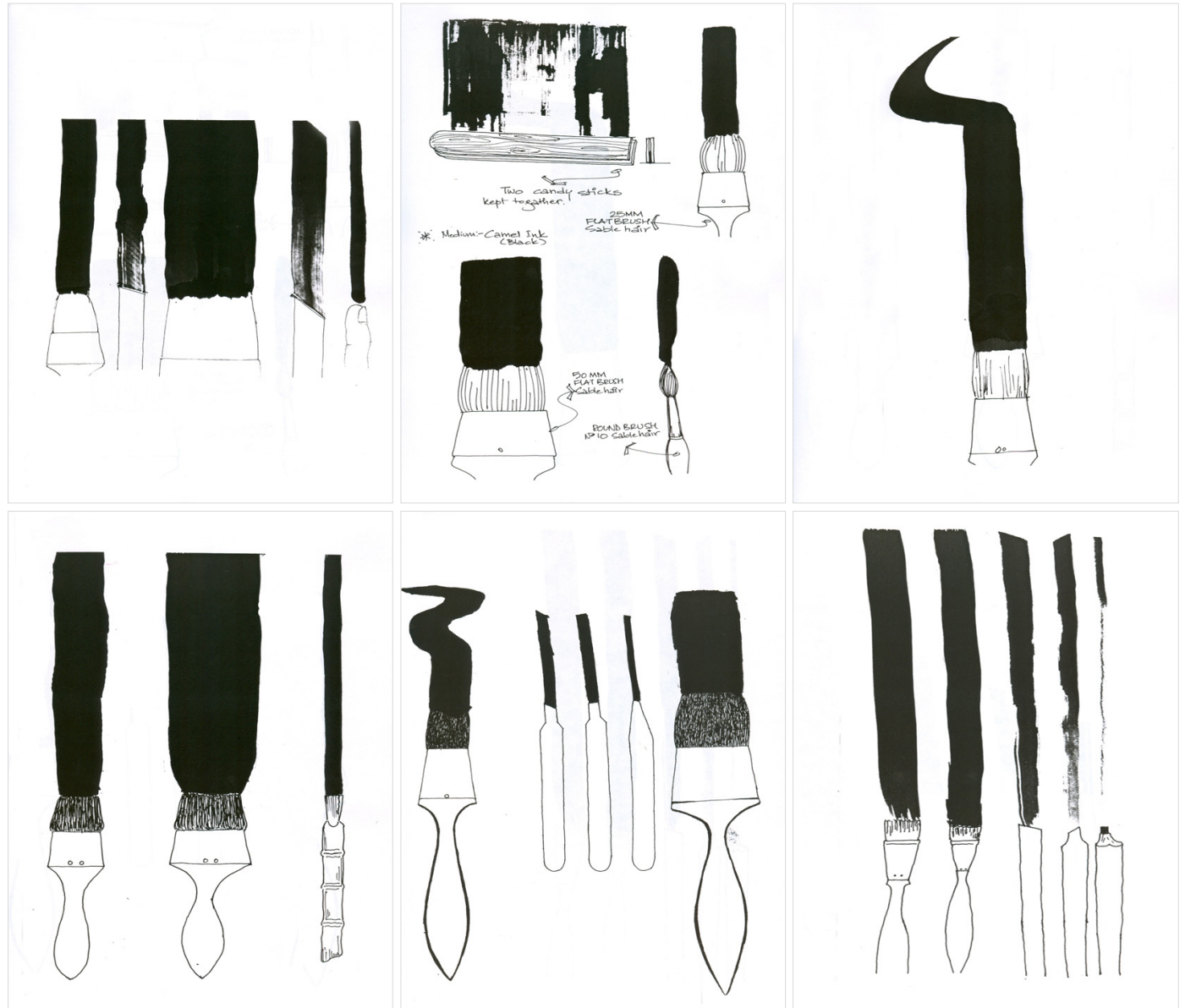
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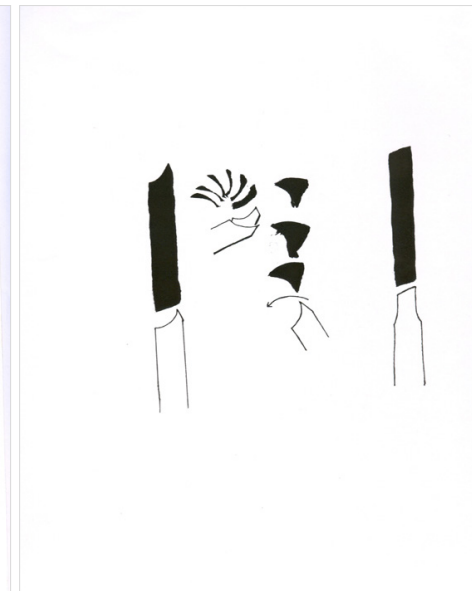
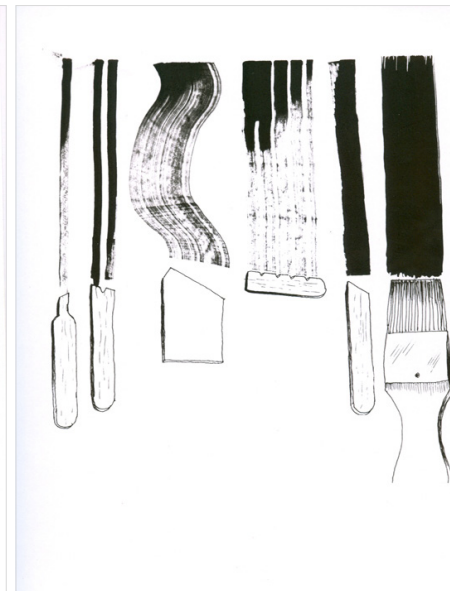
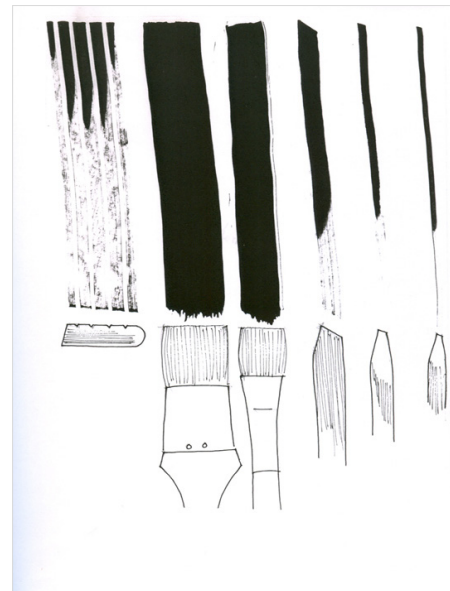
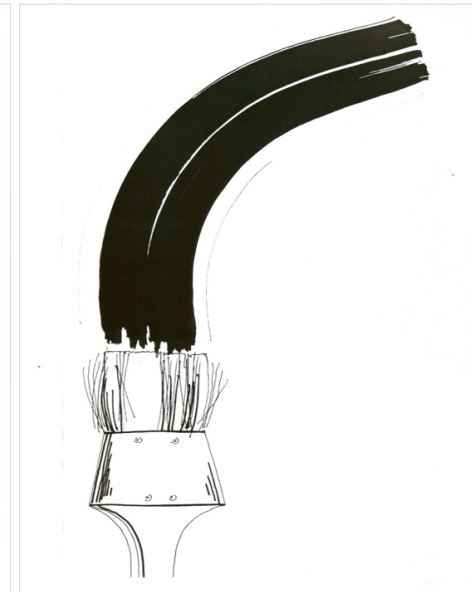
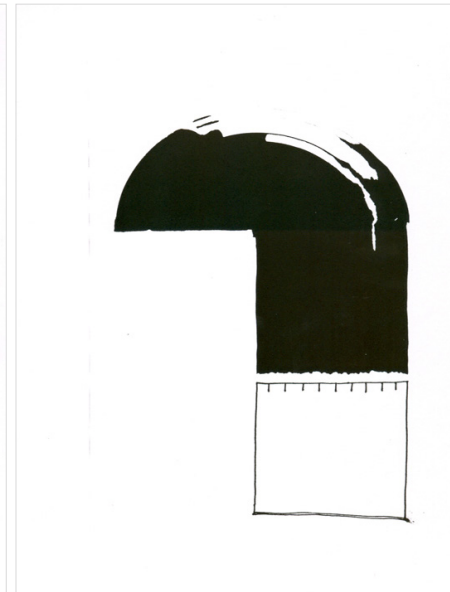
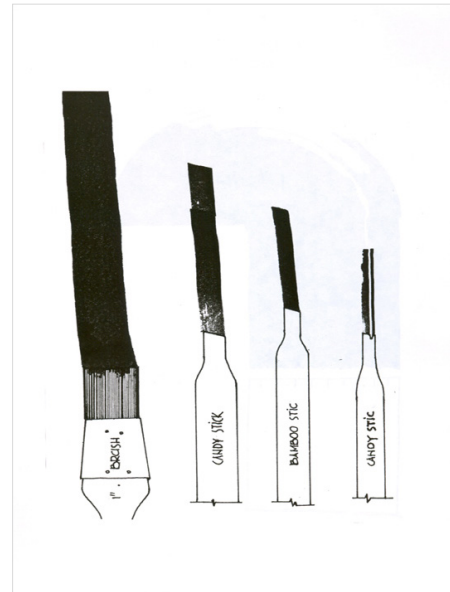
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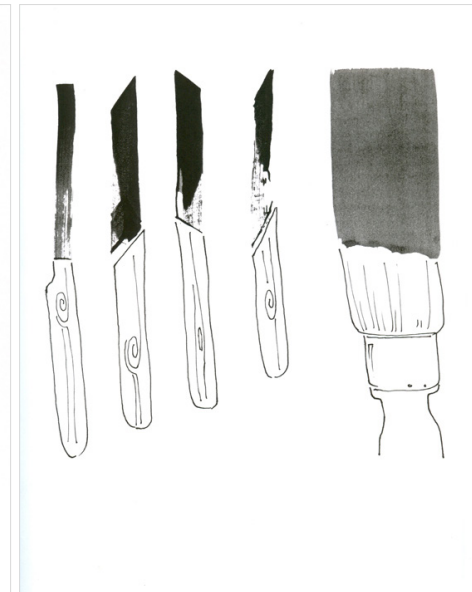
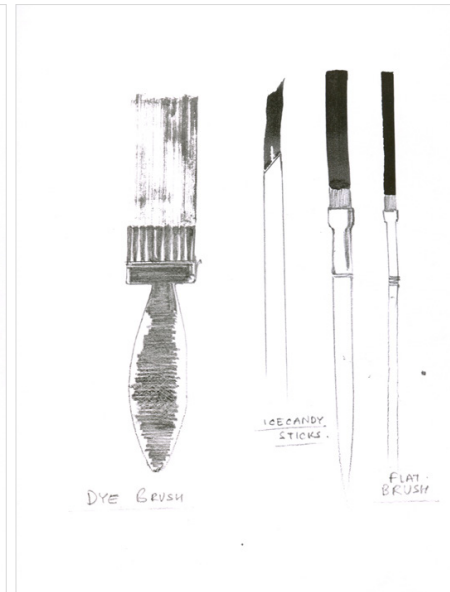
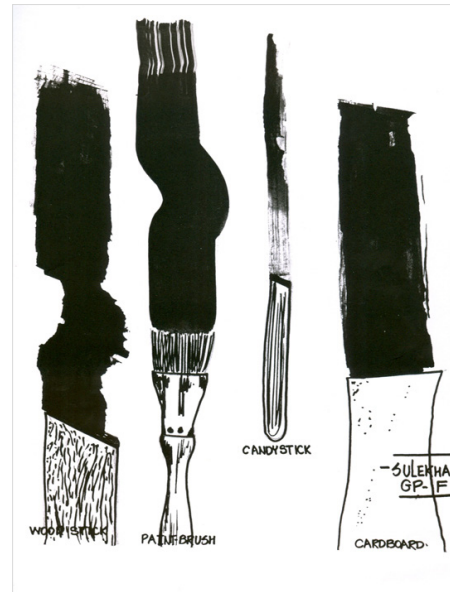
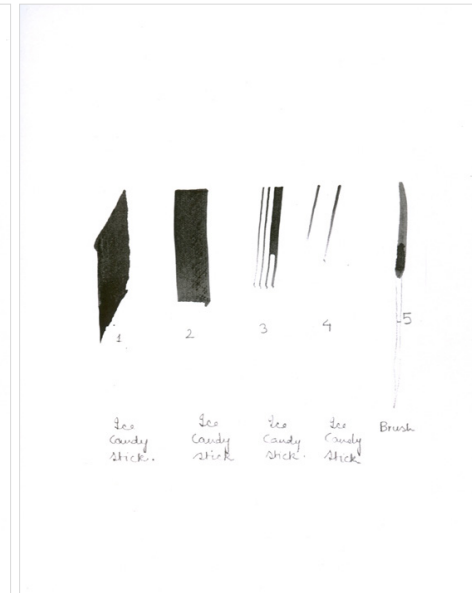
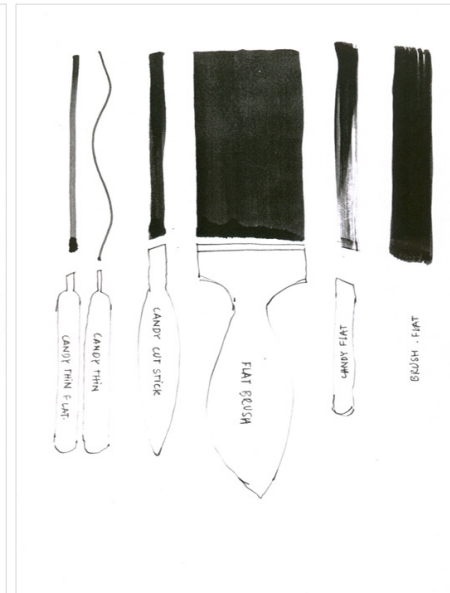
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## Calligraphy

The Design of Beautiful Hand-Letterings

by

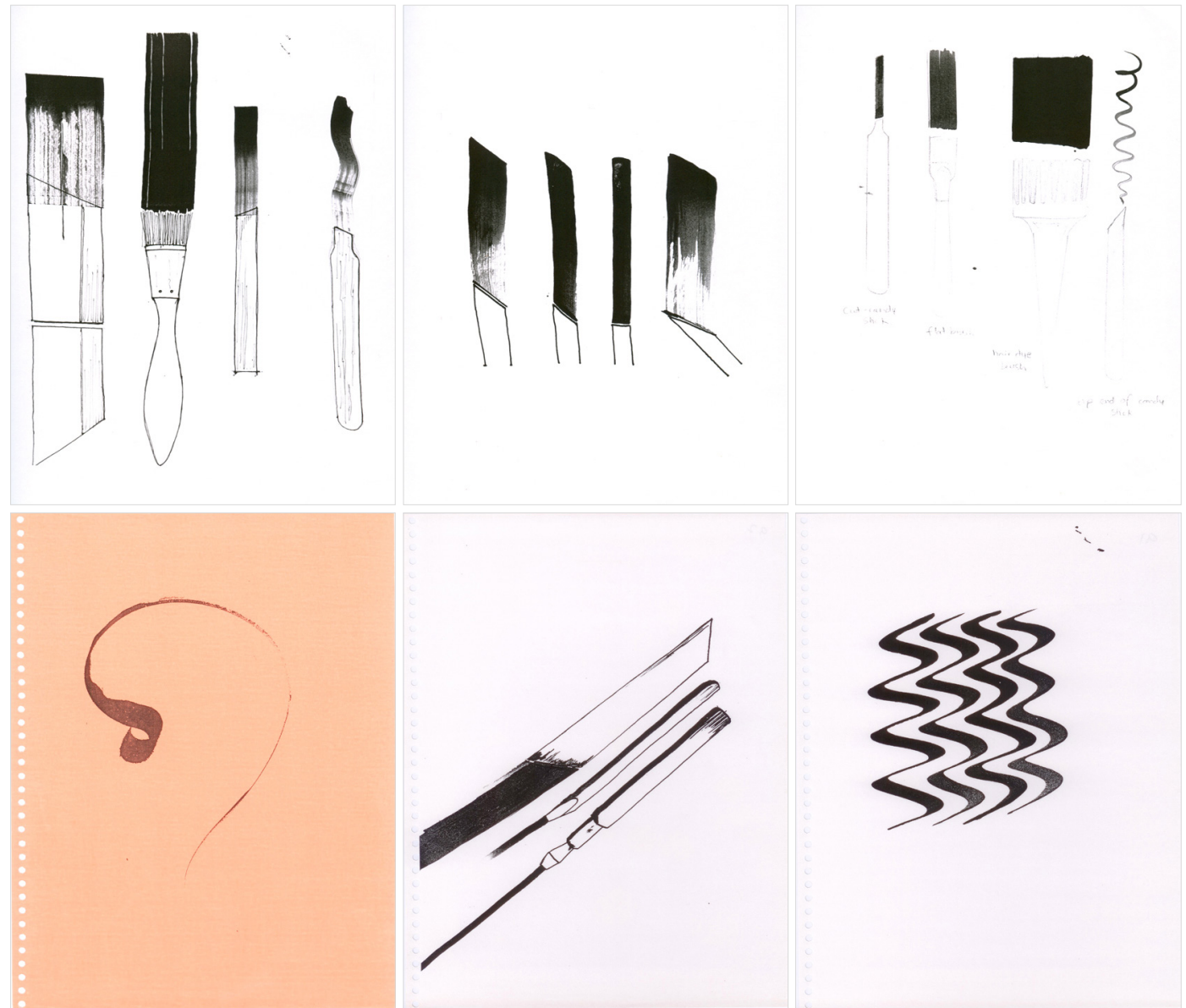
Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/exercises/tool-and-strokes>



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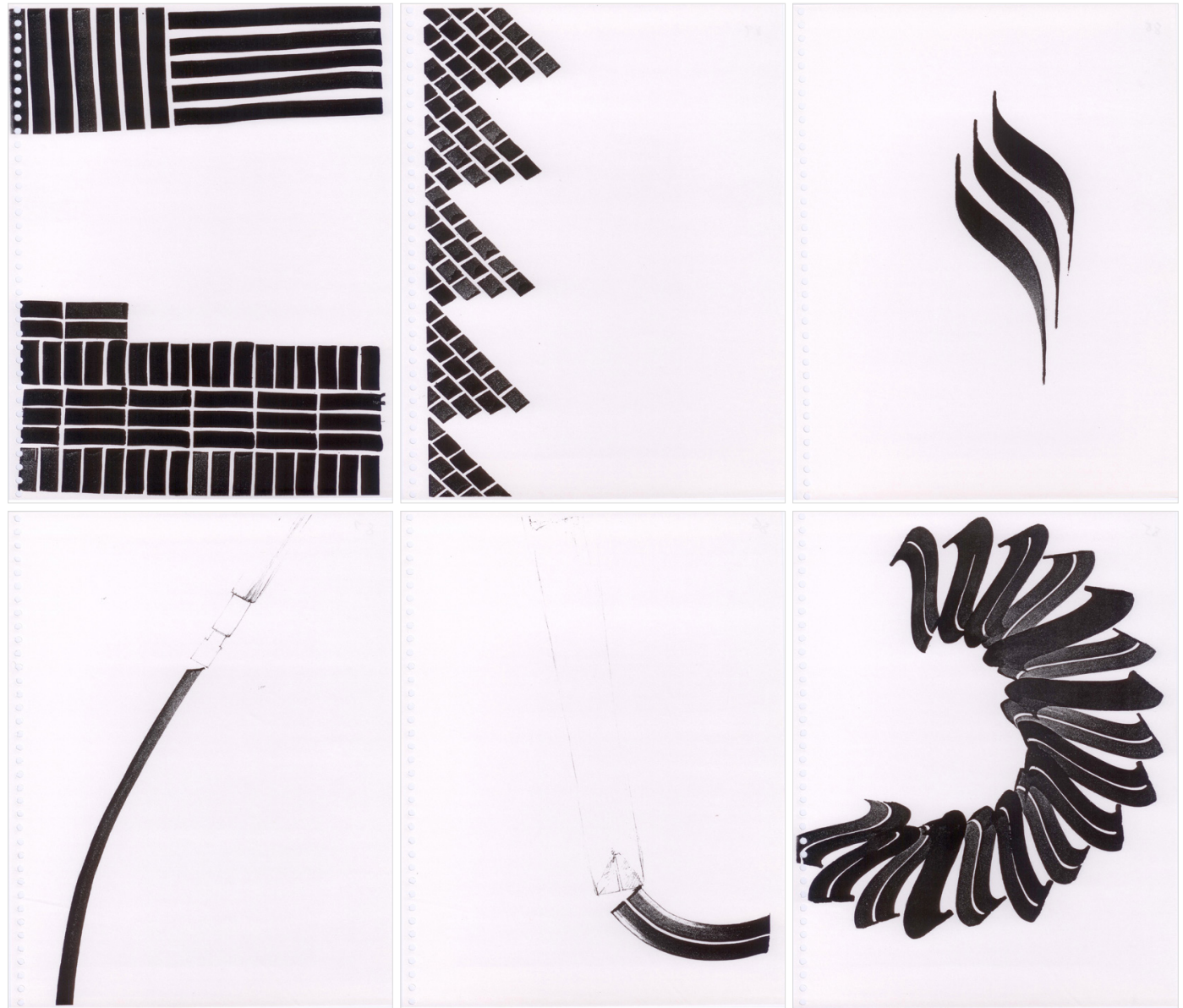
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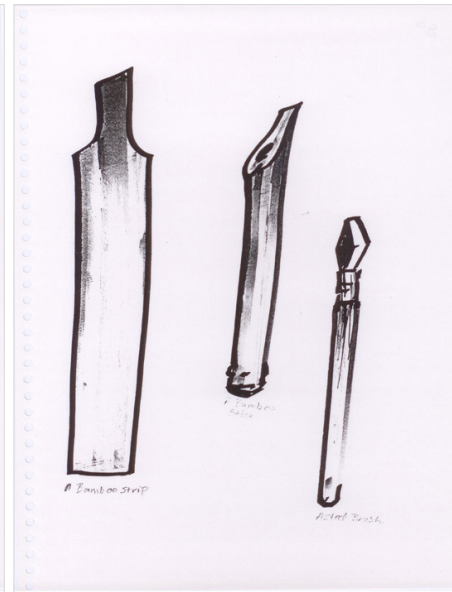
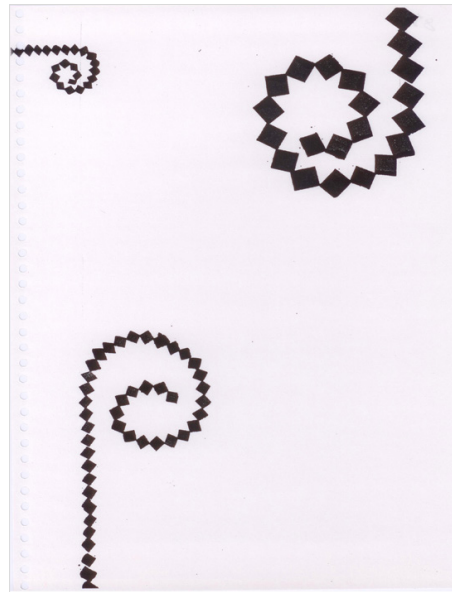
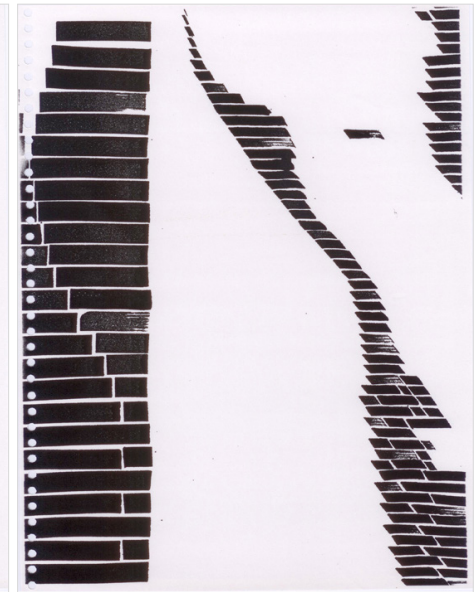
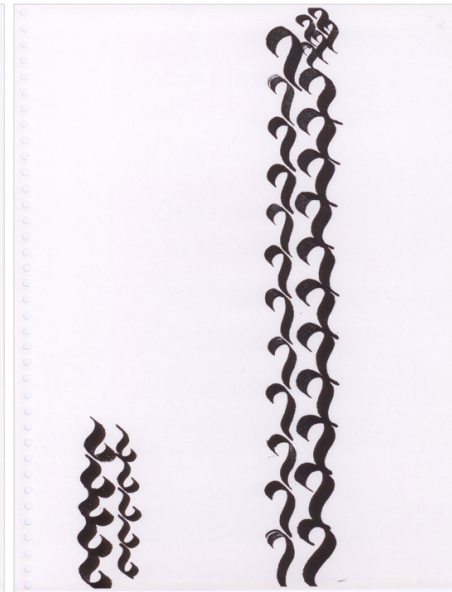
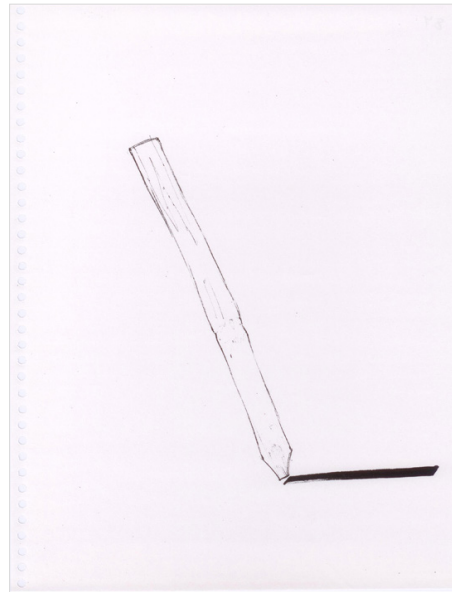
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You can also check [video](#) demonstrations for the above exercise.

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Source:

<https://www.dsource.in/course/calligraphy/exercises/seed-tree>

## From Seed to Tree

**Do it yourself course - Suggested steps:**

Drawing of basic elements through visualization of dots, lines to shapes.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. Draw the visual forms from nature starting from Seed to Seedling to Leaves to Flower to Fruit to Tree.
3. Notice that as you go along, you'll start from drawing basic strokes of dots to lines to planar representations.
4. Try out atleast 3 to 5 options for each of the forms and pick out your best.
5. Suggested time duration for this exercise is 2 Hours.
6. These are examples of this exercise done by students at IDC.



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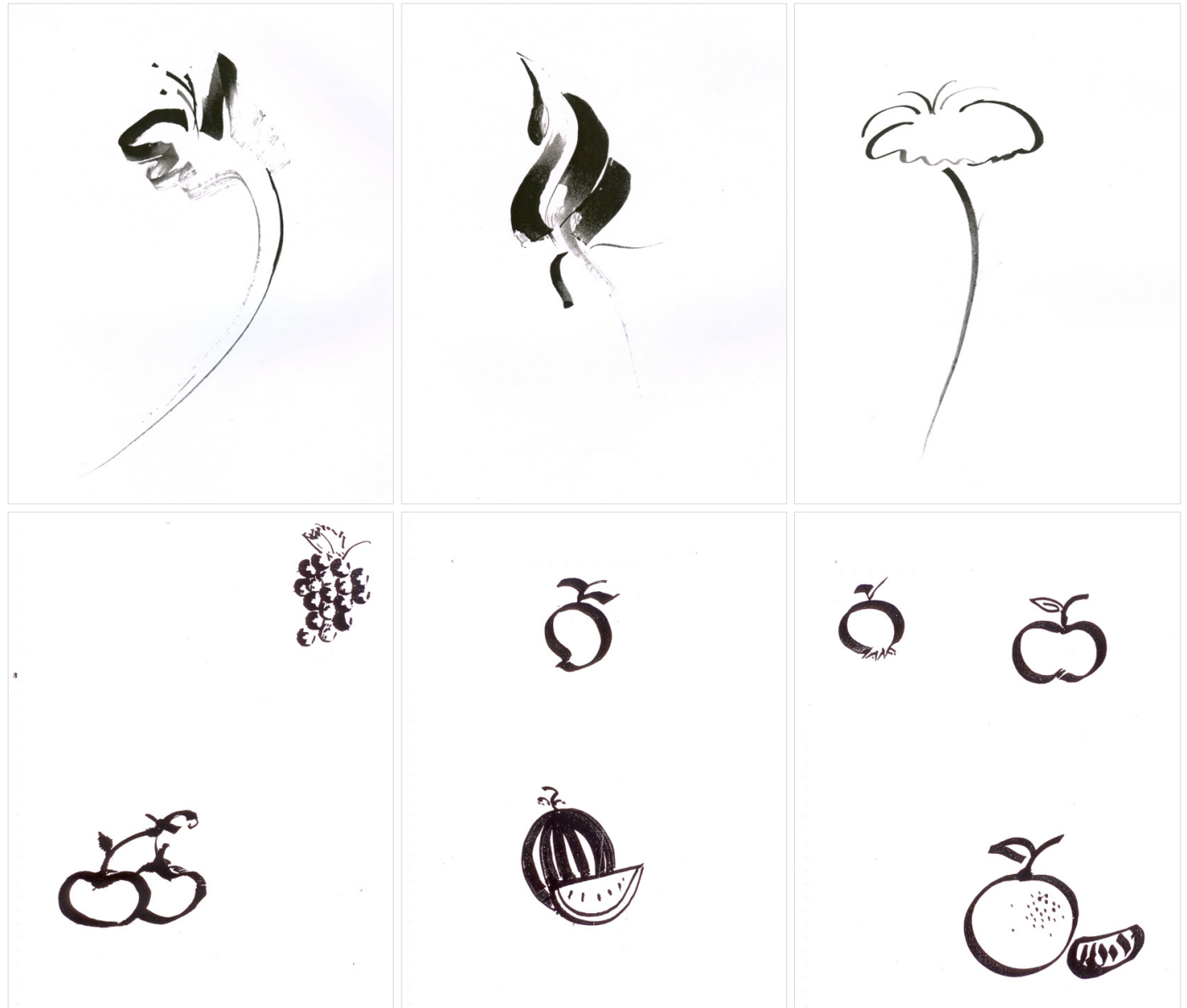
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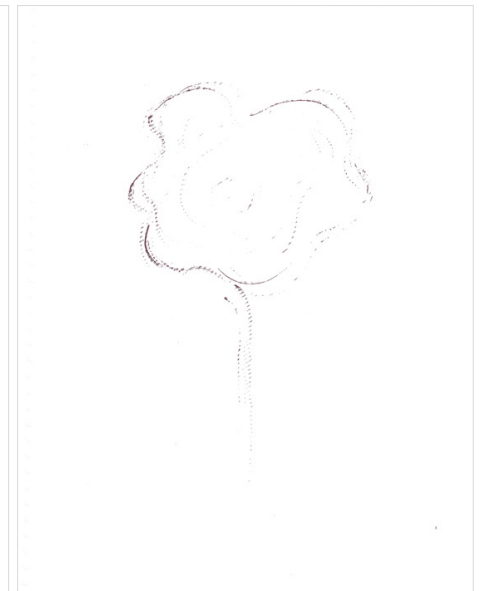
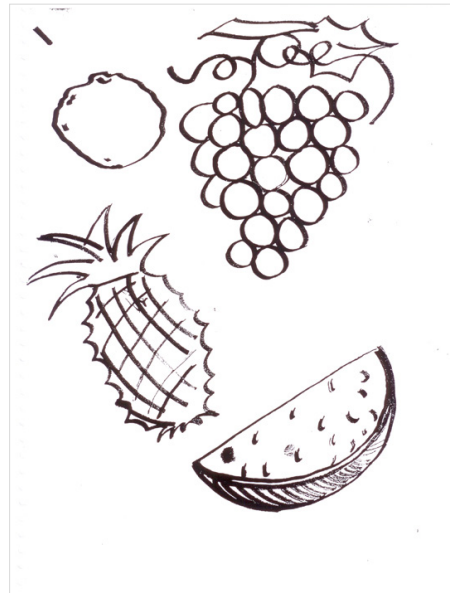
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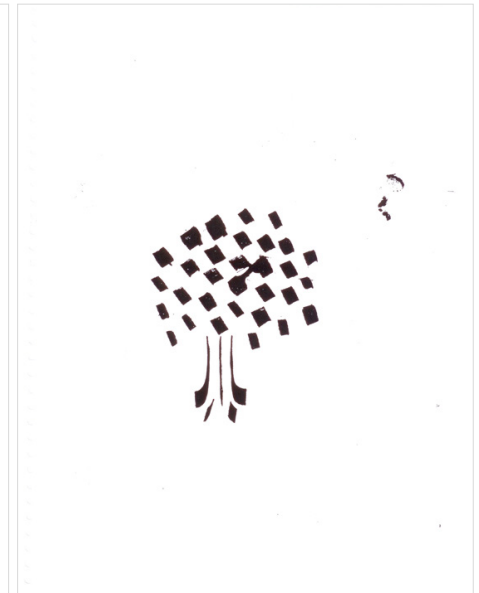
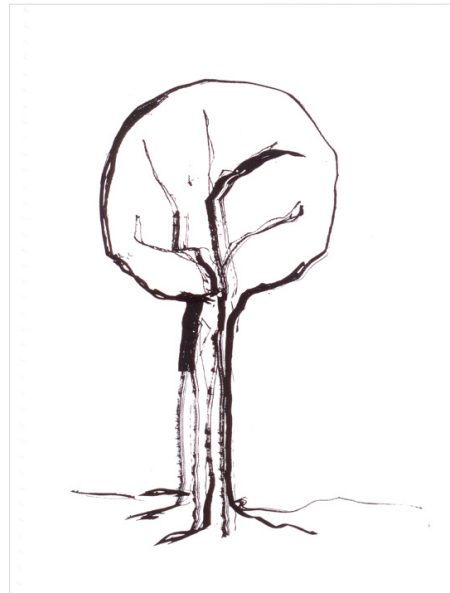
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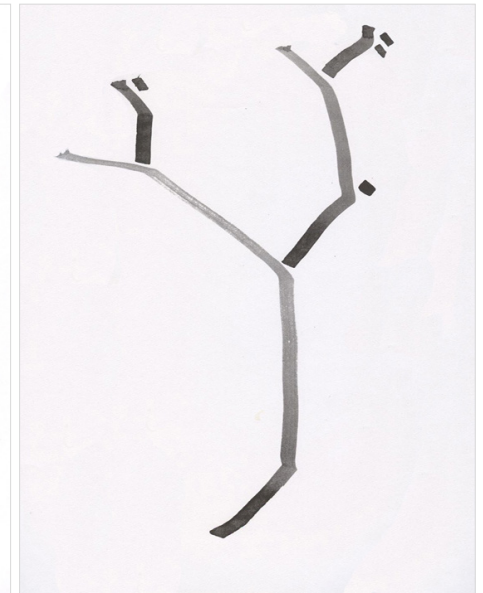
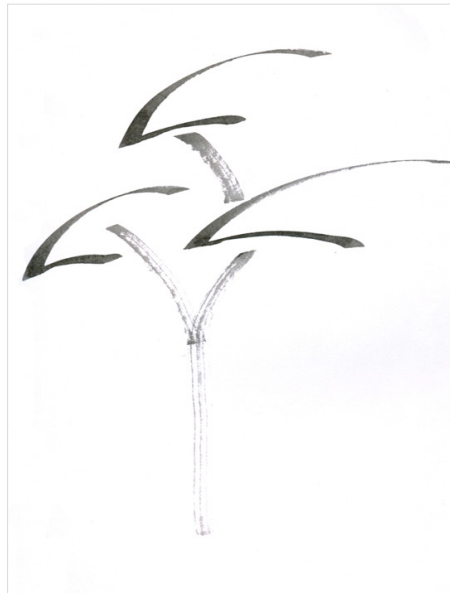
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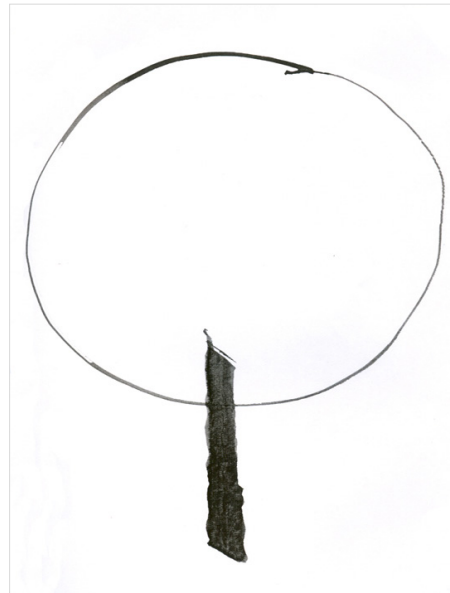
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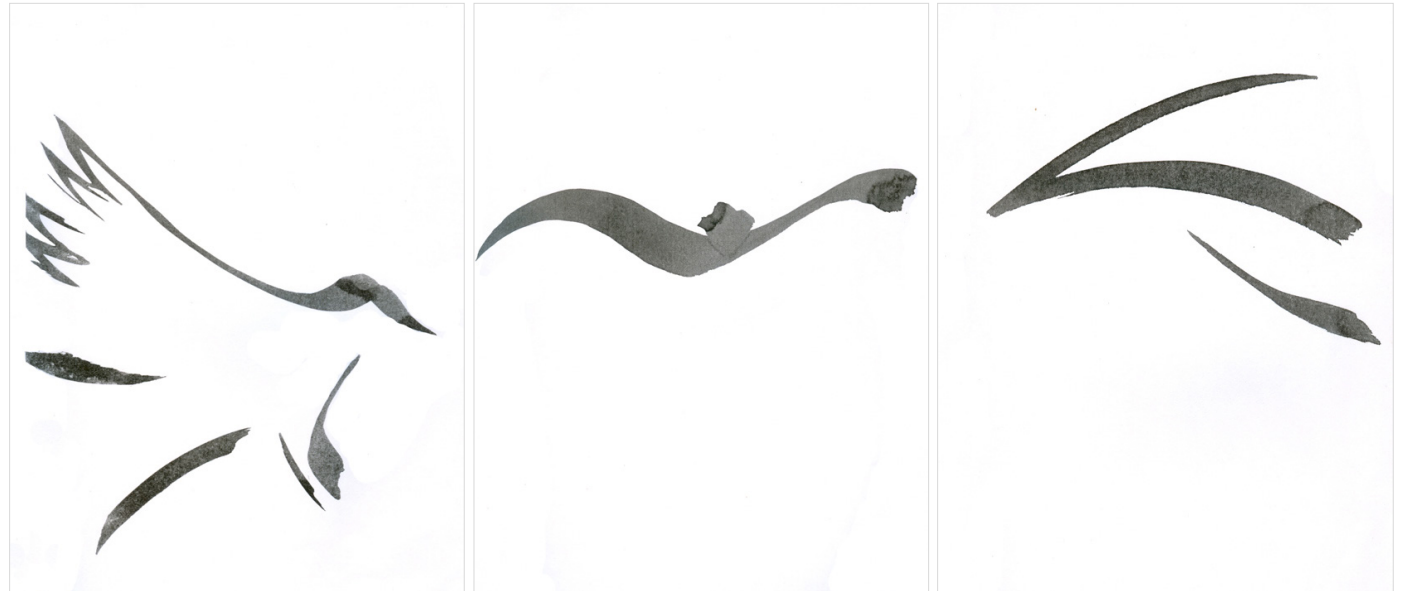
<https://www.dsource.in/course/calligraphy/exercises/birds-and-animals>

## Birds and Animals

**Do it yourself course - Suggested steps:**

Drawing of shapes through representation of living beings.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. Draw the visual forms from nature - that of birds and animals.
3. Try to represent the movements of the birds or animals through your strokes.
4. Try out atleast 3 to 5 options for each of the forms and pick out your best.
5. Suggested time duration for this exercise is 1 Hour.
6. These are examples of this exercise done by students at IDC.



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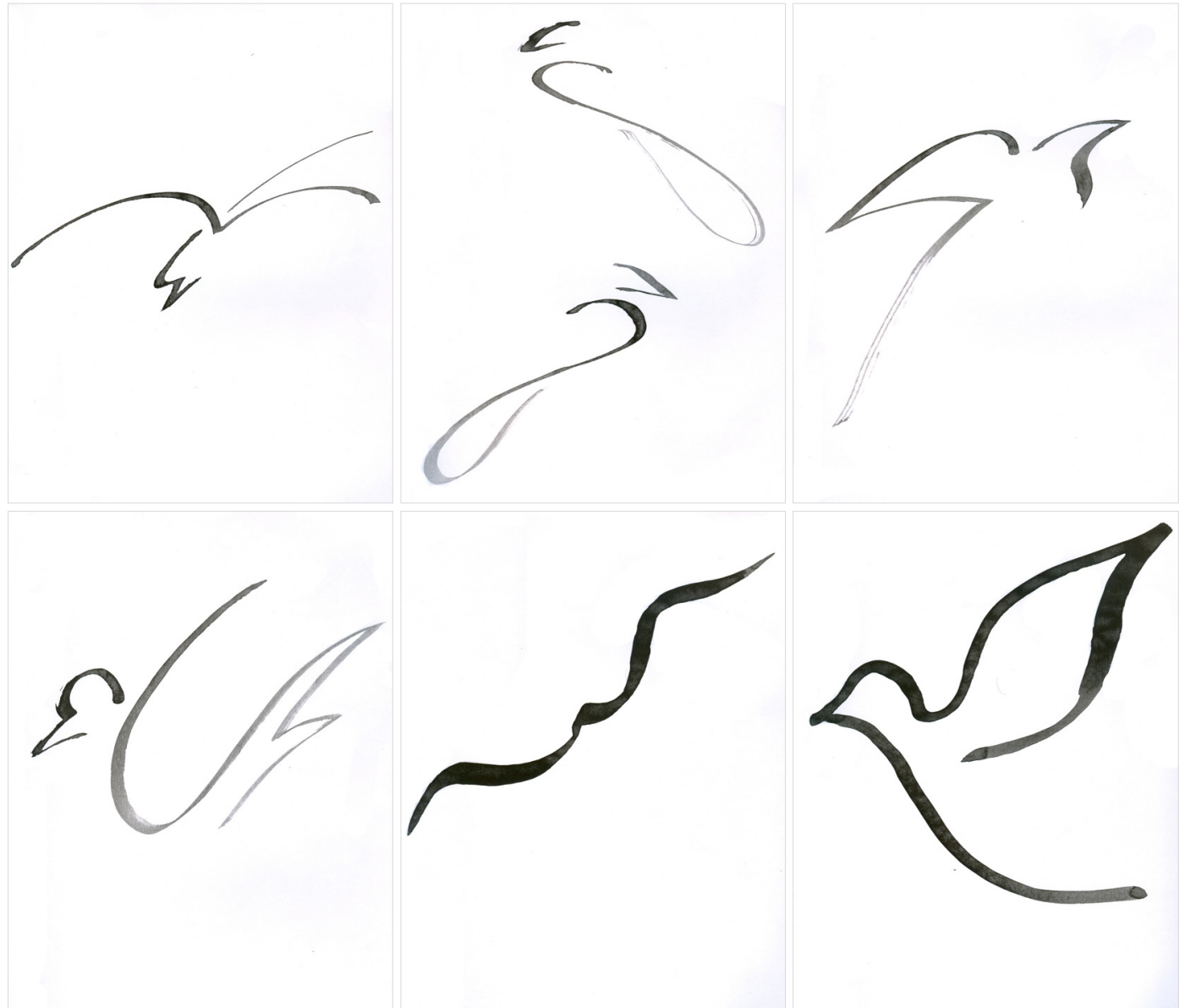
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You can also check [video](#) demonstrations for the above exercise.

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Source:

<https://www.dsource.in/course/calligraphy/exercises/diagrammatic-explorations>

## Diagrammatic Explorations

**Do it yourself course - Suggested steps:**

Drawing of diagrammatic strokes.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. Make strokes to create simple forms.
3. Repeat these strokes to create interesting compositions.
4. Try out atleast 4 to 5 options and pick out your best.
5. Suggested time duration for this exercise is 1 Hour.
6. These are examples of this exercise done by students at IDC.



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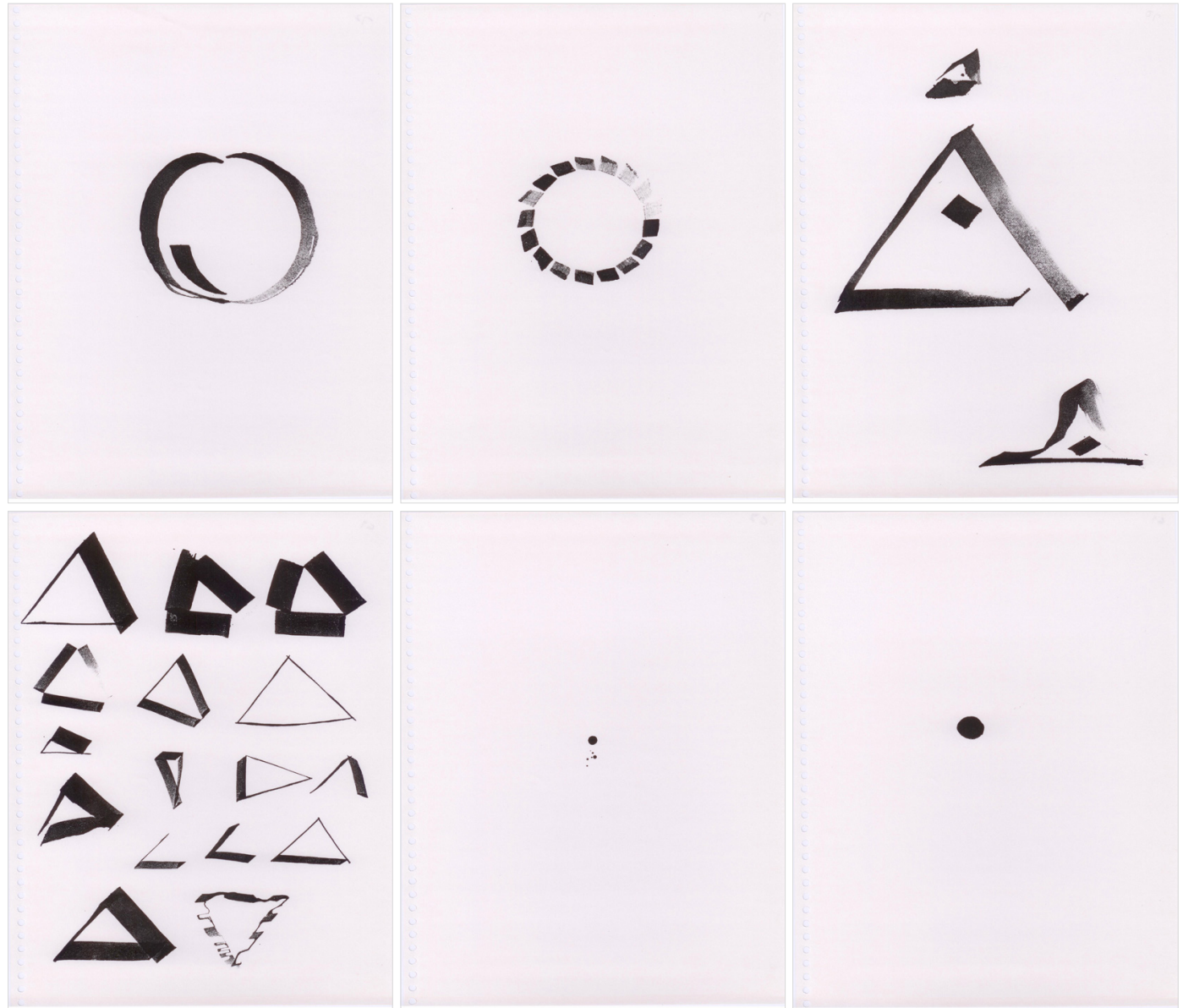
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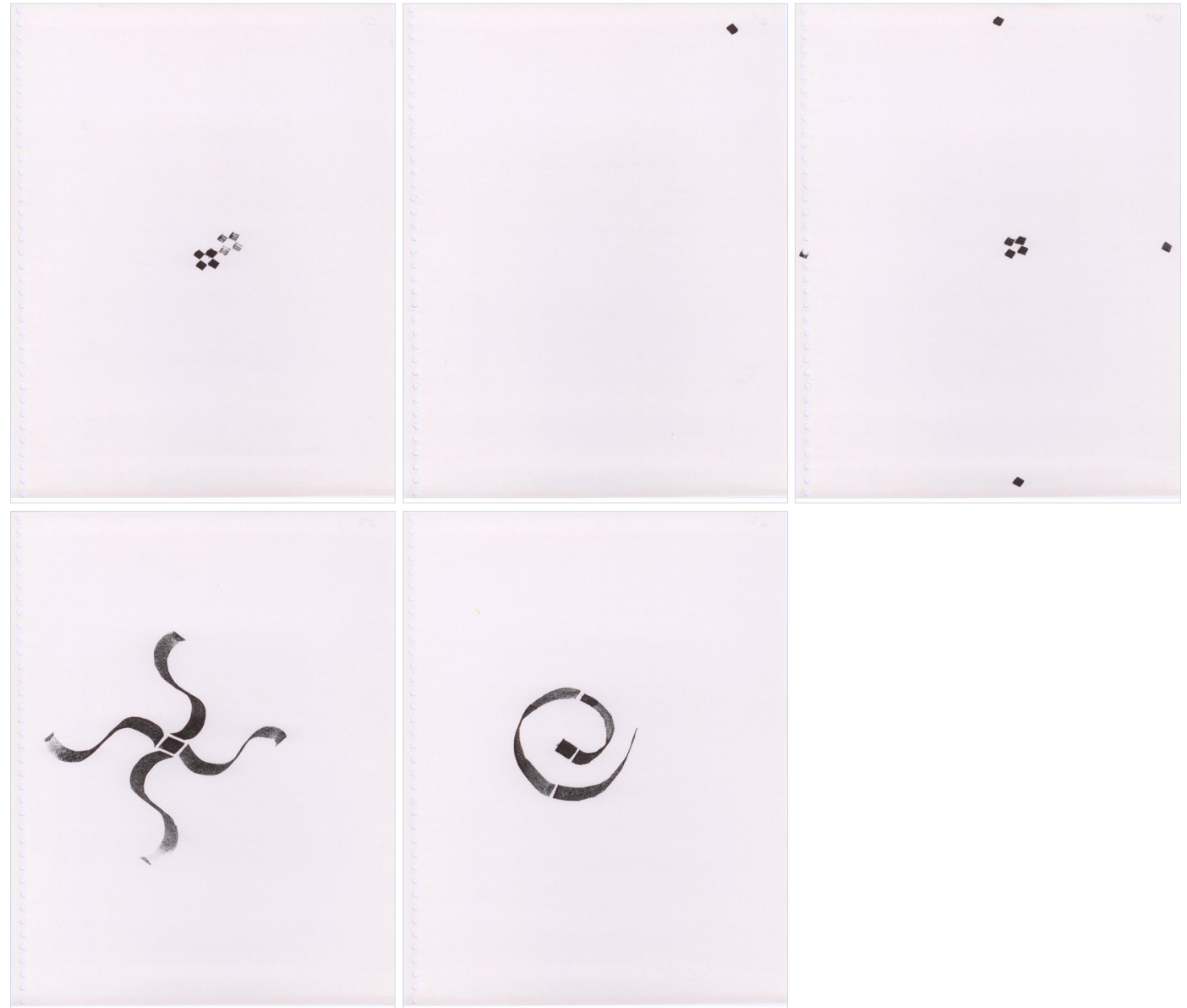
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Source:

<https://www.dsource.in/course/calligraphy/exercises/multilingual-letterforms>

## Multilingual Letterforms

**Do it yourself course - Suggested steps:**

Drawing of letterforms from different languages.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. Make strokes to create simple forms.
3. Repeat these strokes to create interesting compositions.
4. Try out atleast 4 to 5 options and pick out your best.
5. Suggested time duration for this exercise is 1 Hour.
6. These are examples of this exercise done by students at IDC.



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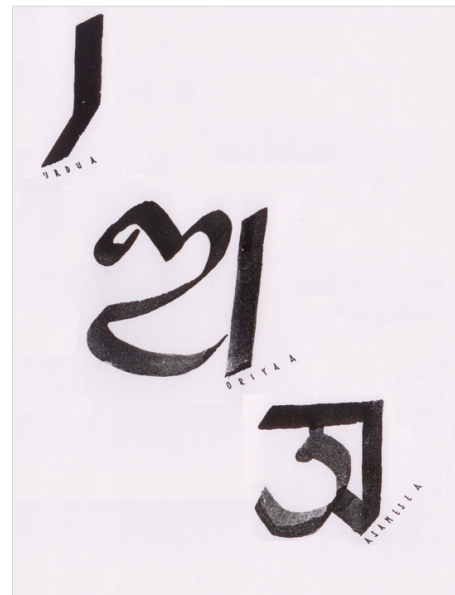
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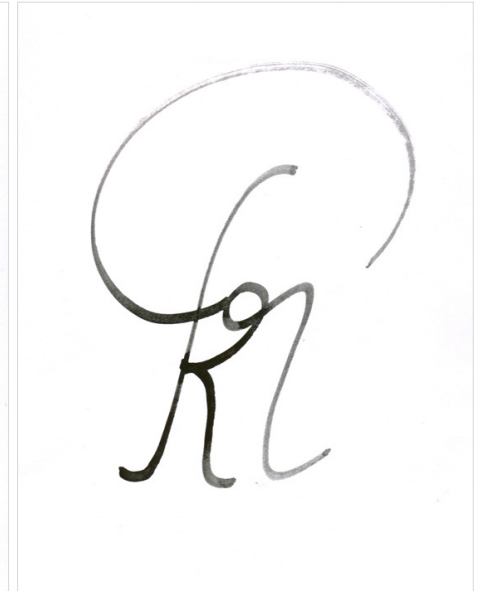
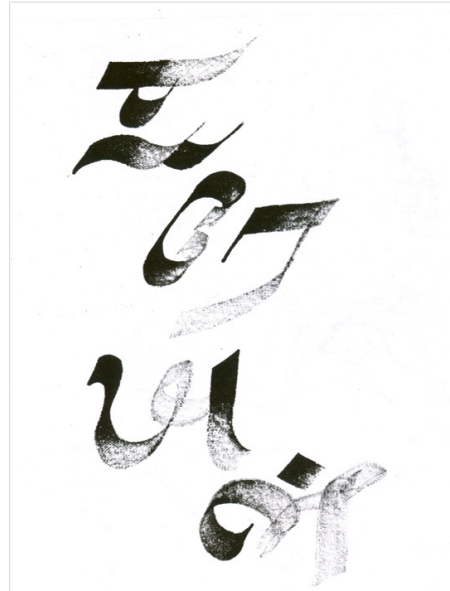
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Design Course

## Calligraphy

The Design of Beautiful Hand-Letterings

by

Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/exercises/multilingual-letterforms>



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You can also check [video](#) demonstrations for the above exercise.

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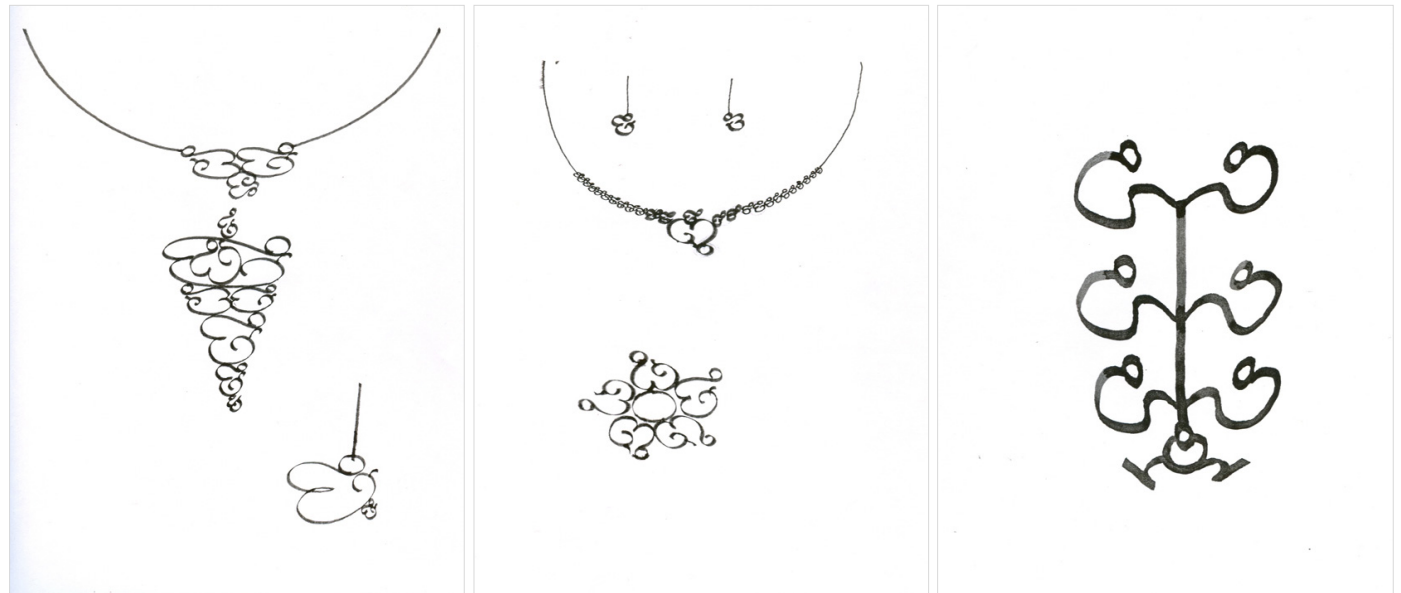
<https://www.dsource.in/course/calligraphy/exercises/patterns>

## Patterns

**Do it yourself course - Suggested steps:**

Drawing of visual patterns.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. Make strokes to create simple forms.
3. Repeat these strokes to create interesting compositions.
4. Try out atleast 4 to 5 options and pick out your best.
5. Suggested time duration for this exercise is 1 Hour.
6. These are examples of this exercise done by students at IDC.

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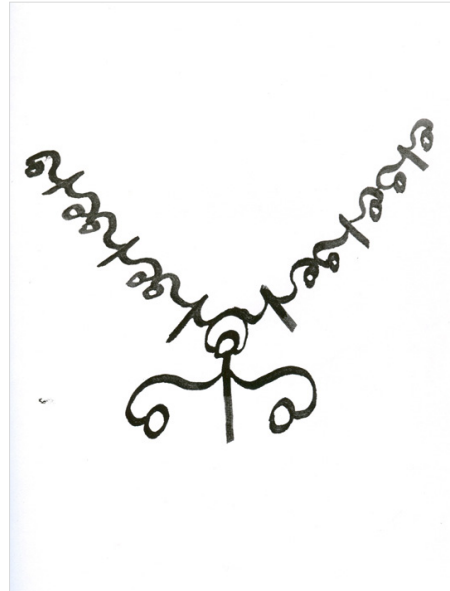
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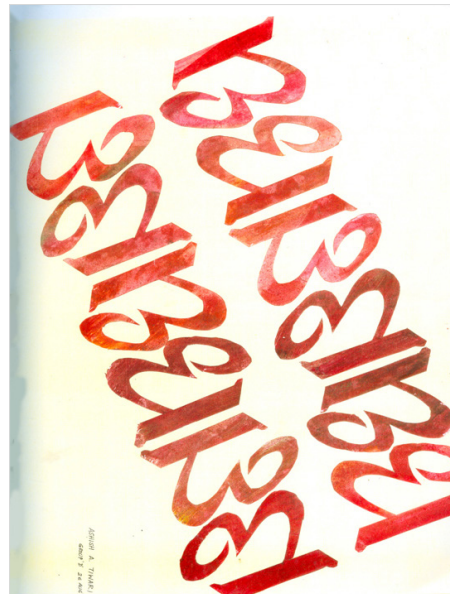
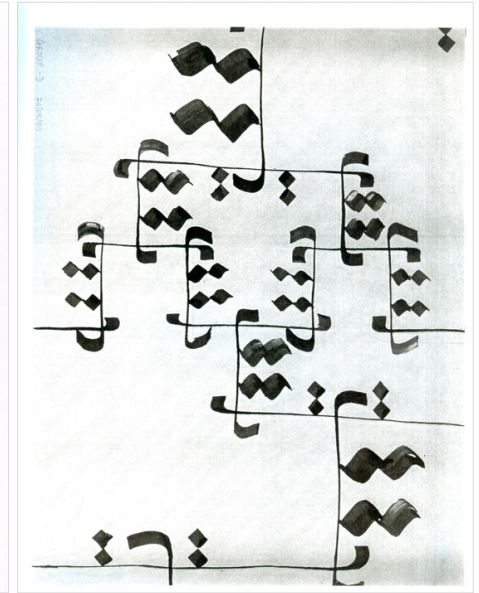
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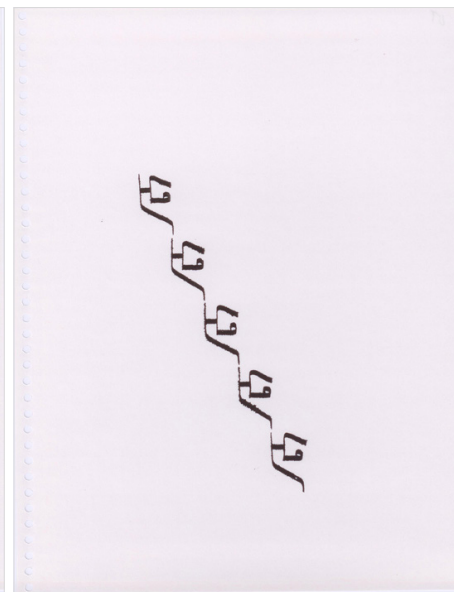
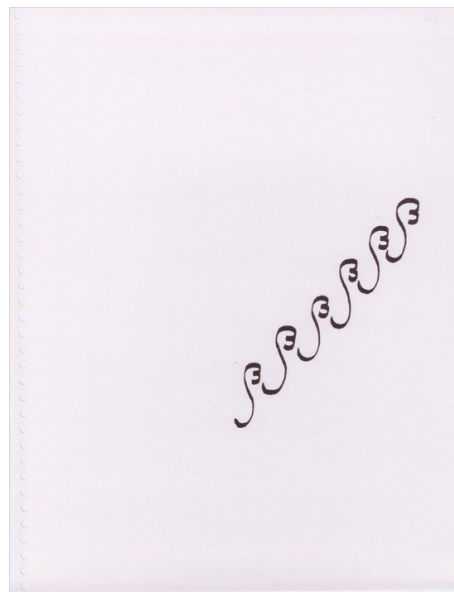
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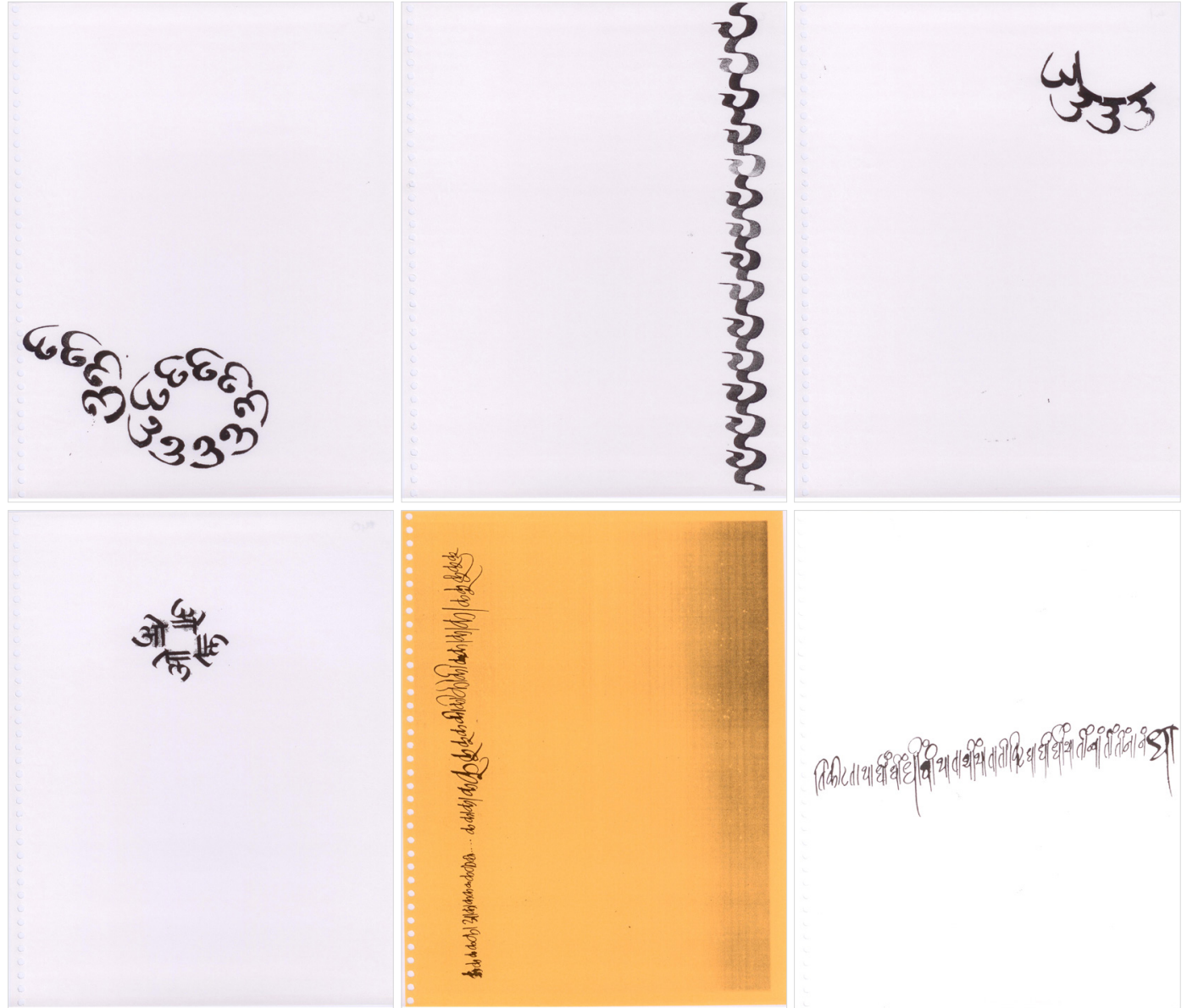
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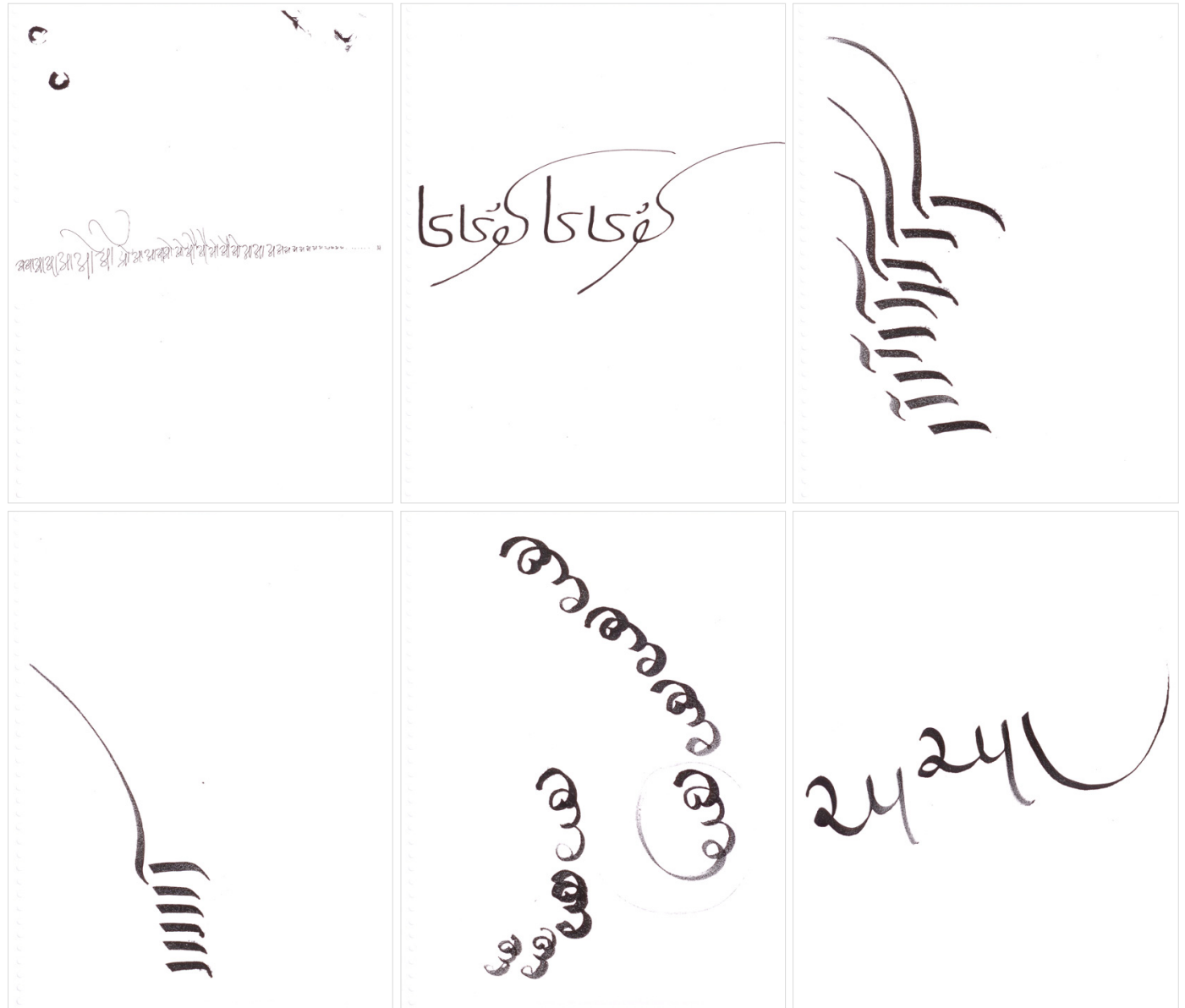
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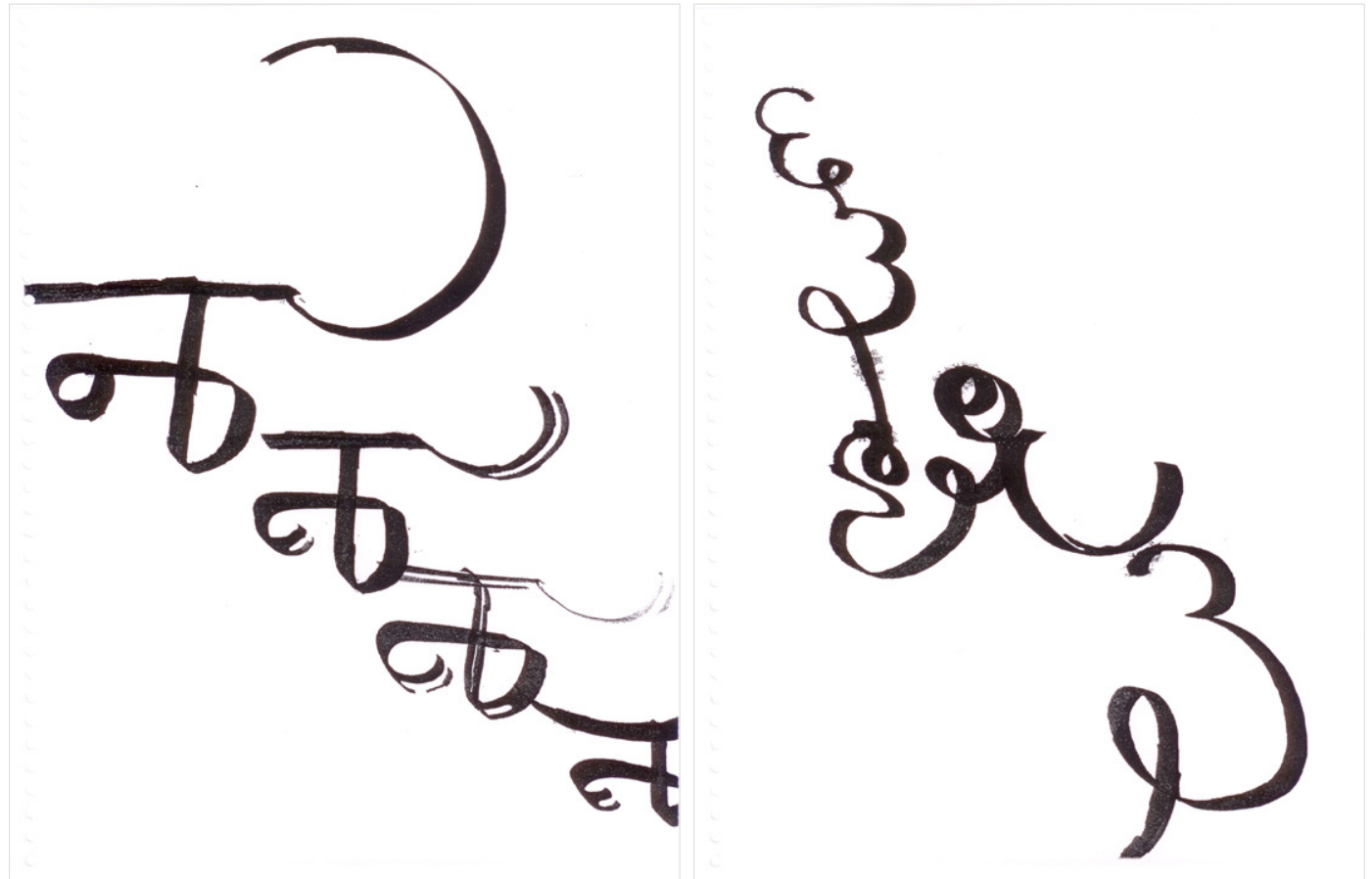
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<https://www.dsource.in/course/calligraphy/exercises/calligraphic-paintings>

## Calligraphic Paintings

**Do it yourself course - Suggested steps:**

Try out paintings through calligraphic strokes.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. Make strokes to create simple forms.
3. Repeat these strokes to create interesting compositions.
4. Try out atleast 4 to 5 options and pick out your best.
5. Suggested time duration for this exercise is 1 Hour.
6. These are examples of this exercise done by students at IDC.



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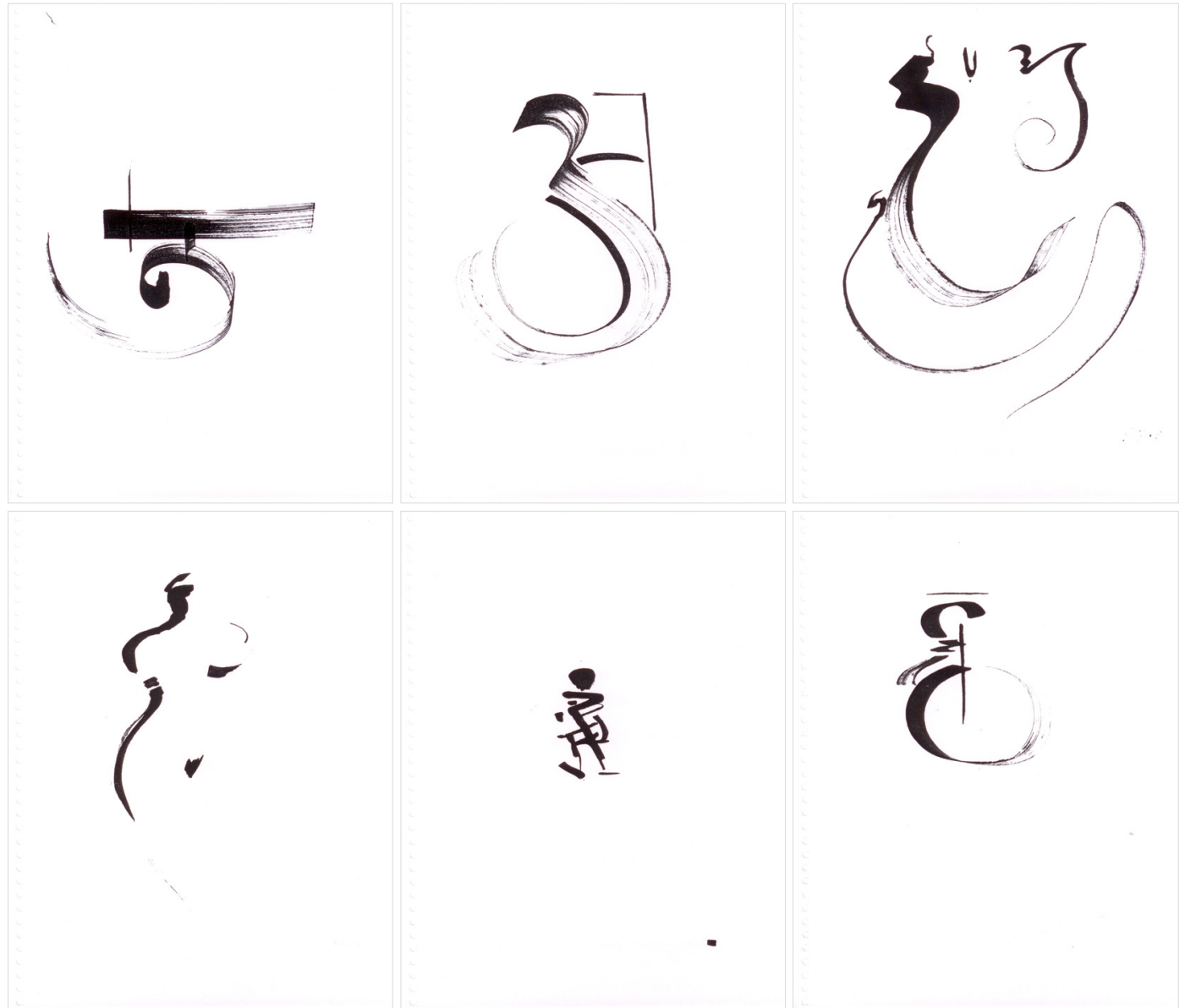
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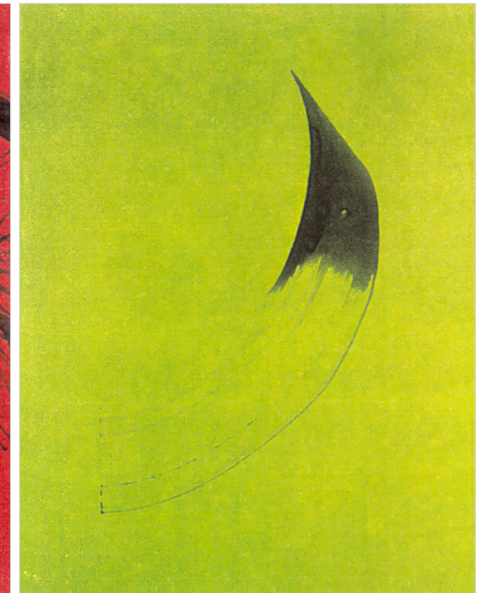
<https://www.dsource.in/course/calligraphy/exercises/growth-and-speed>

## Growth and Speed

**Do it yourself course - Suggested steps:**

Representing dynamism through calligraphic strokes.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. Make strokes to create forms that represent growth and speed.
3. Draw these strokes to create interesting compositions.
4. Try out at least 4 to 5 options and pick out your best.
5. Suggested time duration for this exercise is 1 Hour.
6. These are examples of this exercise done by students at IDC.



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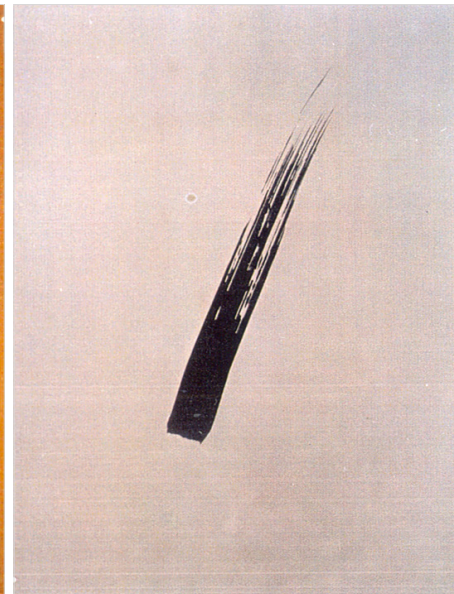
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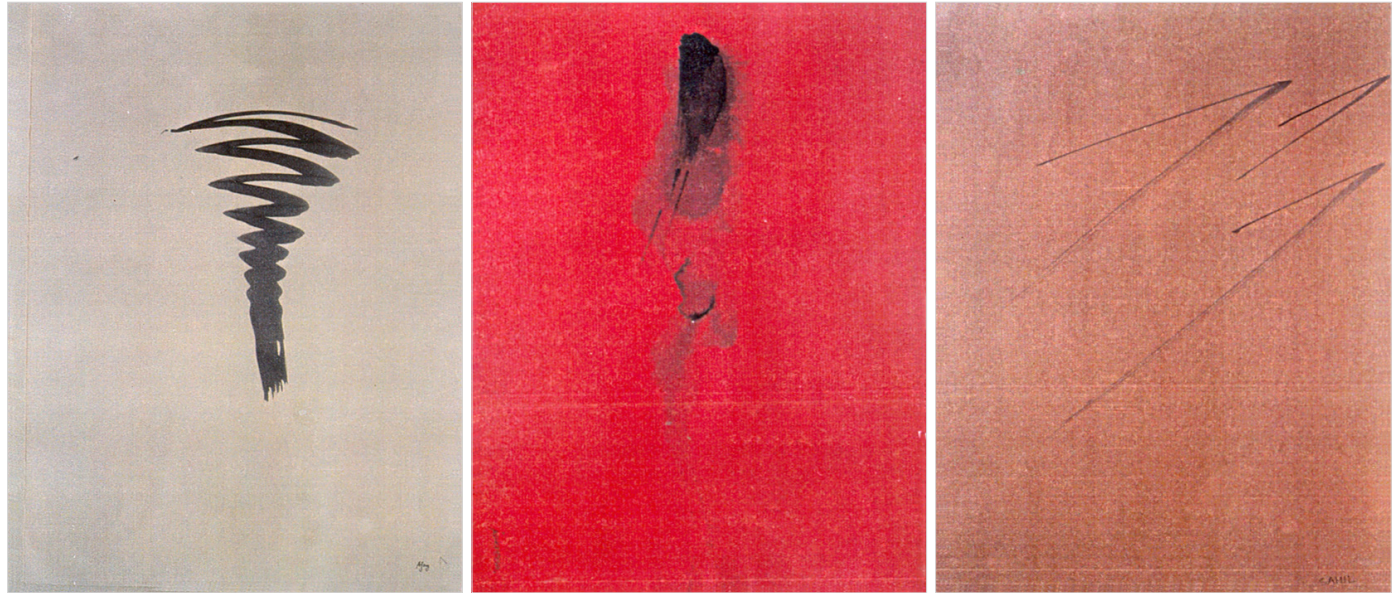
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## Joy and Rhythm

**Do it yourself course - Suggested steps:**

Visualizing emotions through calligraphy.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. Make strokes to create forms that represents joy and rhythm.
3. Draw these strokes to create interesting compositions.
4. Try out atleast 4 to 5 options and pick out your best.
5. Suggested time duration for this exercise is 1 Hour.
6. These are examples of this exercise done by students at IDC.



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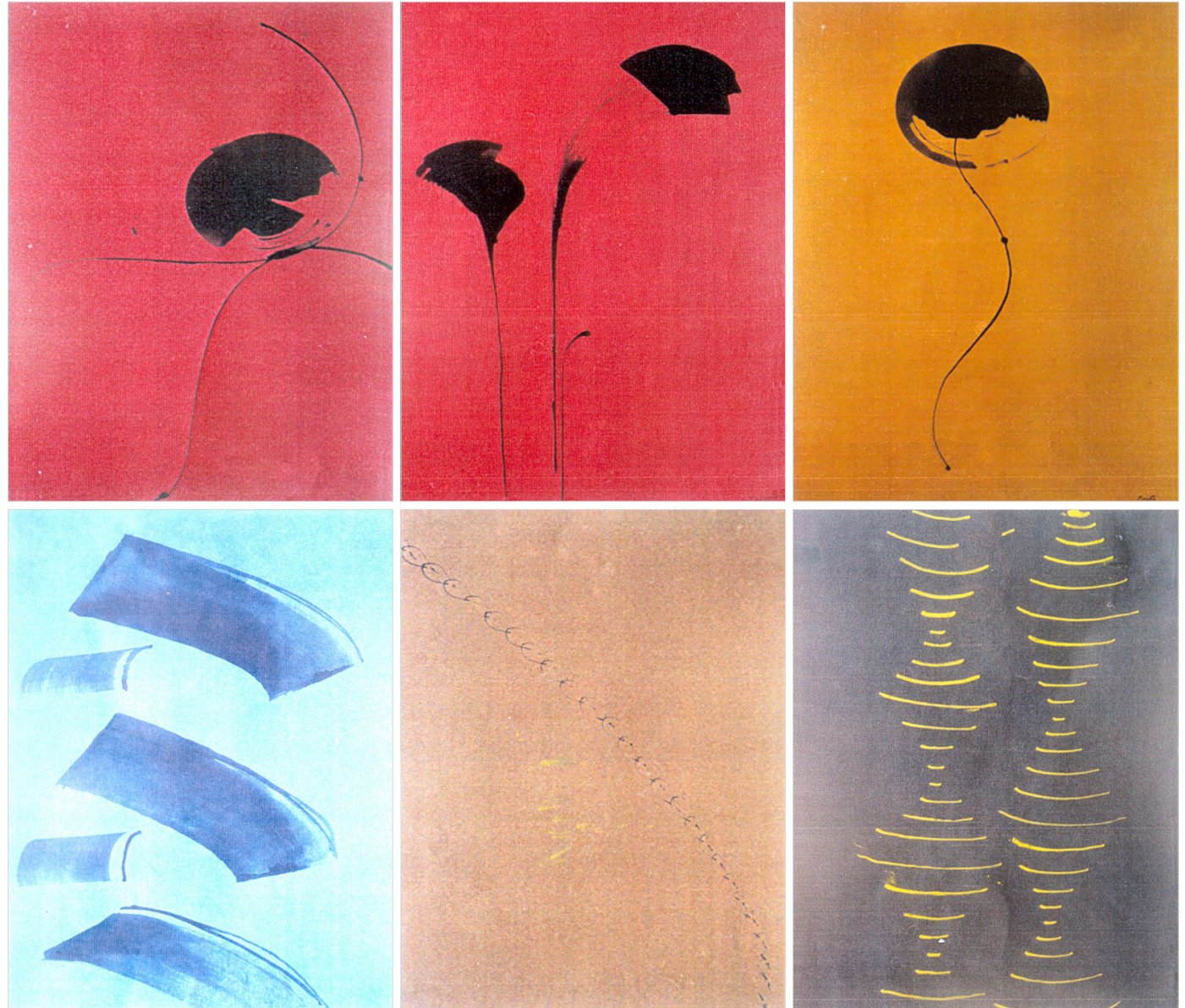
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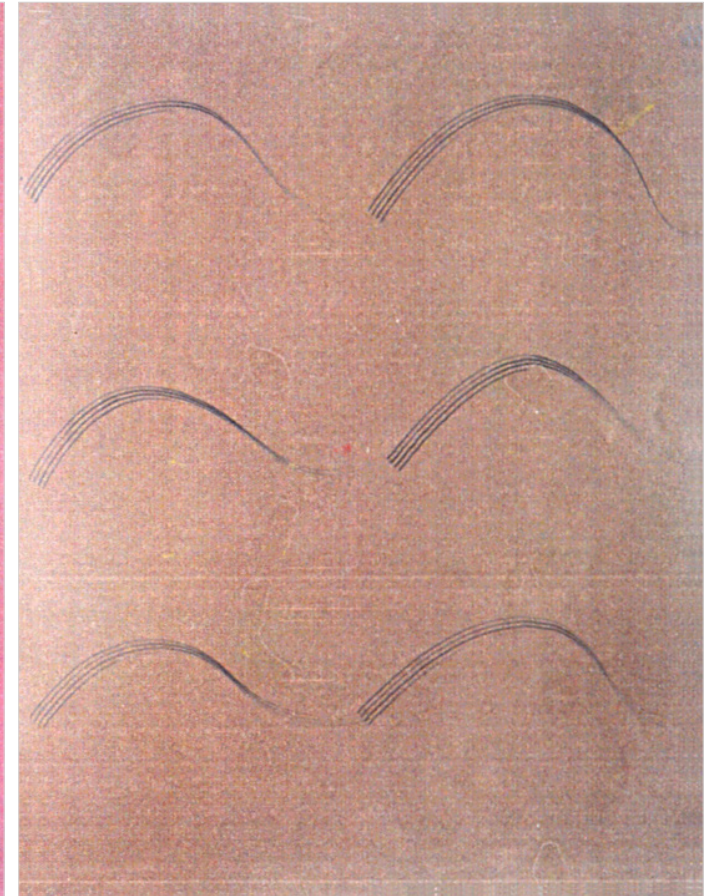
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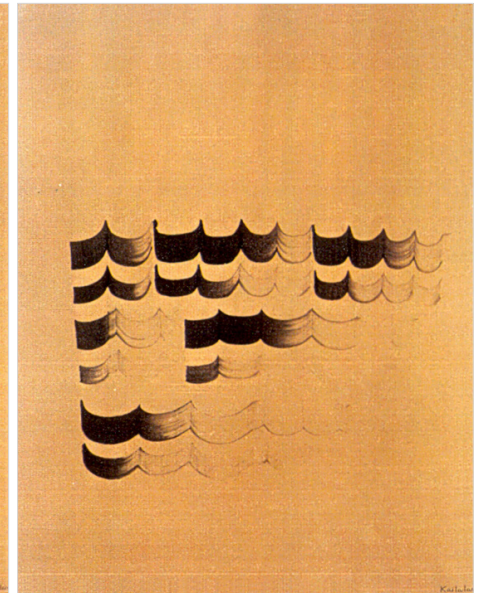
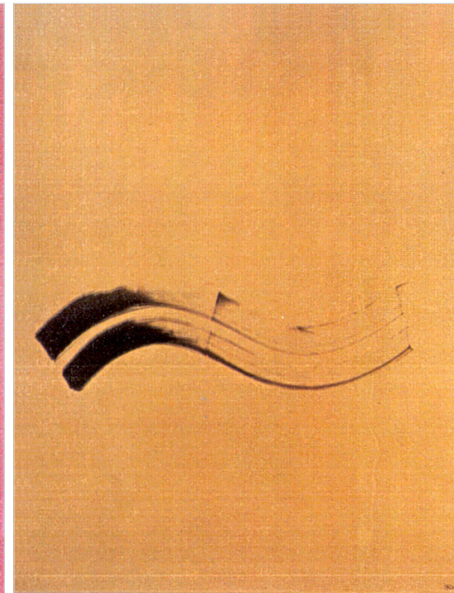
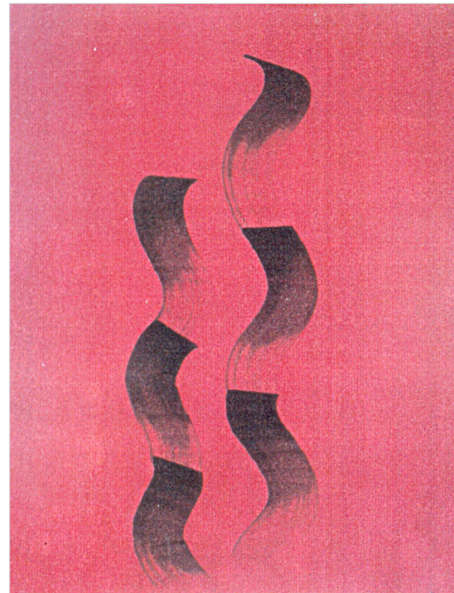
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## Flow and Direction

**Do it yourself course - Suggested steps:**

Representing linearity with calligraphic strokes.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. Make strokes to create forms that represents flow and direction.
3. Repeat or draw these strokes to create interesting compositions .
4. Try out atleast 4 to 5 options and pick out your best.
5. Suggested time duration for this exercise is 1 Hour.
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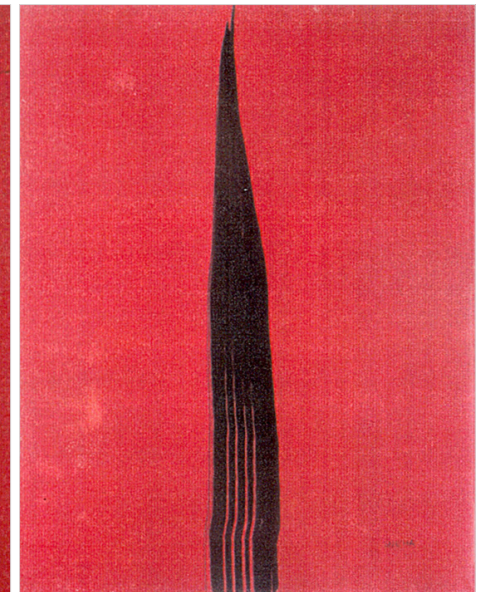
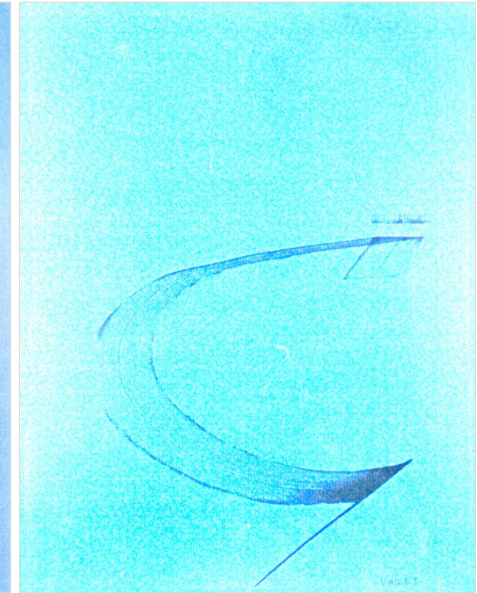
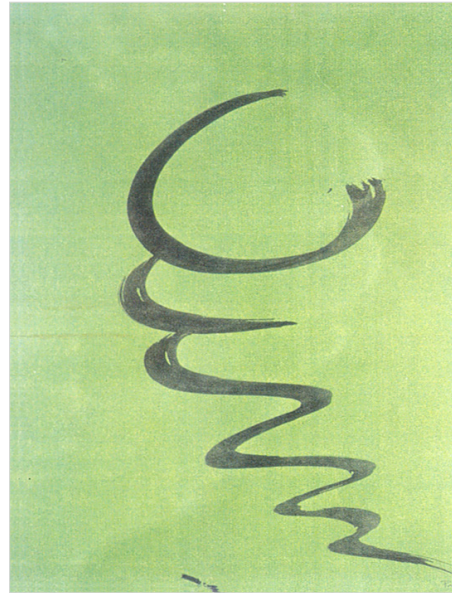
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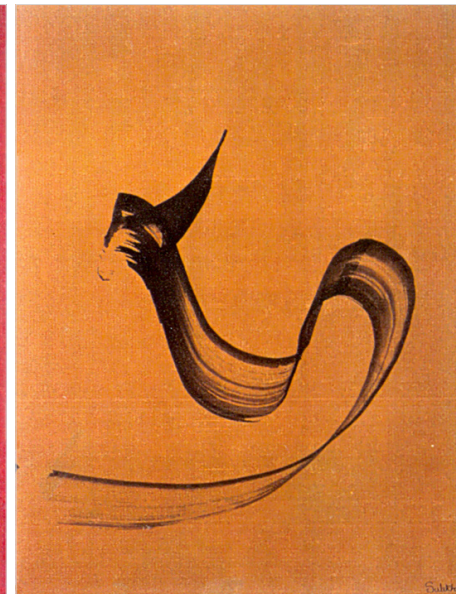
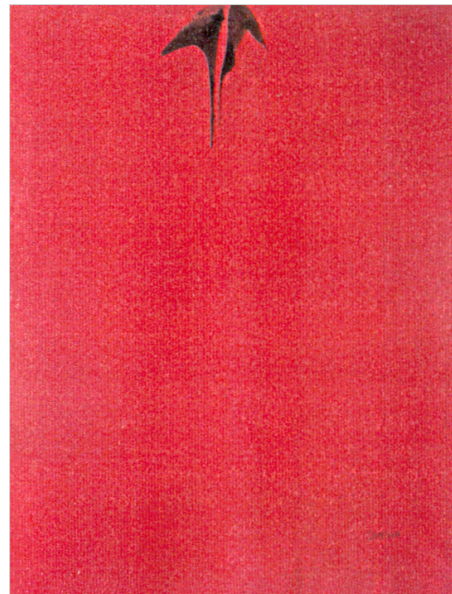
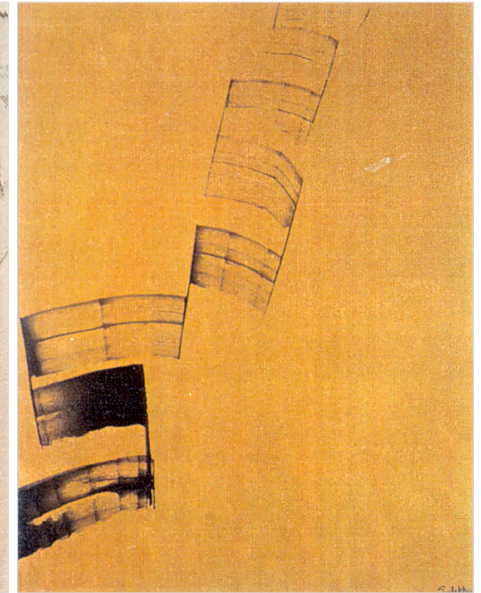
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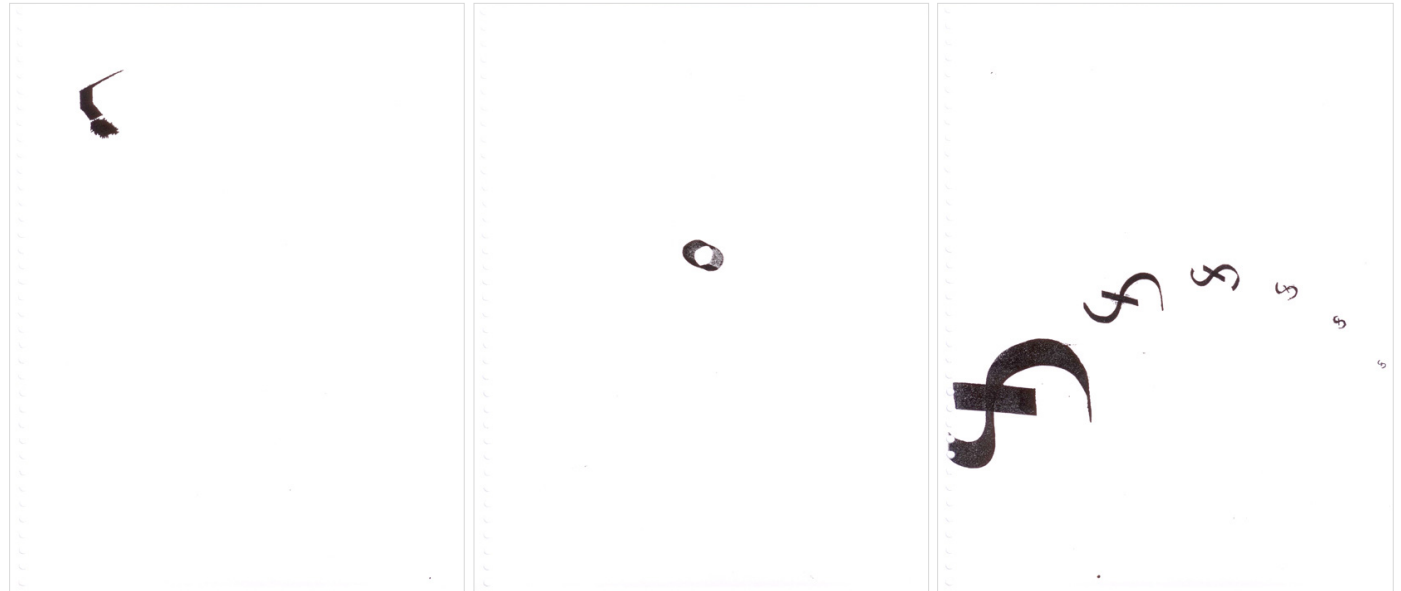
<https://www.dsource.in/course/calligraphy/exercises/visual-principles>

## Visual Principles

**Do it yourself course - Suggested steps:**

Explorations of visual principles like symmetry, balance, etc.

1. Choose any pen, paper (A4 size) and ink (any colour).
2. Make strokes to create simple basic forms.
3. Make use of these strokes to explore visual principles like symmetry, harmony, balance, etc.
4. Try out atleast 4 to 5 options and pick out your best.
5. Suggested time duration for this exercise is 1 Hour.
6. These are examples of this exercise done by students at IDC.

**1. Introduction and Tools****2. Aspects of Calligraphy****3. Exercises**

3a. Identity through Sound

3b, 3c, 3d, 3e, 3f

3g. Patterns

3h. Calligraphic Paintings

3i. Growth and Speed

3j. Joy and Rhythm

3k. Flow and Direction

3l. Visual Principles

**4. Examples****5. Videos****6. Suggested Readings****7. Further Links****8. Contact Details**

Design Course

## Calligraphy

The Design of Beautiful Hand-Letterings

by

Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/exercises/visual-principles>



You can also check [video](#) demonstrations for the above exercise.

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  - 3b, 3c, 3d, 3e, 3f
  - 3g. Patterns
  - 3h. Calligraphic Paintings
  - 3i. Growth and Speed
  - 3j. Joy and Rhythm
  - 3k. Flow and Direction
  - 3l. Visual Principles
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IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/achyut-palav>

## Examples

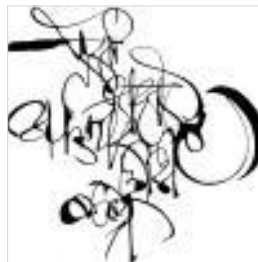
Below are the examples of calligraphy in India by various artists:



Aksharayoga



Professor R. K. Joshi



Achyut Palav



Santosh Kshirsagar

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4c. Achyut Palav

4d. Santosh Kshirsagar

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Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/aksharayoga>

## Aksharayoga

A portfolio of Contemporary Indian Calligraphy. A set of 39 examples of Indian Language Calligraphy by various artists and designers.



A Calligram of Lord Ganesha with beeja-akshra 'Gan'  
Script: Devanagiri Calligrapher: R K Joshi



Stylized log 'Shree' with thick flat penakshra 'Gan'  
Calligrapher: R K Joshi

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Design Course

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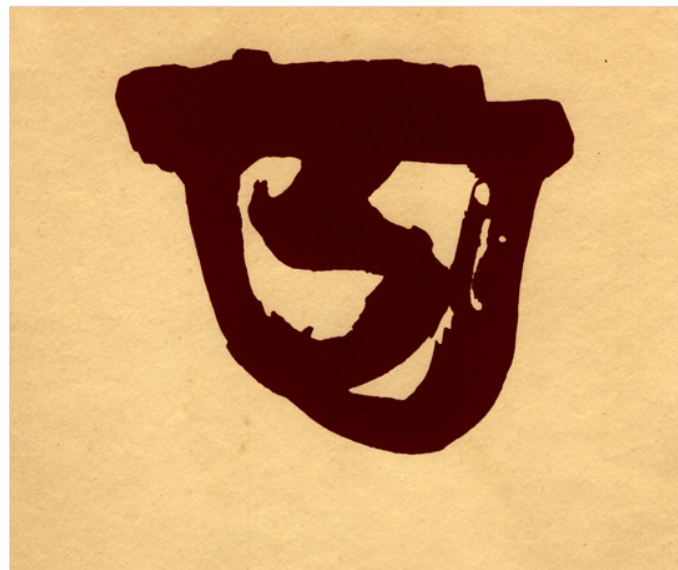
<https://www.dsource.in/course/calligraphy/examples/aksharayoga>



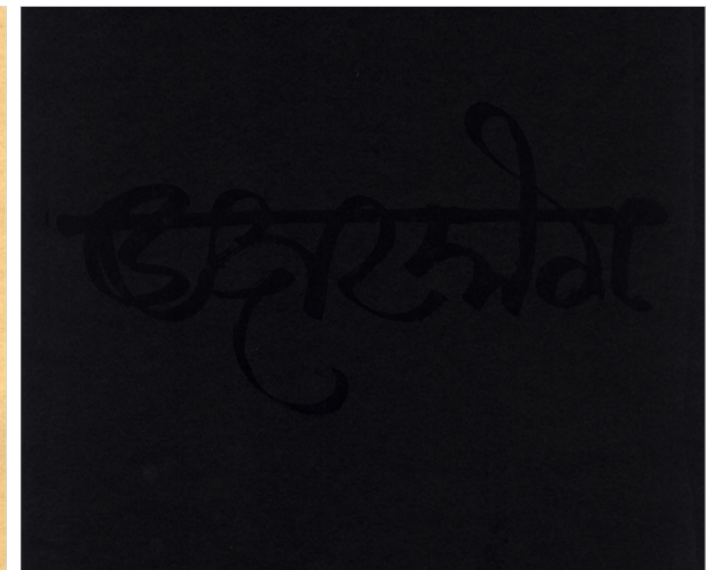
'Kham' Logo using combinatin of Tibetan and Siddham style' Calligrapher: R K Joshi



Letterform 'A' with brush' Script: Devanagiri Calligrapher: R K Joshi



The letter 'A' in Modi script Calligrapher: Achyut Palav



'Aksharayoga' Script: modi Calligrapher: Achyut Palav

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The Design of Beautiful Hand-Letterings

by

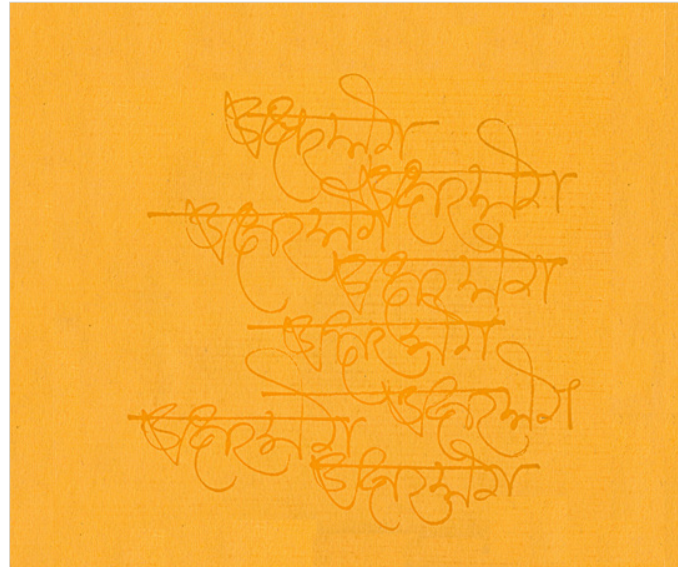
Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/aksharayoga>



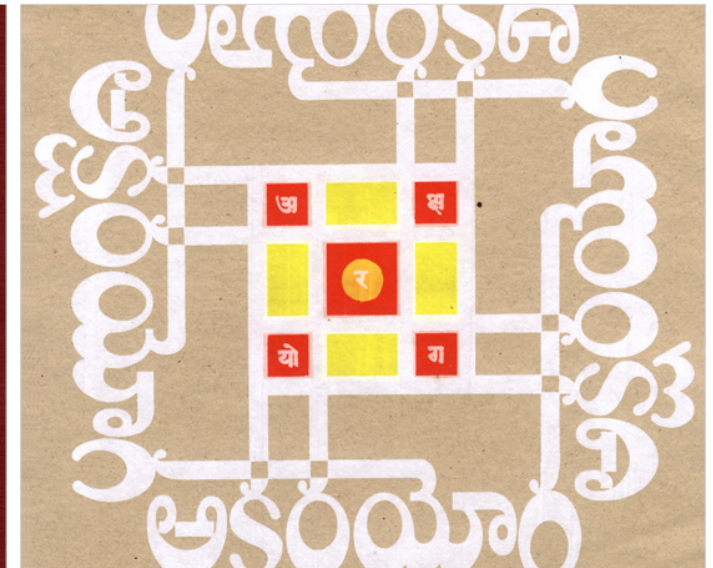
Composition with the word 'Aksharayoga' Script: Modi  
Calligrapher: Achyut Palav



'Aksharayoga' Devanagari written in Urdu Style Calligrapher: S.M. Wadisherla



'Aksharayoga' Script: Oriya Calligrapher: S.K. Mohanty



'Aksharayoga' Script: Telugu Calligrapher: S.M. Wadisherla

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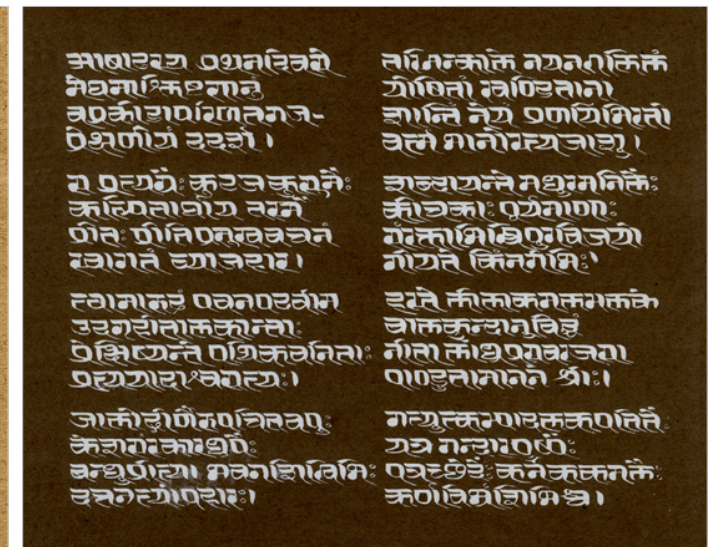
'Aksharayoga' Script: Gujarati Calligrapher: S.M. Wadisherla



A Calligraphic design based on 'Ka' Script: Oriya Calligrapher: S.K. Mohanty



Mantras chanted while offering 21 blades of 'durva' grass to Lord Ganesha Script: Devanagari Calligrapher: R.K. Joshi



12 Coulets from 'Meghadoot'-the epic poem by Kalidasa in Sanskrit Script: Devanagari Calligrapher: R.K. Joshi

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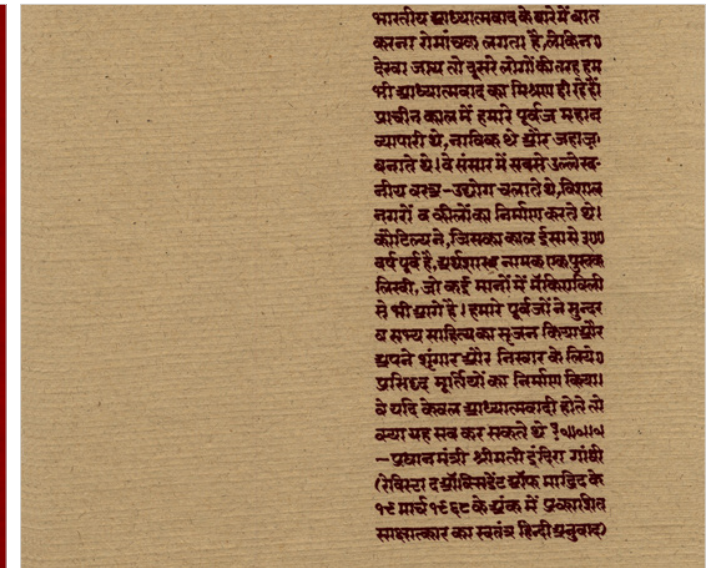
IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/aksharayoga>



Portion of a Marathi poem entitled 'Tutari' by poet Keshavasut Calligrapher: R.K. Joshi



Hindi Textwritten In Jain style Script: Devanagari Calligrapher: R.K. Joshi

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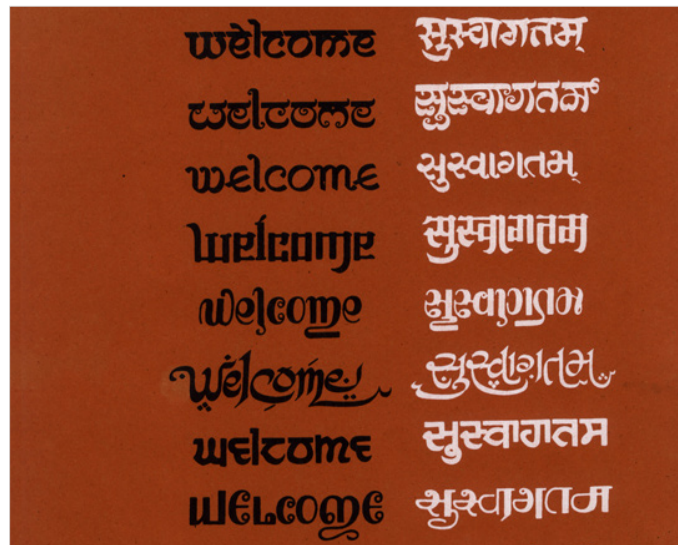
4d. Santosh Kshirsagar

### 5. Videos

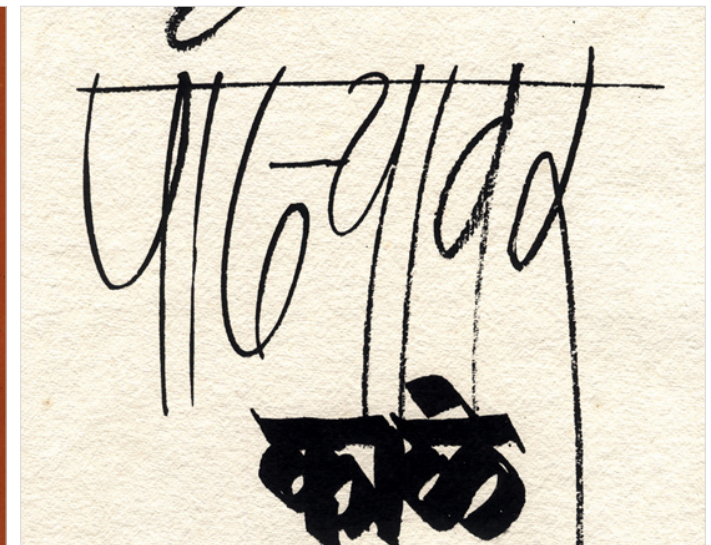
### 6. Suggested Readings

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The word 'Swagatam' (welcome) written in English and Hindi in styles of various Indian scripts Calligrapher: S.M. Wadisherla



Pandharyawar Kale ( Black on White) Script: Devanagari Calligrapher: J. Chandorkar

Design Course

## Calligraphy

The Design of Beautiful Hand-Letterings

by

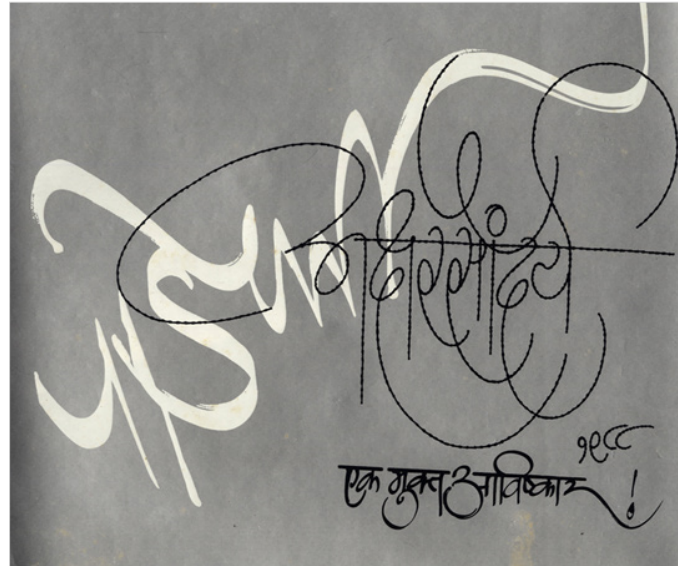
Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/aksharayoga>



'Akshara-Saundarya': Beauty of Letterformd- a free expression Script: Devanagari Calligrapher:D.T. Padekar



Imadhyam (Medium) Script: Devanagari Calligrapher: D.T. Padekar



Rachana (Form) Script: Devanagari Calligrapher: D.T. Padekar



Laya (Rhythm) Script: Devanagari Calligrapher: D.T. Padekar

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Kshirsagar and Others

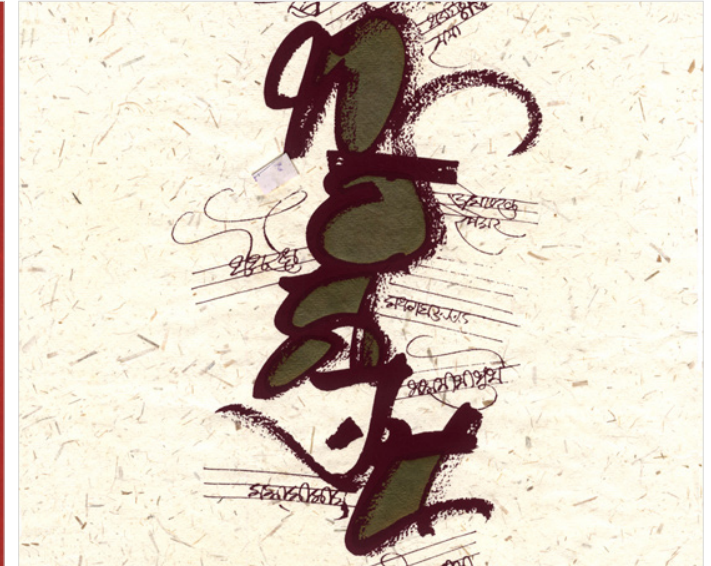
IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/aksharayoga>



Daul (Grace) Script: Devanagari Calligrapher: D.T. Padekar



Composition using Modi Letters Calligrapher: Achyut Palav



'Aham Brahmasmi' Script: Siddha Nagari Calligrapher: R.K. Joshi



'Satyam Shivam Sundaram' Script: Siddha Nagari Calligrapher: R.K. Joshi

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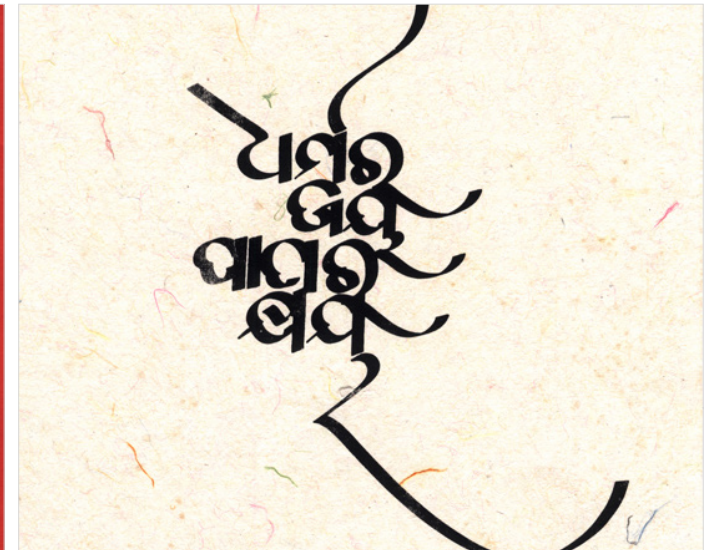
IDC, IIT Bombay

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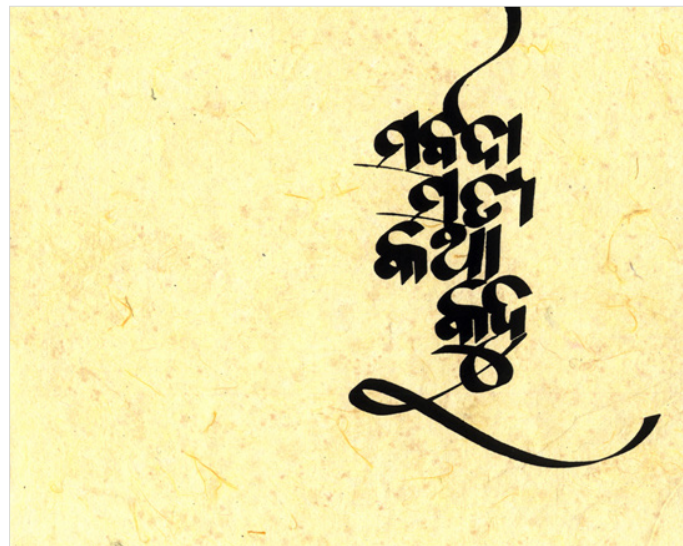
<https://www.dsource.in/course/calligraphy/examples/aksharayoga>



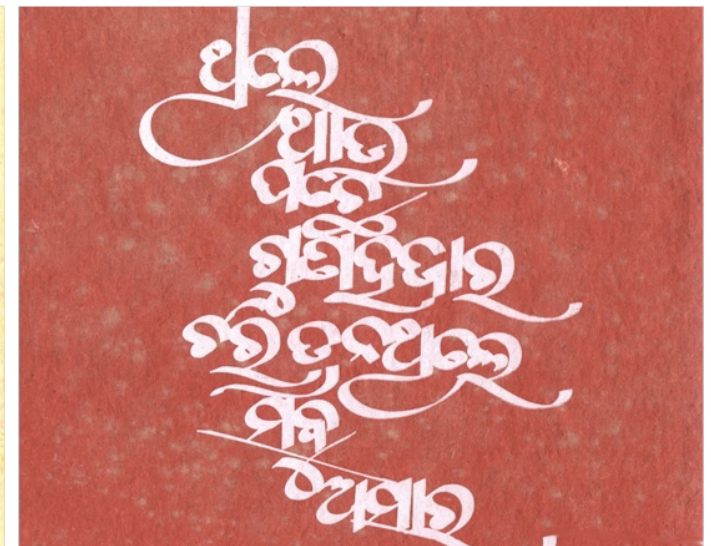
Decorative Jain Calligraphy Script: Devanagari Calligrapher: R.K. Joshi



Calligraphy by R K Joshi 'Truth triumphs while evil persi-hes' Script: Oriya, following the strokes of Karani script of early 19th Century Calligrapher: S.K. Mohanty



'Always tell the truth' Script: Oriya Calligrapher: S.K. Mohanty



'A loose moral character renders all other qualities use-less' Script: Karani strokes of 18th Century adopted to present Oriya script Calligrapher: S.K. Mohanty

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The Design of Beautiful Hand-Letterings

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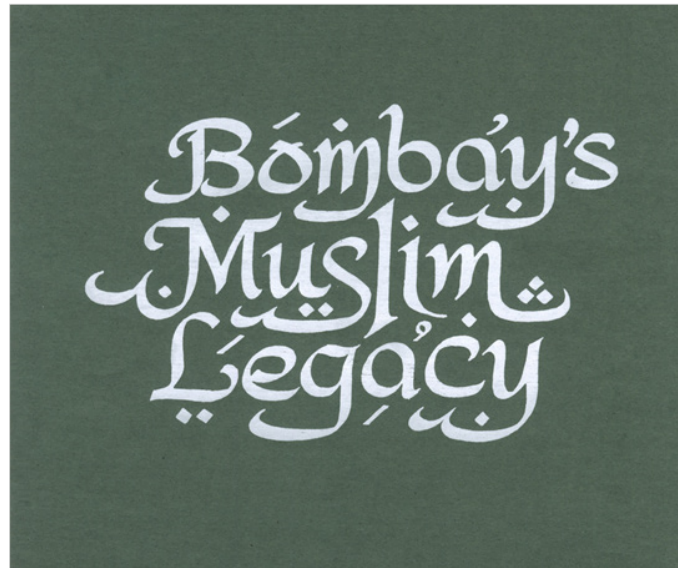
Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

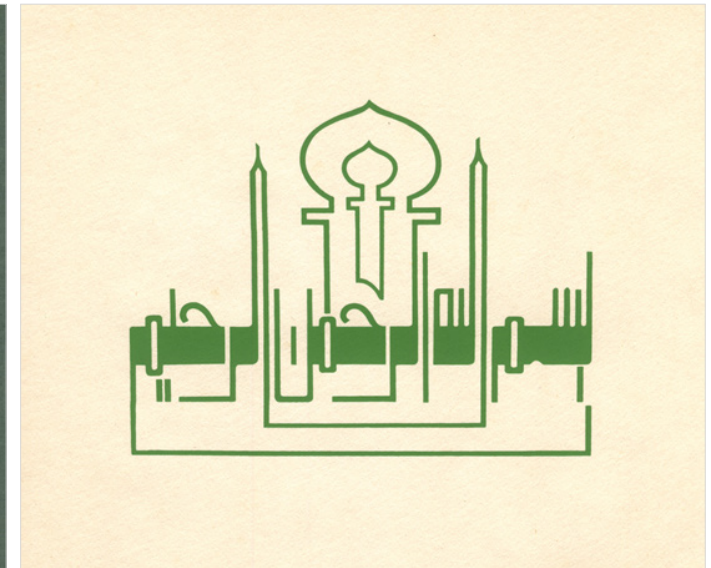
IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/aksharayoga>



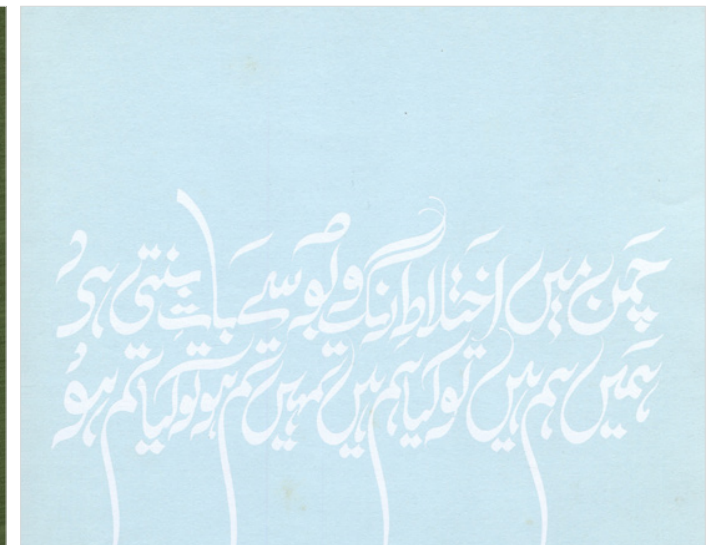
Bombay's Muslim Legacy' English text written in Urdu style Calligrapher: S.M. Wadisherla



Calligraphy by R K Joshi 'Bismillahir Rahmanir Rahim' Script: Urdu Calligrapher: M. Atiq Ansari



'Bismillah' repeated to create a calligraphic design Script: Urdu Calligrapher: M. Atiq Ansari



Chaman men ikhtilate rango boo se bat banati hai, hami-hum hain to kya hum hain, tumhi-tum ho yo kya tum ho Script: Urdu Calligrapher:M. Atiq Ansari

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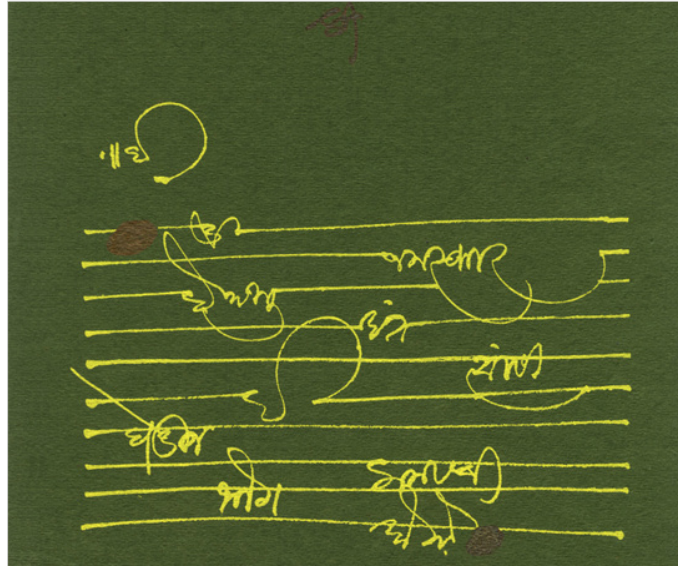
Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

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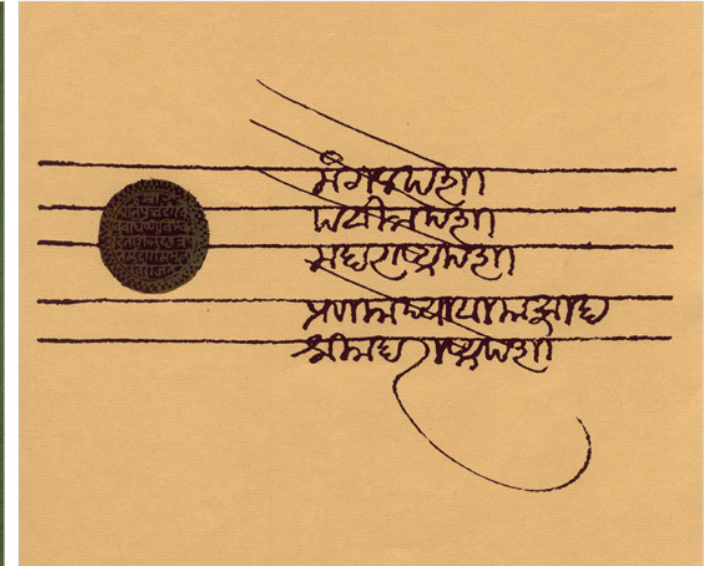
IDC, IIT Bombay

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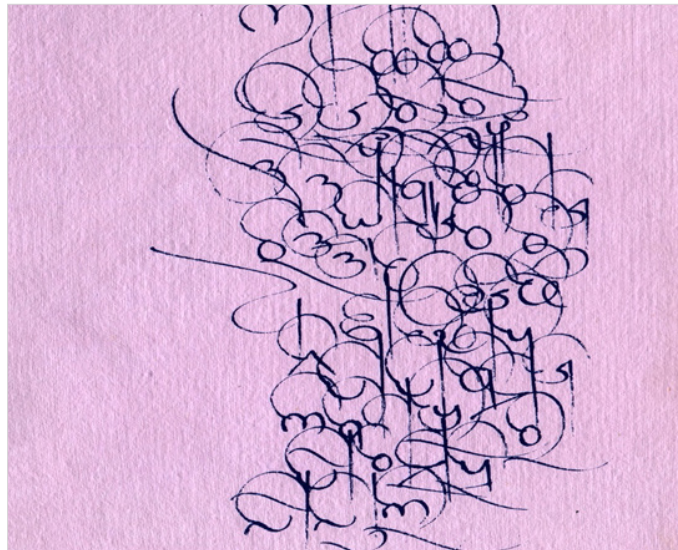
<https://www.dsource.in/course/calligraphy/examples/aksharayoga>



Free writing in modi script Calligrapher: Achyut Palav



From a poem in praise of Maharashtra by Poet Yeshwant Script: Modi Calligrapher: Achyut Palav



Complete Oriya alphabet merged to produce a pleasant effect Script: Oriya Calligrapher: S.K. Mohanty



Calligram in the form of bow & arrow composed of the word 'Shree Ram' Script: Devanagari Calligrapher: S.M. Wadiherla

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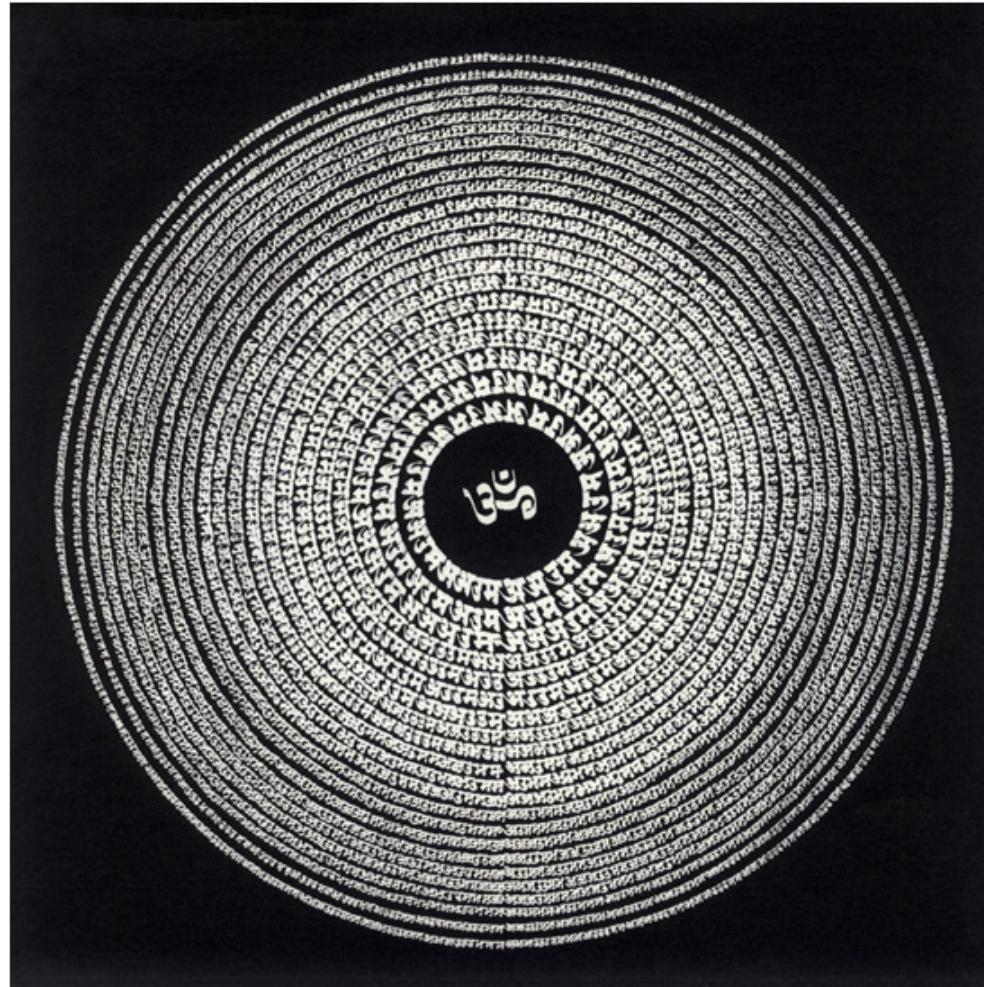
Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/aksharayoga>



'Aum'- a calligraphic interpretation of 'Nada' vibrations emerging from 'Aum' -through the permutations and combinations of the letters A,U, & M in Devanagari Calligrapher: R.K. Joshi

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Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh Kshirsagar and Others  
IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/professor-r-k-joshi>

## Professor R. K. Joshi

Late Professor R. K. Joshi was an Artist, Teacher, Calligrapher and Poet. His teaching influenced a whole generation of students. You'll find more information about him at [www.designindia.net](http://www.designindia.net)

A Calligram of Lord Ganesha with beeja-akshra 'Gan'  
Script: Devanagiri Calligrapher: R K Joshi



Stylized log 'Shree' with thick flat penakshra 'Gan' Calligrapher: R K Joshi

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Source:

<https://www.dsource.in/course/calligraphy/examples/professor-r-k-joshi>



'Kham' Logo using combinatin of Tibetan and Siddham style' Calligrapher: R K Joshi



Letterform 'A' with brush' Script: Devanagiri Calligrapher: R K Joshi

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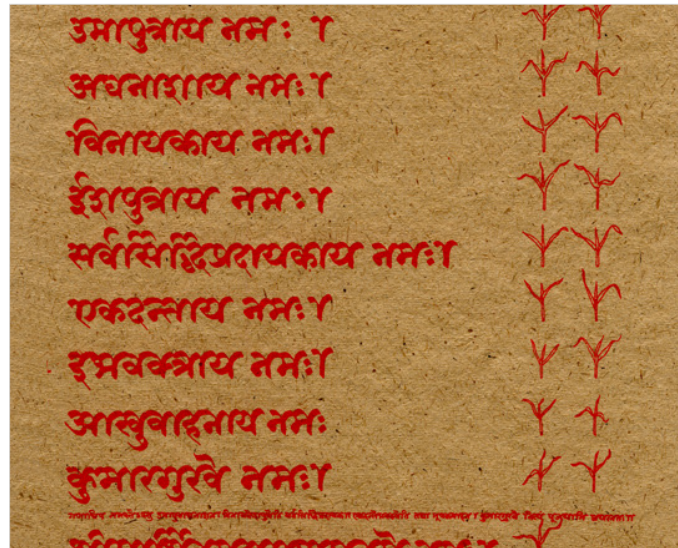
#### 4d. Santosh Kshirsagar

### 5. Videos

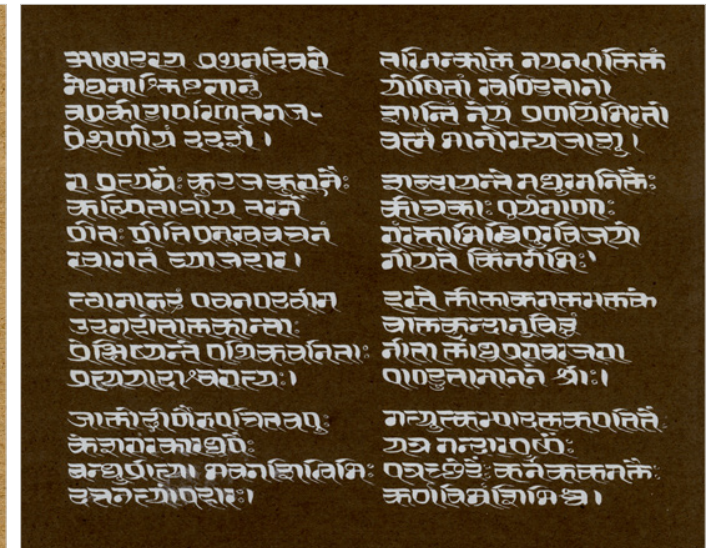
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Mantras chanted while offering 21 blades of 'durva' grass to Lord Ganesha Script: Devanagari Calligrapher: R.K. Joshi



12 Coulets from 'Meghadoot'-the epic poem by Kalidasa in Sanskrit Script: Devanagari Calligrapher: R.K. Joshi

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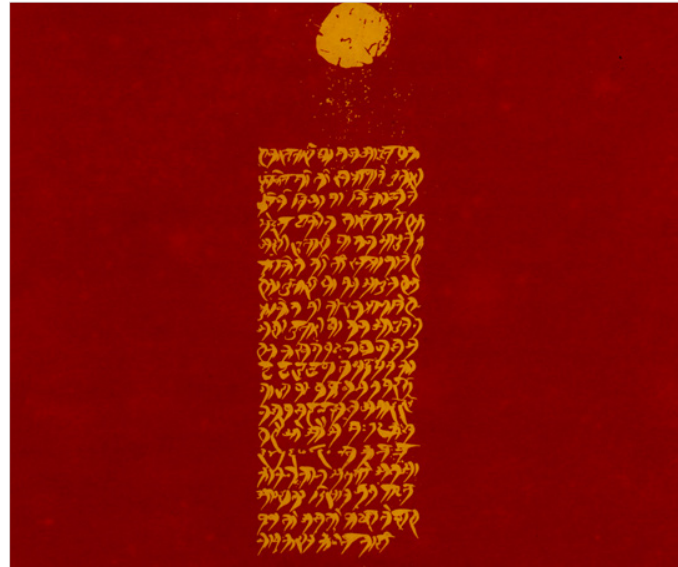
Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

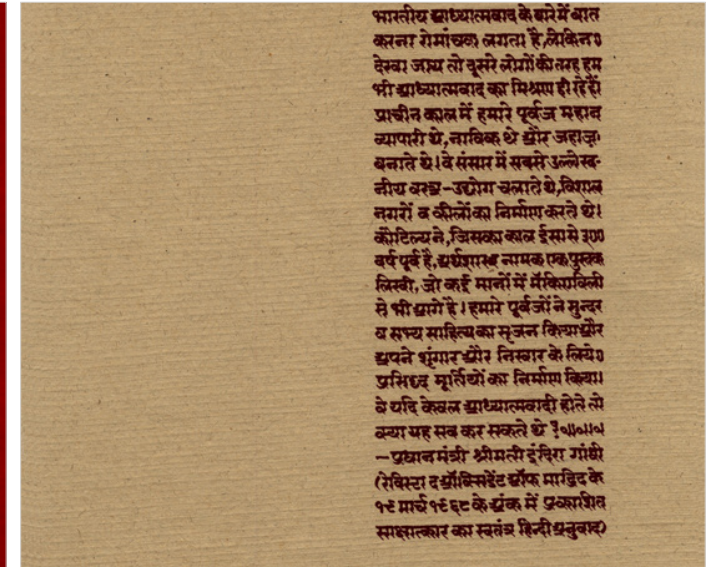
IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/professor-r-k-joshi>



Portion of a Marathi poem entitled 'Tutari' by poet-Keshavasut Calligrapher: R.K. Joshi



Hindi Textwritten In Jain style Script: Devanagari Calligrapher: R.K. Joshi



'Aham Brahmasmi' Script: Siddha Nagari Calligrapher: R.K. Joshi



'Satyam Shivam Sundaram' Script: Siddha Nagari Calligrapher: R.K. Joshi

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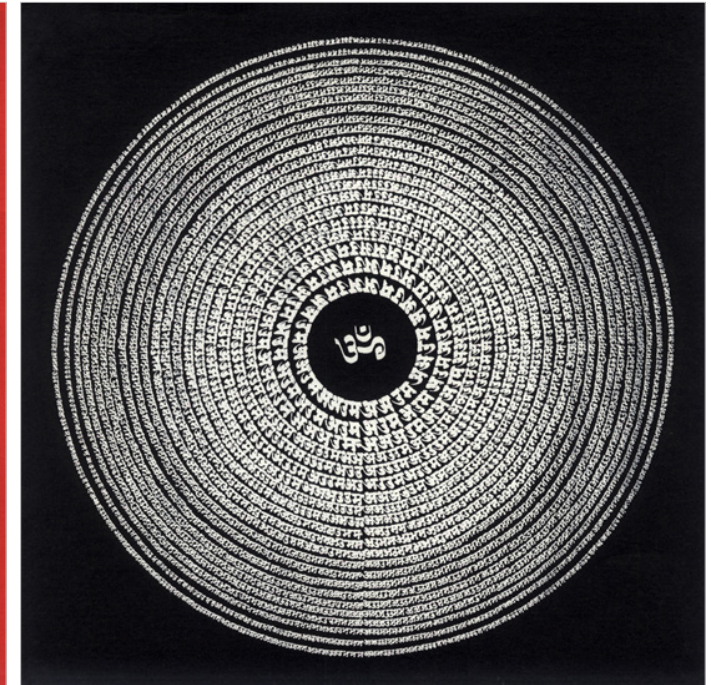
IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/professor-r-k-joshi>



Decorative Jain Calligraphy Script: Devanagari Calligrapher: R.K. Joshi



'Aum' - a calligraphic interpretation of 'Nada' vibrations emerging from 'Aum' - through the permutations and combinations of the letters A,U, & M in Devanagari Calligrapher: R.K. Joshi

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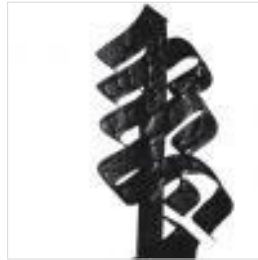
Kshirsagar and Others

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/achyut-palav>

## Achyut Palav



About



Long Scroll 1



Long Scroll 2



Portfolio 1



Portfolio 2

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4c. Achyut Palav

4c.1. About

4c.2. Long Scroll 1

4c.3. Long Scroll 2

4c.4. Portfolio 1

4c.5. Portfolio 2

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The Design of Beautiful Hand-Letterings  
by

Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh  
Kshirsagar and Others  
IDC, IIT Bombay

Source:

[https://www.dsource.in/course/calligraphy/  
examples/achyut-palav/about](https://www.dsource.in/course/calligraphy/examples/achyut-palav/about)

## About

Achyut Palav is deeply committed to being a calligrapher. He lives a life of letterforms inspiring through his actions, classes and demonstrations a whole generation of learners.

This saying aptly sums up his devotion to calligraphy -

'Be it Devnagri or the English Script, a constant thirst for knowledge and passion for perfection continues to give a special meaning to my quest in Calligraphy. Even today I say that, I have just begun the journey towards my destination and I still have a long way to go.

For more details on Achyut Palav work check below links:

- [Achyut Palav's website](#)
- [Scool of Calligraphy](#)



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## Long Scroll 1

The making of the long scroll on the occasion of the conference 'In a Planet of Our Own' at IDC, IIT Bombay in September 2009.

'In a Planet of Our Own - A Vision of Sustainability from Across Six Continents' was an International Event held at IDC, IIT Bombay in November 2009. Curator of the event was Dr. Ajanta Sen.

Achyut Palav has made efforts to bring- forth calligraphy not only as an art form but also an expressive medium where letters in all their nakedness becomes alive, vibrating, pulsating with its inherent shape, giving a canvas space to your thoughts, a meaning to the sounds and actions.

Long Scroll 1 - Vertical:



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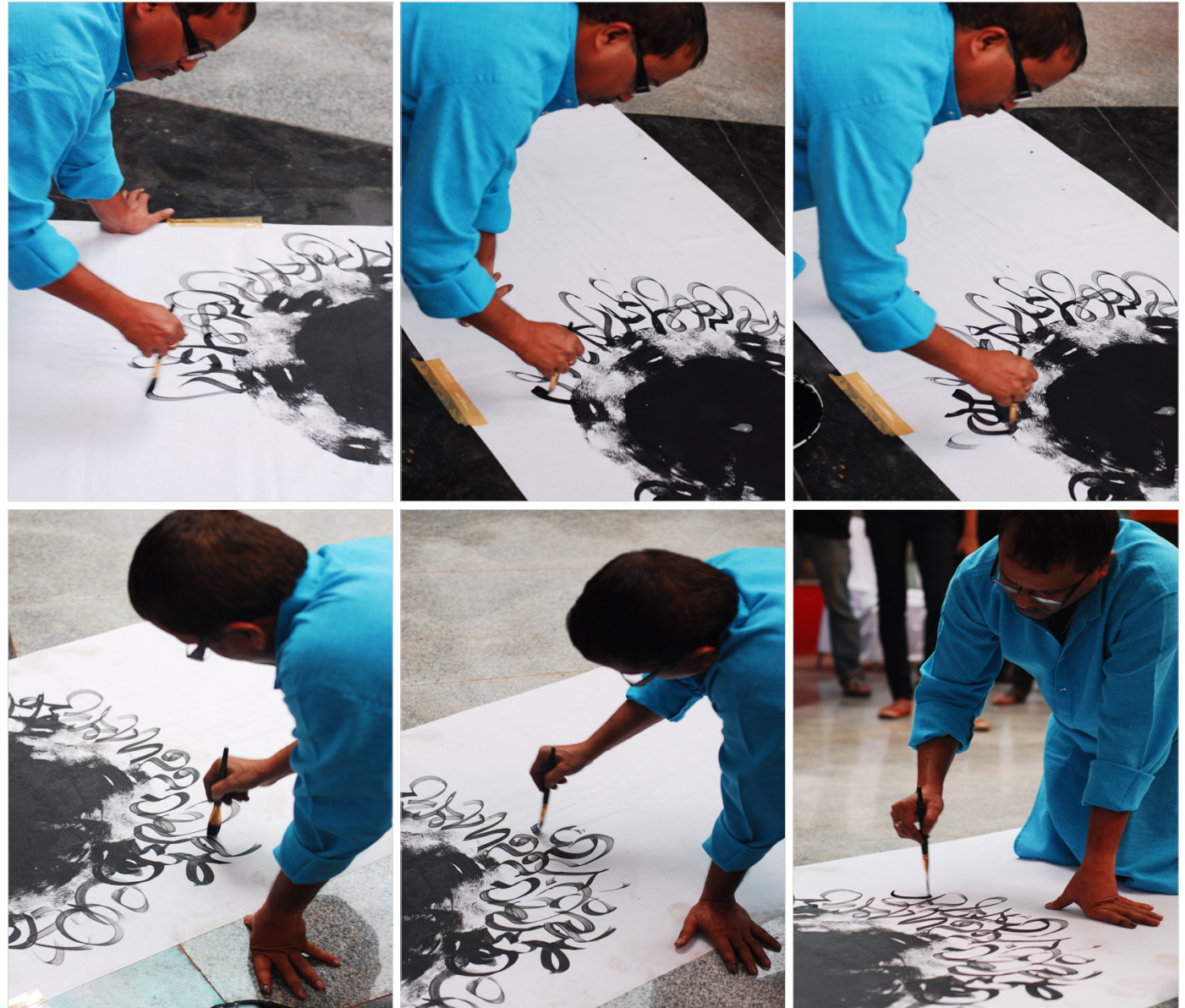
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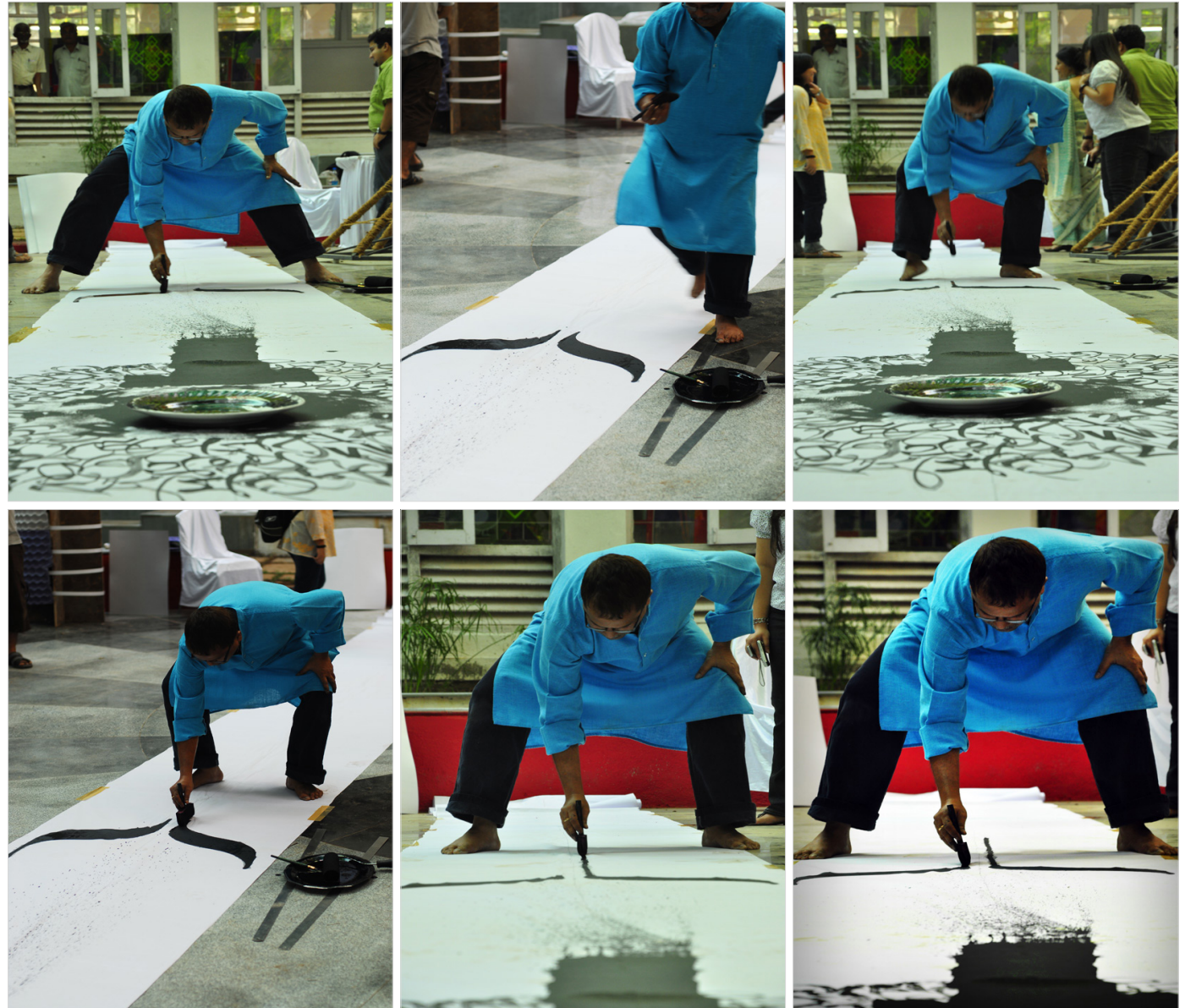
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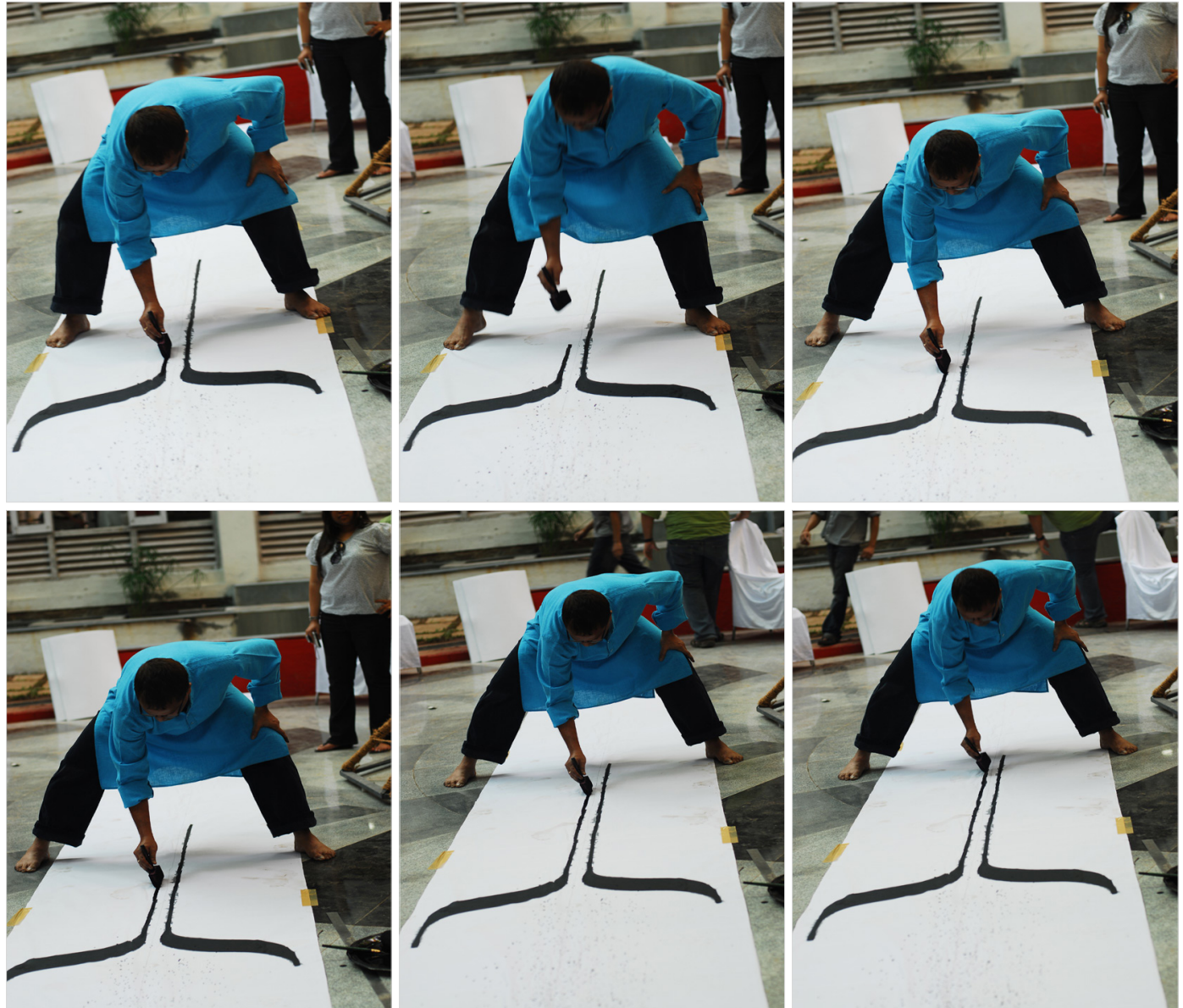
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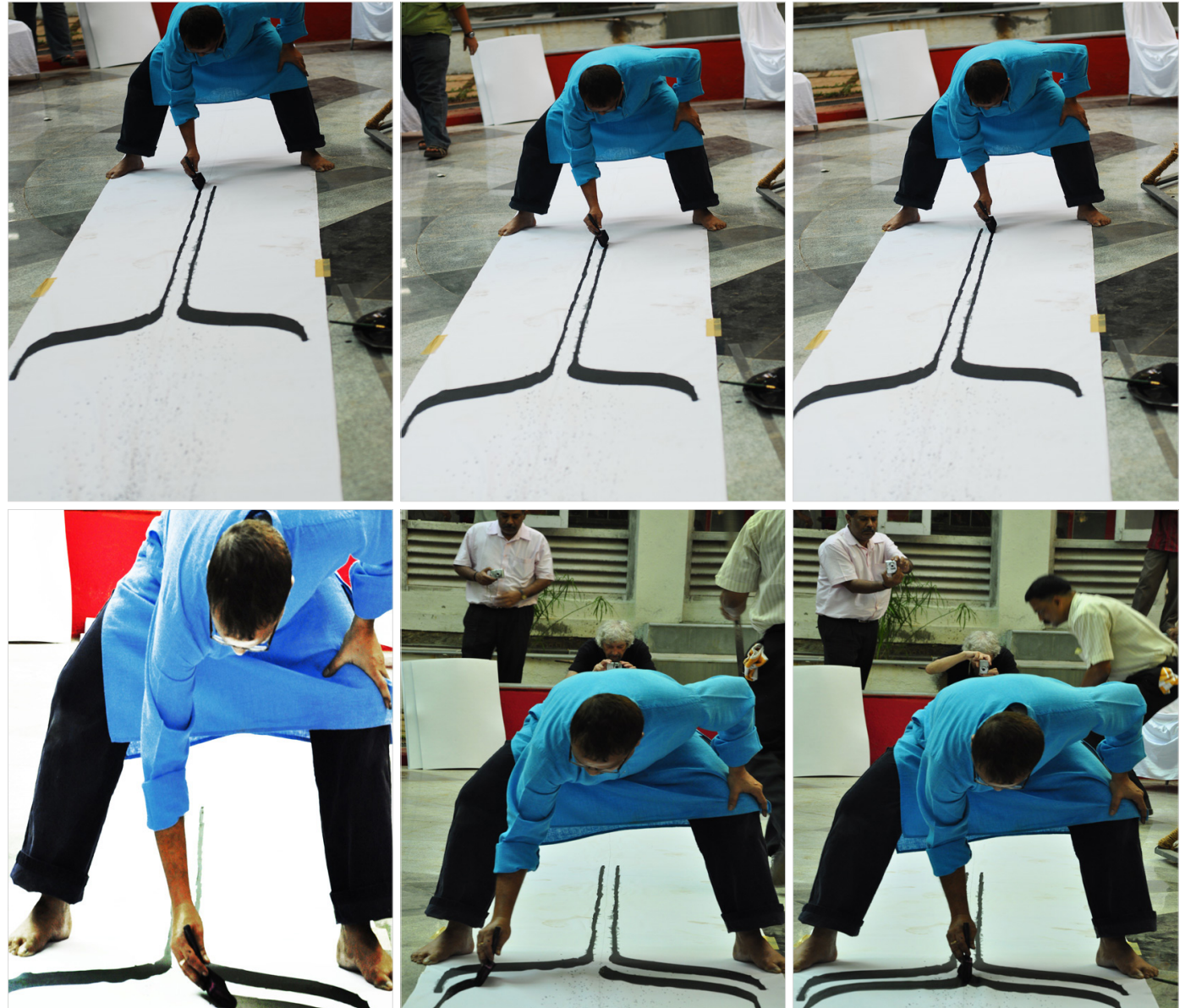
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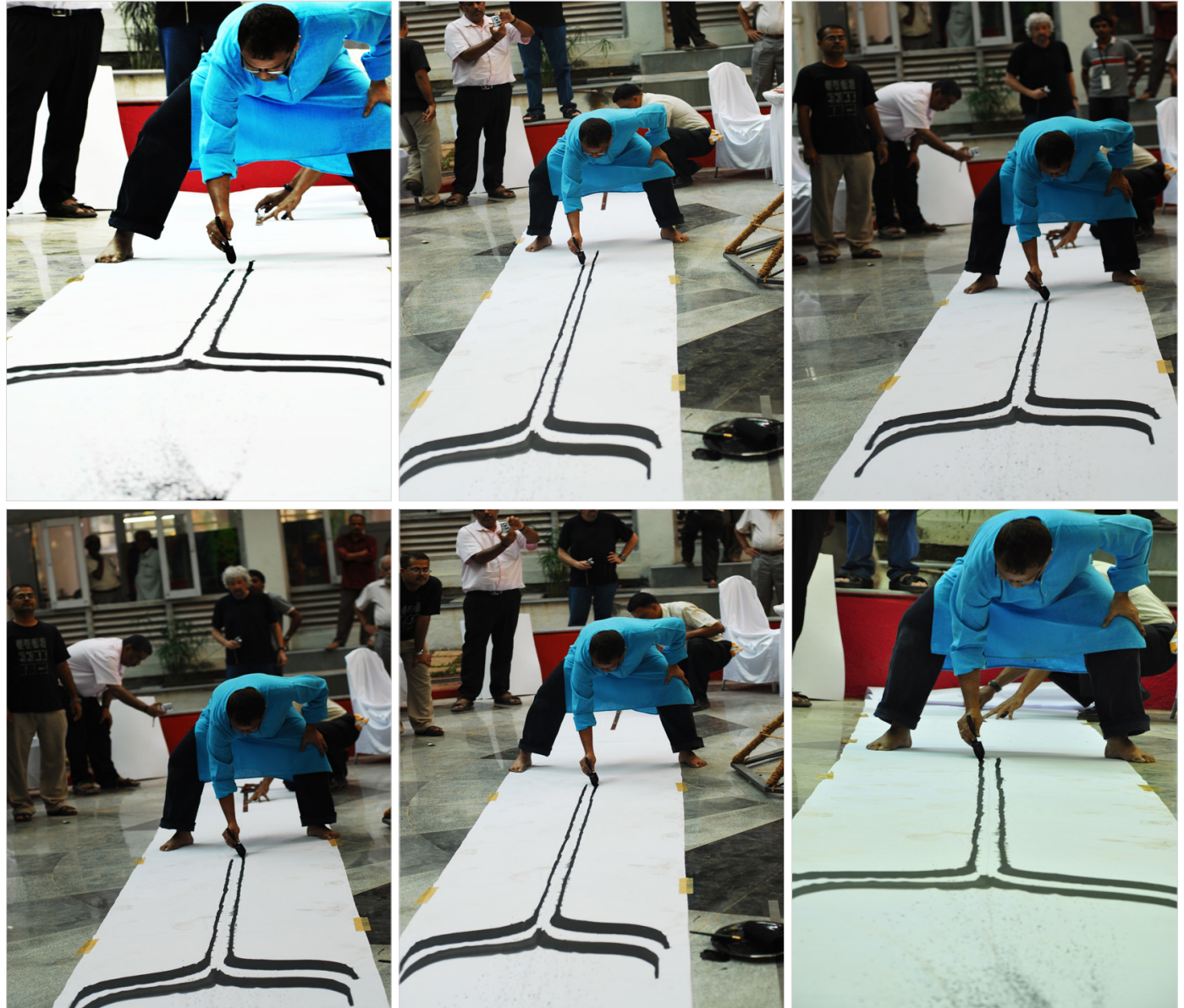
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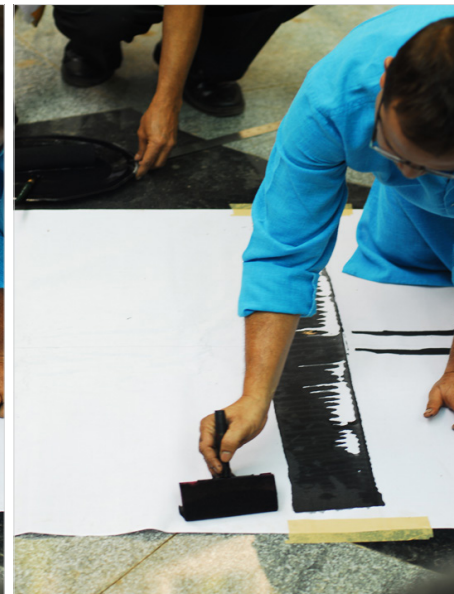
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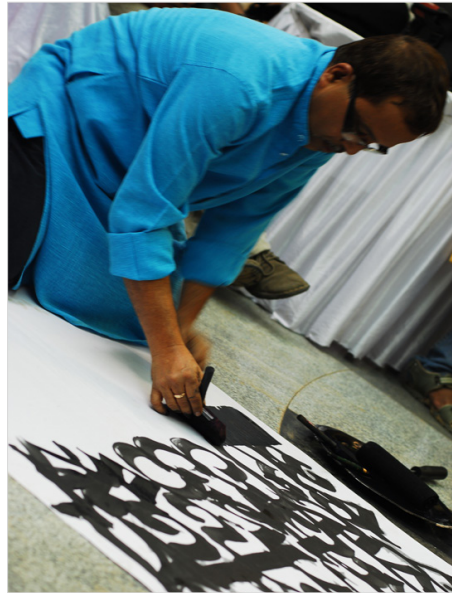
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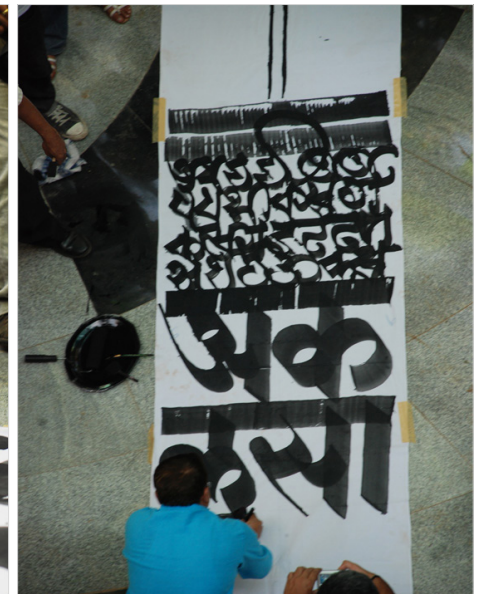
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Design Course

## Calligraphy

The Design of Beautiful Hand-Letterings  
by

Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh  
Kshirsagar and Others  
IDC, IIT Bombay

Source:

[https://www.dsource.in/course/calligraphy/  
examples/achyut-palav/long-scroll-2](https://www.dsource.in/course/calligraphy/examples/achyut-palav/long-scroll-2)

## Long Scroll 2

The making of the long scroll on the occasion of the conference 'In a Planet of Our Own' at IDC, IIT Bombay in September 2009.

'In a Planet of Our Own - A Vision of Sustainability from Across Six Continents' was an International Event held at IDC, IIT Bombay in November 2009. Curator of the event was Dr. Ajanta Sen.

Achyut Palav has made efforts to bring- forth calligraphy not only as an art form but also an expressive medium where letters in all their nakedness becomes alive, vibrating, pulsating with its inherent shape, giving a canvas space to your thoughts, a meaning to the sounds and actions.

### Long Scroll 2 - Horizontal:



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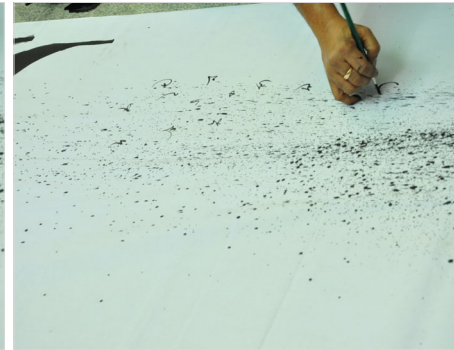
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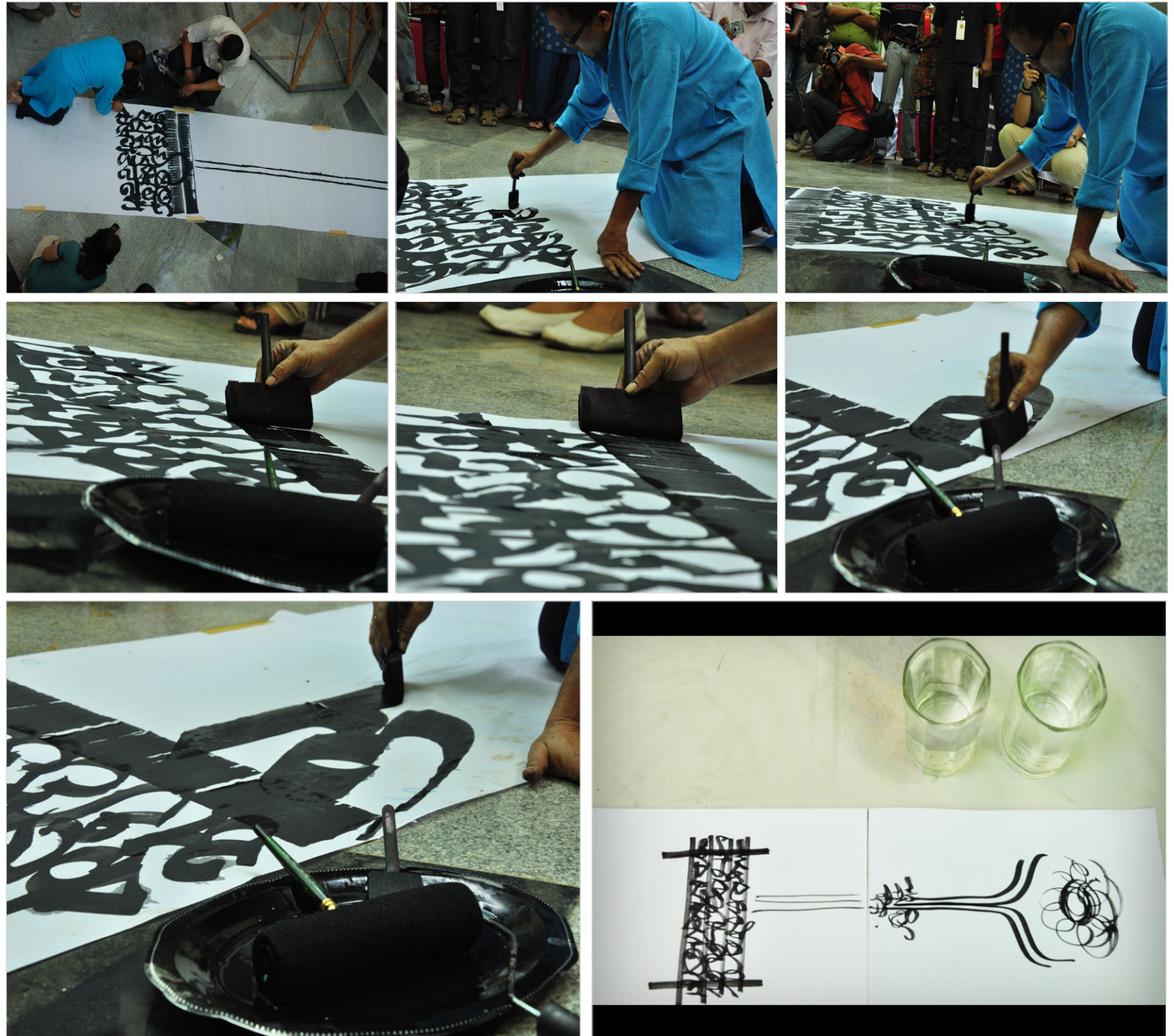
Kshirsagar and Others

IDC, IIT Bombay

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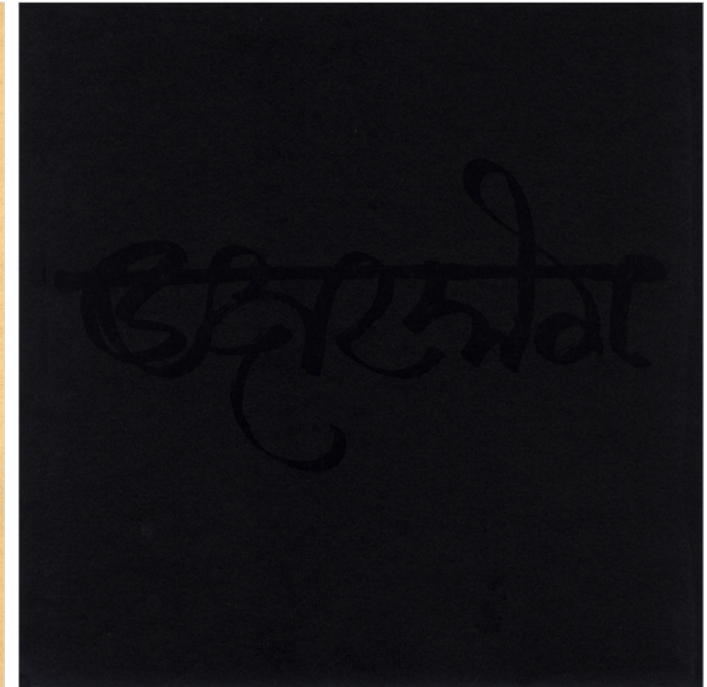
<https://www.dsource.in/course/calligraphy/examples/achyut-palav/portfolio-1>

## Portfolio 1

Achyut Palav works:



The letter 'A' in Modi script Calligrapher: Achyut Palav



'Aksharayoga' Script: Modi Calligrapher: Achyut Palav

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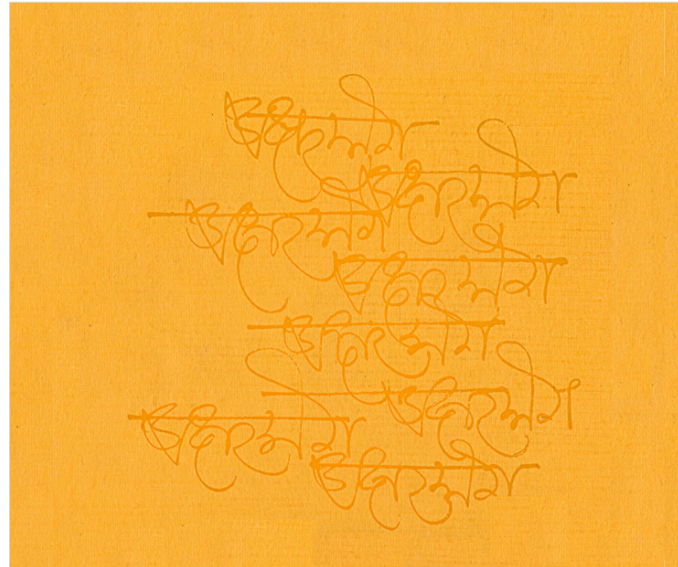
Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

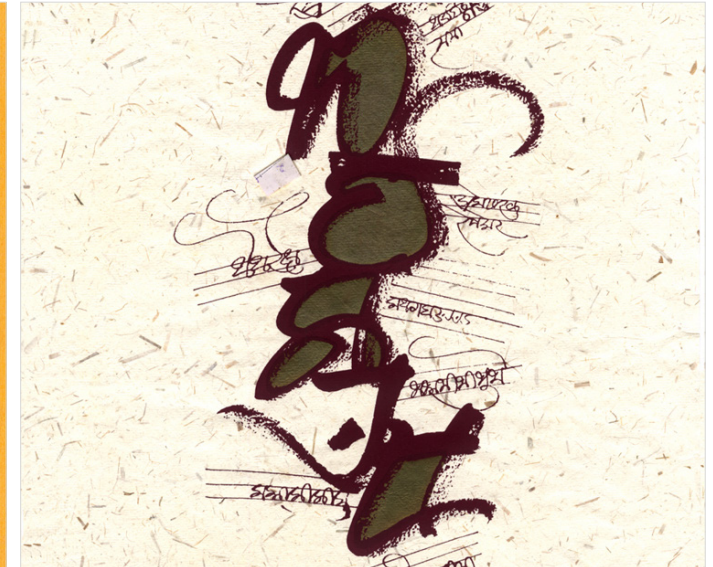
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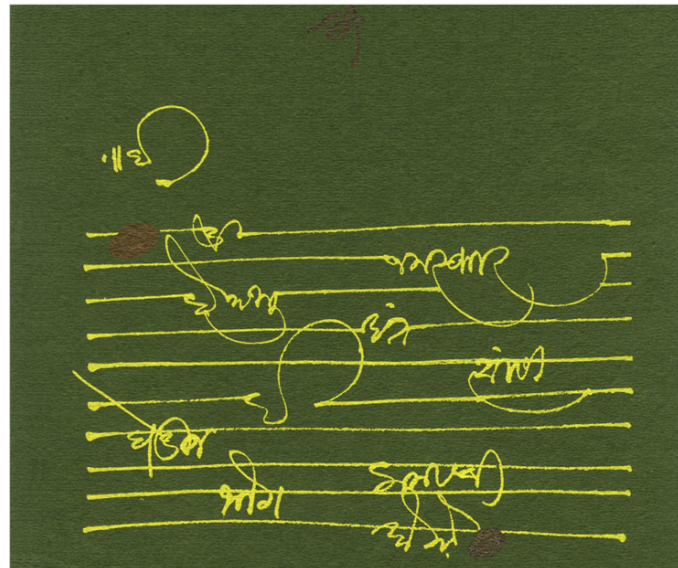
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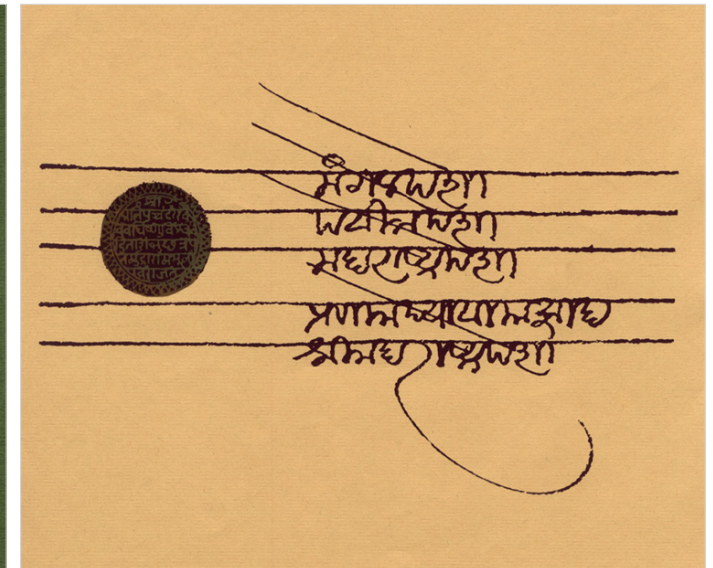
Composition with the word 'Aksharayoga' Script: Modi Calligrapher: Achyut Palav



Composition Using Modi Letters Calligrapher: Achyut Palav



Free writing in modi script Calligrapher: Achyut Palav



From a poem in praise of Maharashtra by Poet Yeshwant Script: Modi Calligrapher: Achyut Palav

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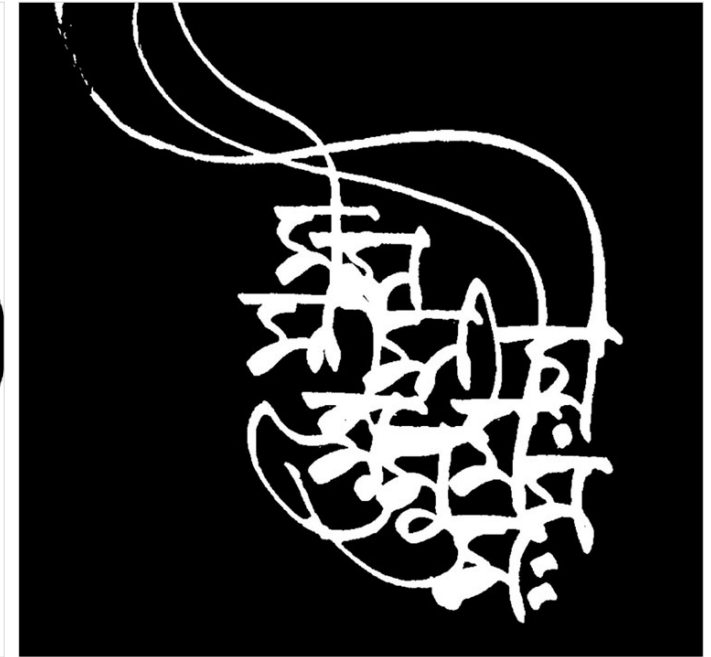
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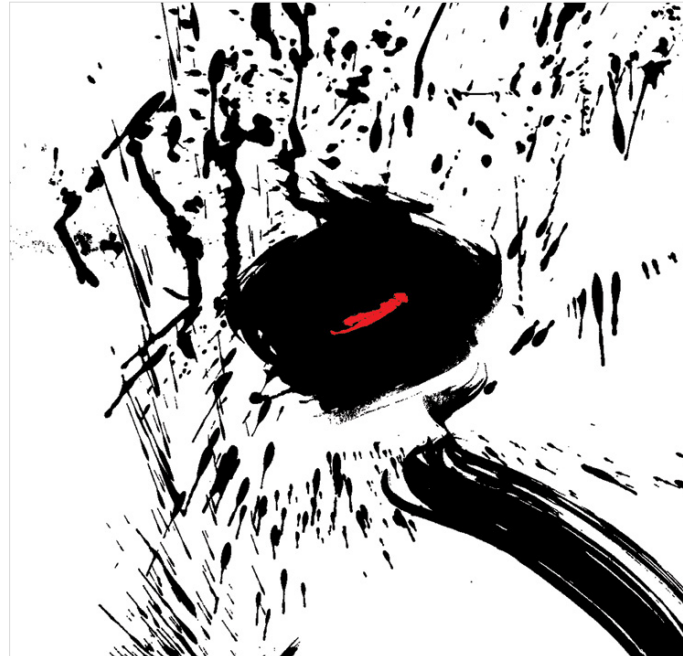
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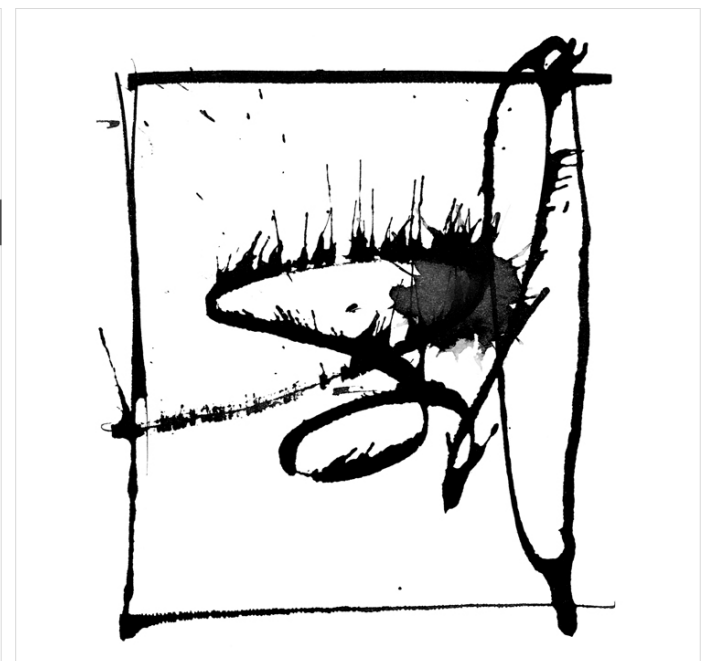
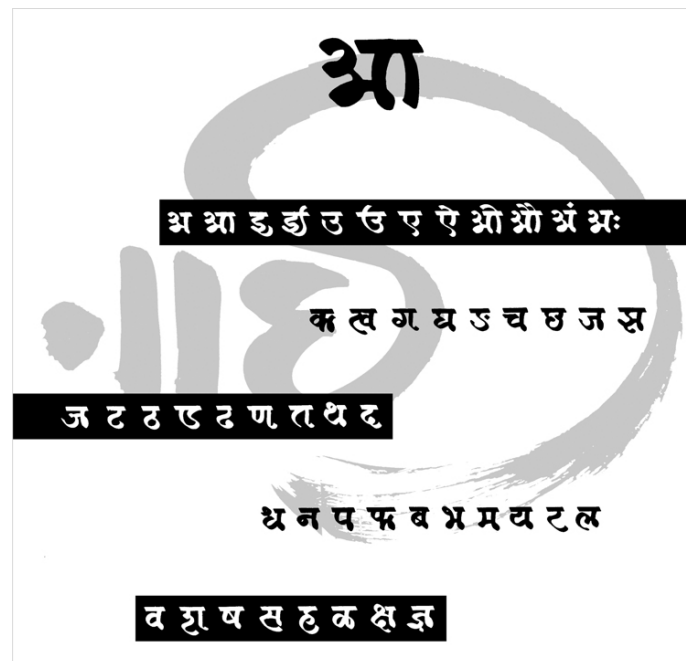
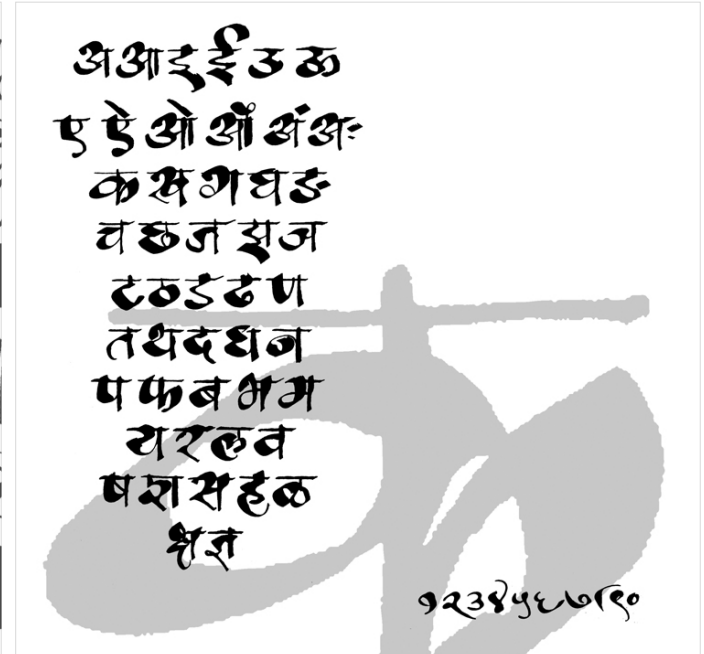
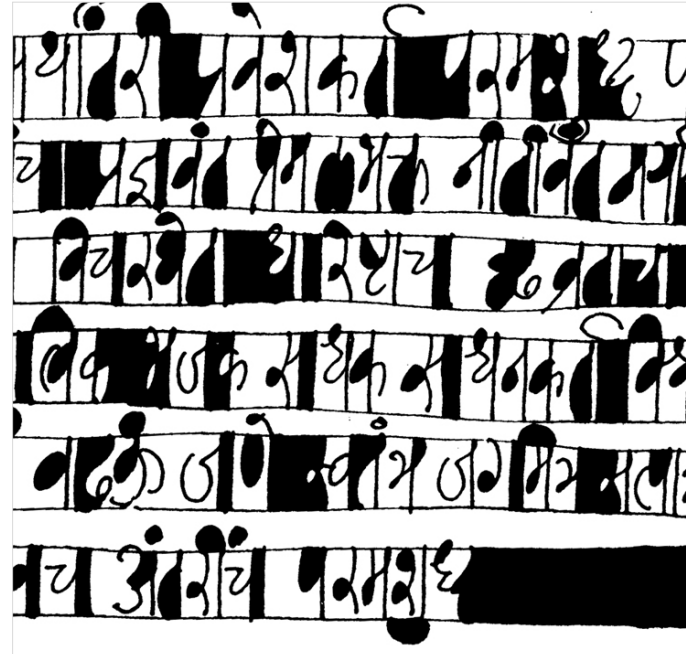
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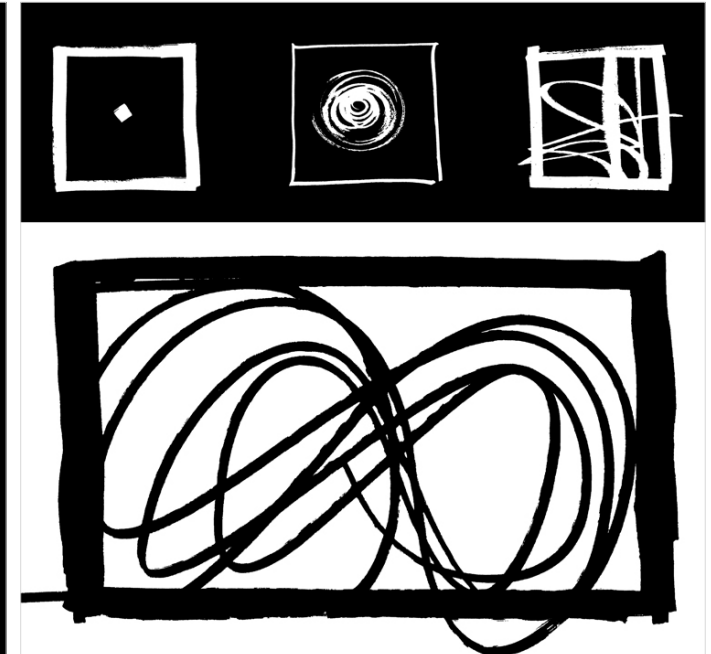
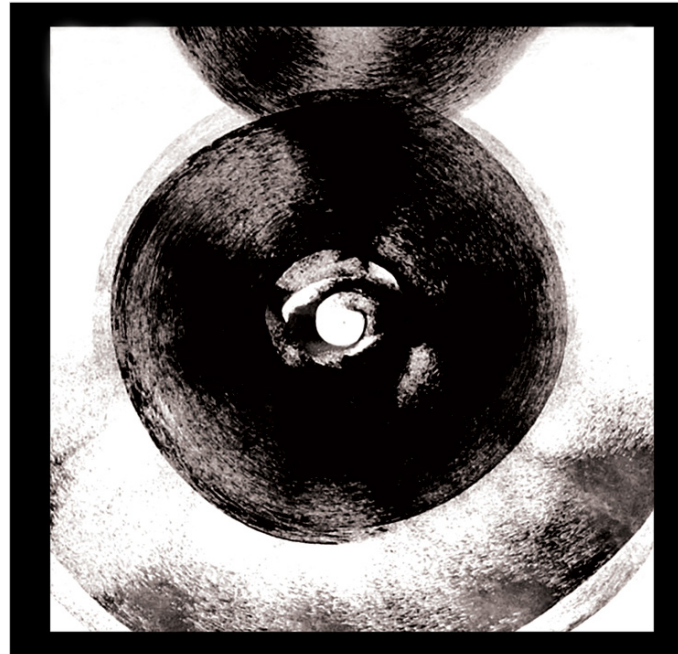
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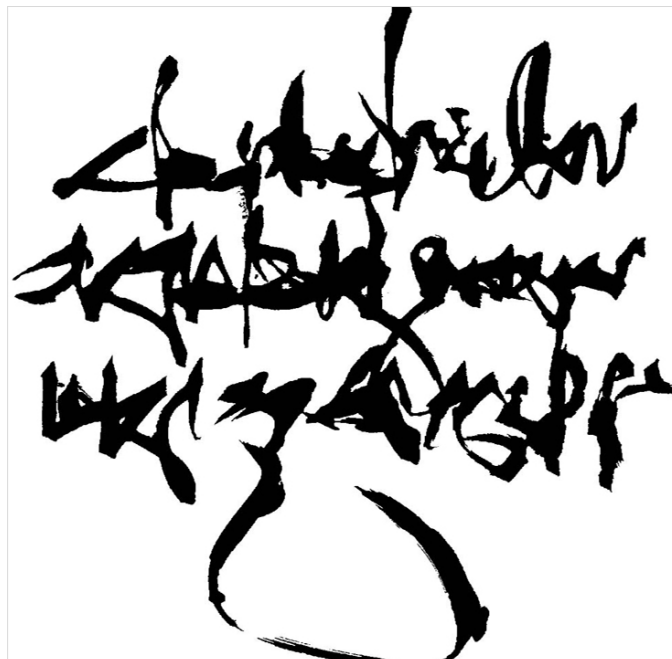
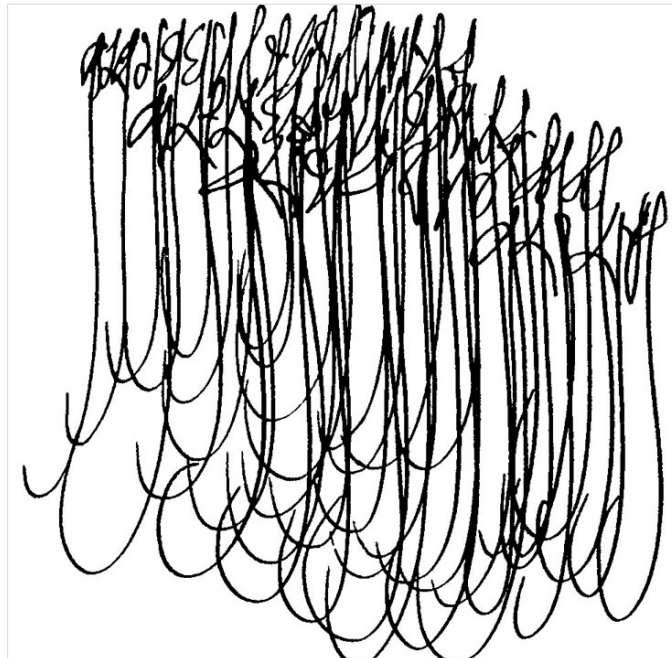
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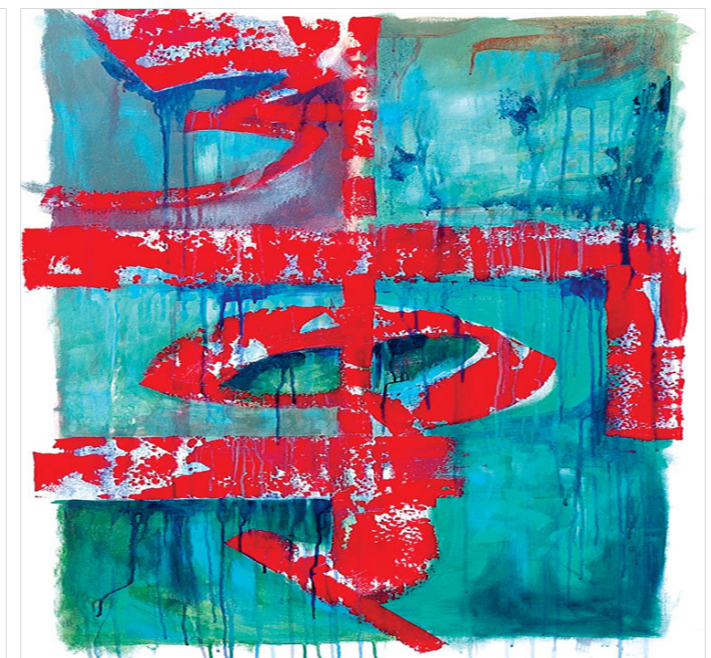
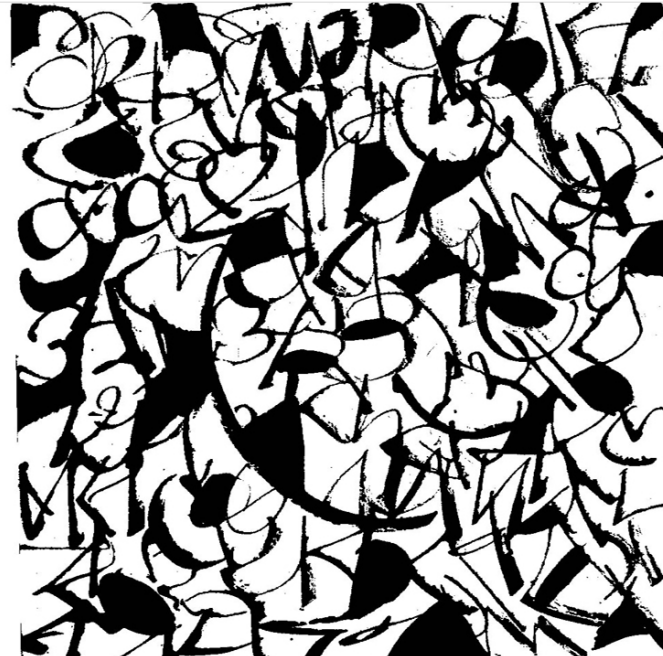
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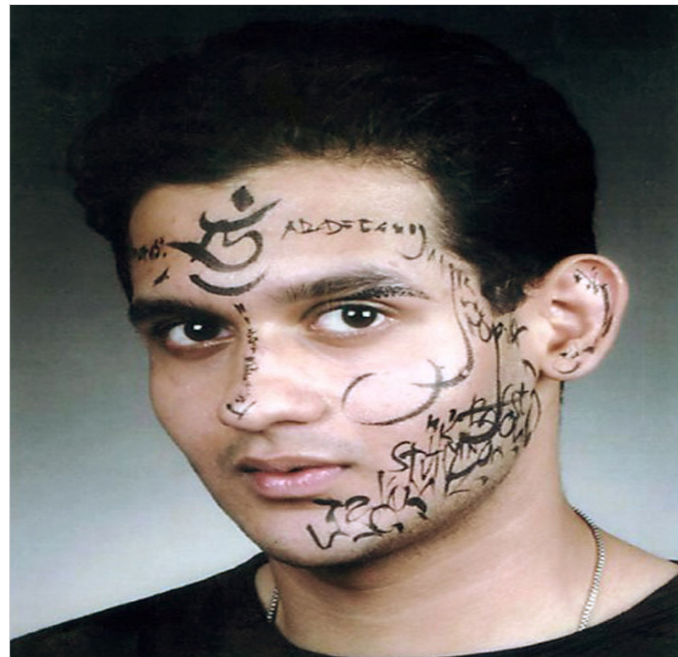
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Source:

<https://www.dsource.in/course/calligraphy/examples/achyut-palav/portfolio-2>

## Portfolio 2

Achyut Palav works:



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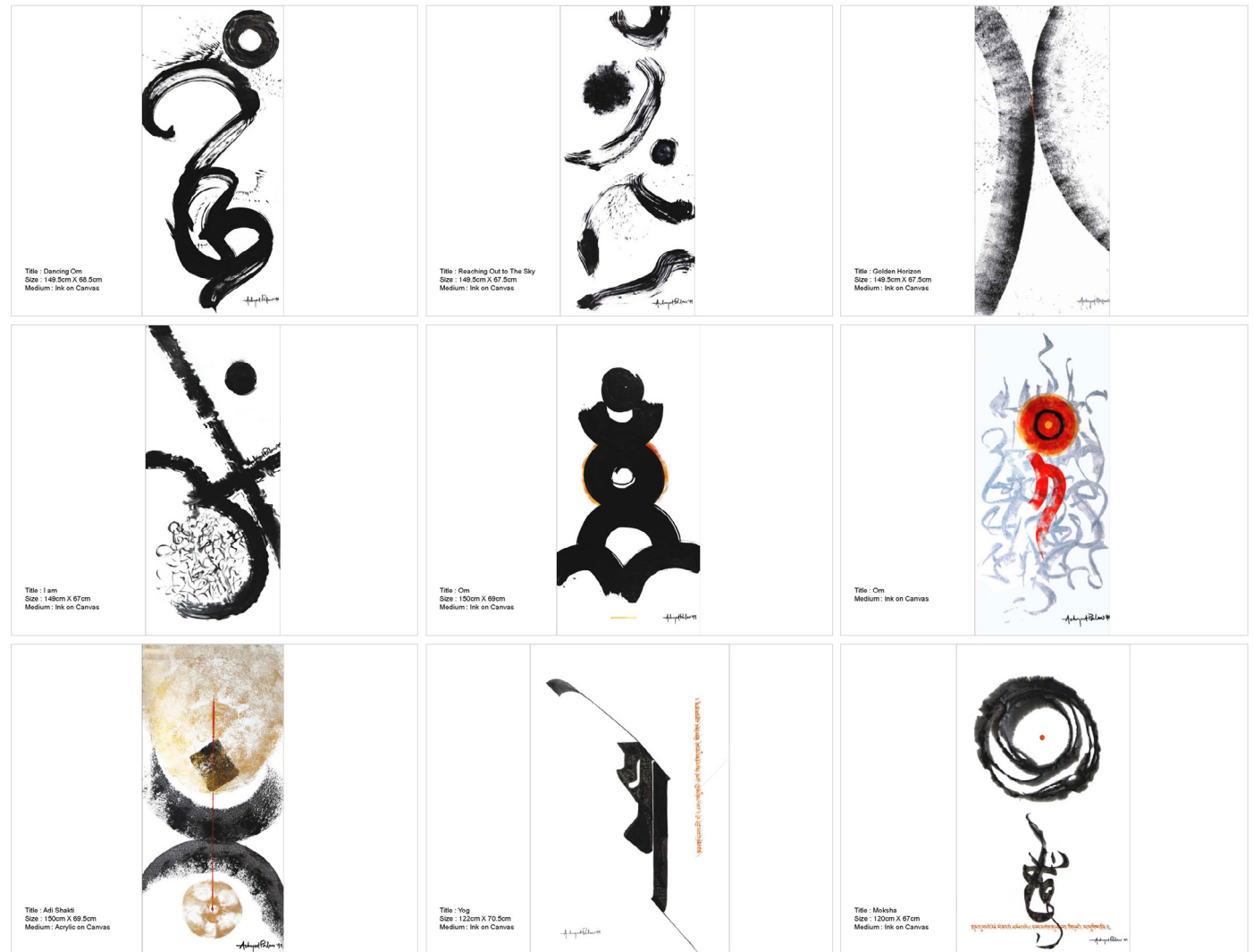
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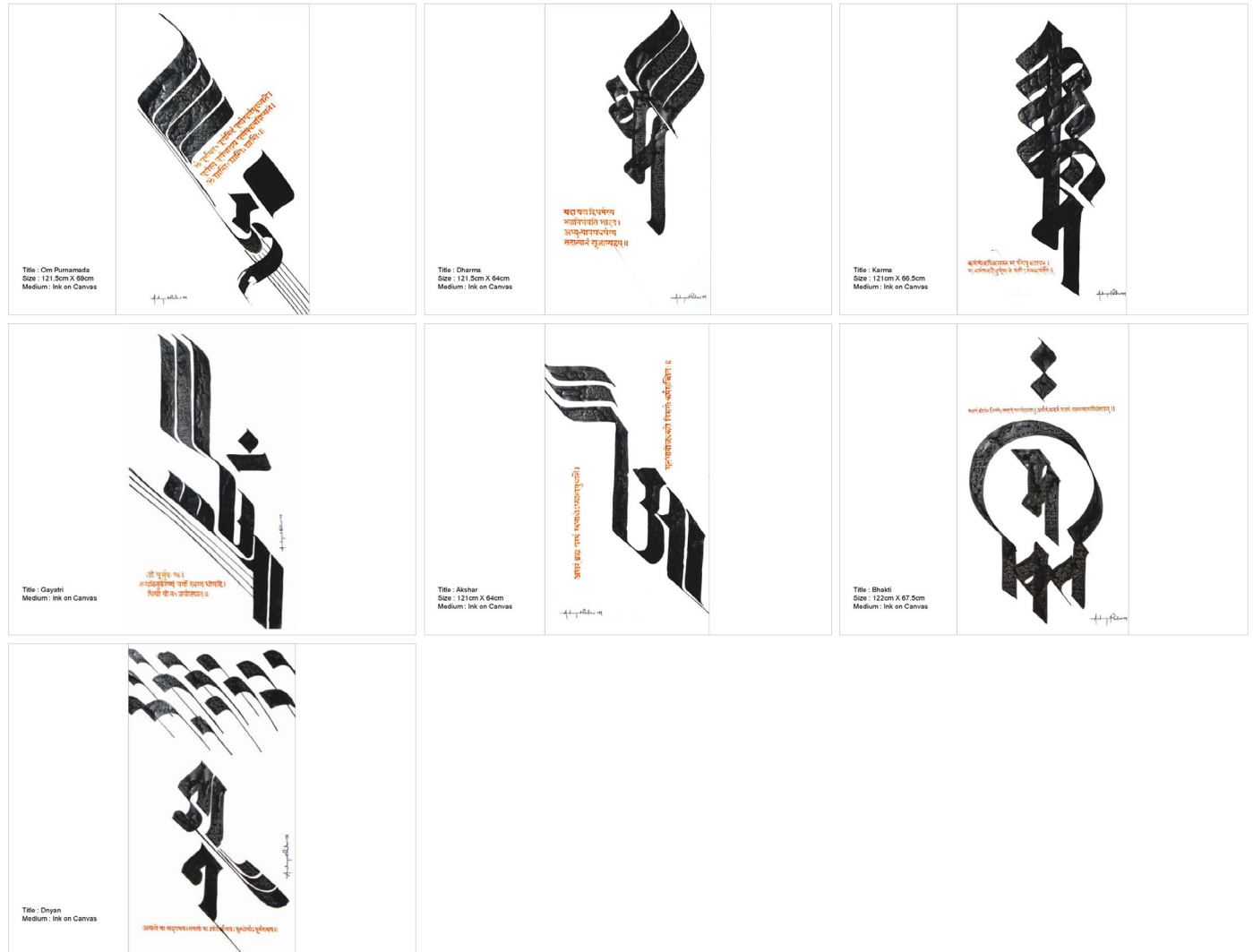
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IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/santosh-kshirsagar>

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## Santosh Kshirsagar

Professor Santosh Kshirsagar, student of Professor R. K. Joshi and now a faculty member at the Sir J J Institute of Applied Art, Mumbai, India.



About



Portfolio



Basic Strokes 1



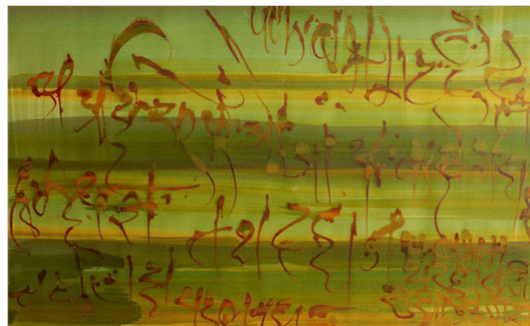
Basic Strokes 2



Basic Strokes 3



Devanagari Letterforms



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## Calligraphy

The Design of Beautiful Hand-Letterings

by

Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/santosh-kshirsagar/about>

## About

Professor Santosh Kshirsagar, student of Professor R. K. Joshi and now a faculty member at the Sir J J Institute of Applied Art, Mumbai, India.

In his words....

### Information about my background:

I work with 'Devanagari Script'. 'Deonagari Script' can be termed as 'National Script of India. This script is used for writing five different languages. Namely:

1. Sanskrit
2. Hindi
3. Marathi
4. Kokani
5. Nepali.

My mother tongue is 'Marathi Language' that is written in Devanagari Script. I can also read, write, and speak in Hindi and English Language. I can read and understand up to certain extent Gujarati and Sanskrit. I have learnt new script and designed a Typeface for Oriya Script. But I do not know Oriya language. Altogether, I know four Scripts Devanagari, Gujarati, Oriya and Roman. Being an Indian it is normal to know minimum '3 Languages' and may be 2 or 3 Scripts.

### Indian Languages and Scripts:

In India we have 16 official languages that are written in ten different scripts.



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## Calligraphy

The Design of Beautiful Hand-Letterings

by

Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

Kshirsagar and Others

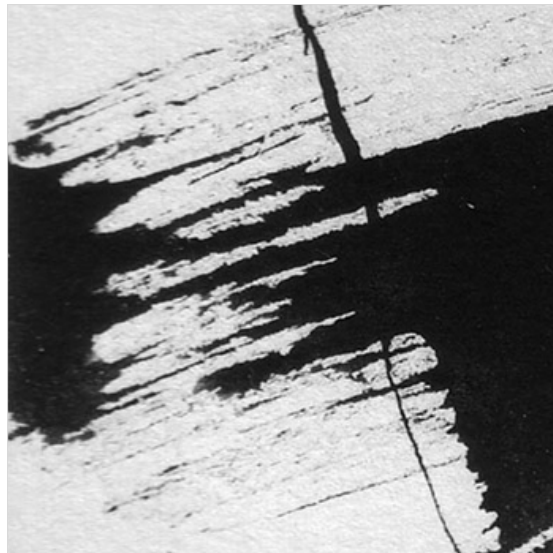
IDC, IIT Bombay

Source:

<https://www.dsource.in/course/calligraphy/examples/santosh-kshirsagar/about>

I am fascinated by so much variety of Scripts and Languages that exists in India till today. I am extremely impressed by Indian Scripts, Phonetic aspect and its relation to letterform. It is a natural wish to then probe in to studying that as far as possible. After learning basic Calligraphy of Devanagari Script and Roman Script, I started working more in depth - 'the aspect of Calligraphy in Devanagari Script' and its relation with spoken sound. My postgraduate research was about Tools, Medium and Surface of all the possible Calligraphic Cultures of the World. I did that for one year formally. Everything has started since then. And nothing has ended yet.

I joined as a teacher in college. That was the only place found where I can learn and continue my research for long time on my own. In short, it is still going on from last eighteen years.



**Inspiration - Behind my Works:**

The very idea of phonetic culture of script has opened all the possibilities for me. Apart from continuing Calligraphy practice, I started writing Poems (not published yet). It has also made me a keen listener of Indian Classical singing. I found many wordless answers are there when we listen to Vocal Music. Similarly, in Calligraphy of phonetic Script which I found it as a quite precise medium of visual expressions.

Calligraphy stands exactly on the center of Verbal and Non-Verbal communication. Calligraphy has a wide spectrum from readable to abstract visuals, yet to be explored in India. In some cases I am conscious about 'What' I write and 'how' I write. What I feel and how it is expressed. I believe in eastern definition of calligraphy that is "Calligraphy is a picture of Mind".

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### What is my Passion:

Share information about Indian Scripts, Calligraphy and learn about other Cultures. That will make me understand more about the great Ancient Indian Philosophy. Commenting about reality around me via medium of 'Letters'. 'Letter Consciousness' is one type of 'Culture Consciousness'; internationalization demands it more and more day-to-day. Creating awareness about this fact, in my country. Being with new generation to understand importance of 'Culture Consciousness'. Work for them and work with them, on these issues.

### My recently displayed text:

(Comment about printed letters and personalized calligraphy or handwriting aspect, of India today and in its city life, on globalization phase.)

Media (communication Media) covers our outside reality and is documented by Letters. Many of us, in many ways, use letterforms.....but only for communication in so-called language. Individual letter gets value only it forms so-called word of so called language.

Letter in India is a phonetic mark. It stands for specific verbal sound. When we speak our breathing forms a certain combination. When we sing our breathing also formulate some structure.....but..... Breathing remains.

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When we concentrate on our breathing....we realize our inner reality. I submit myself to letterform activity. And Letter takes its own form.....to define space in their own way.

‘Work of Art’ is a process....isn't it?

It is definitely not a product like newspaper.

\_\_\_Santosh Kshirsagar

Ideas & Images show - National Gallery of Modern Art, Mumbai:

- First published for ‘Ideas & Images show’ at National Gallery of Modern Art, Mumbai.
- Instillation at ‘Ideas & Images’ show at National Gallery of Modern Art, Mumbai.



Process is not just ....about going.....

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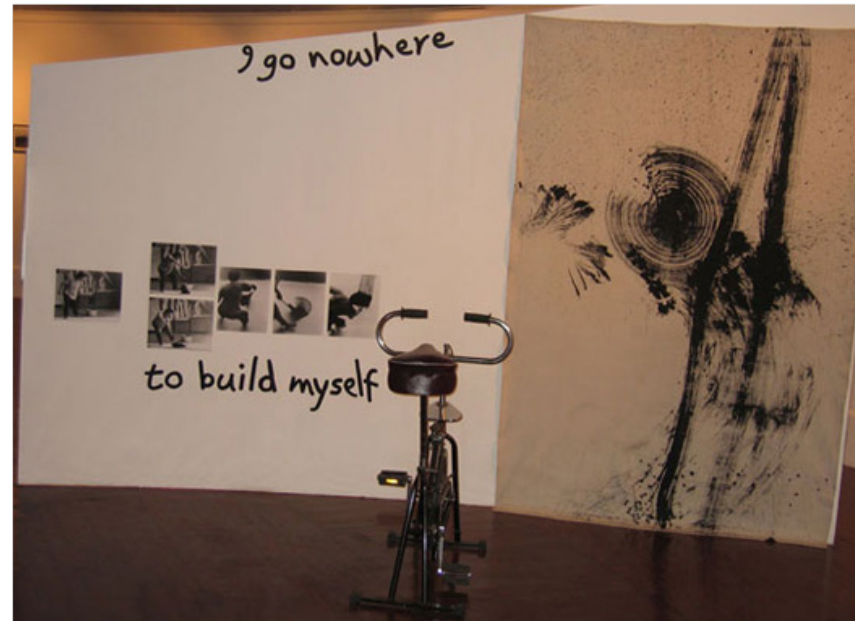
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I go nowhere..... to build my self.



Letter 'Om' done by shaving brush.

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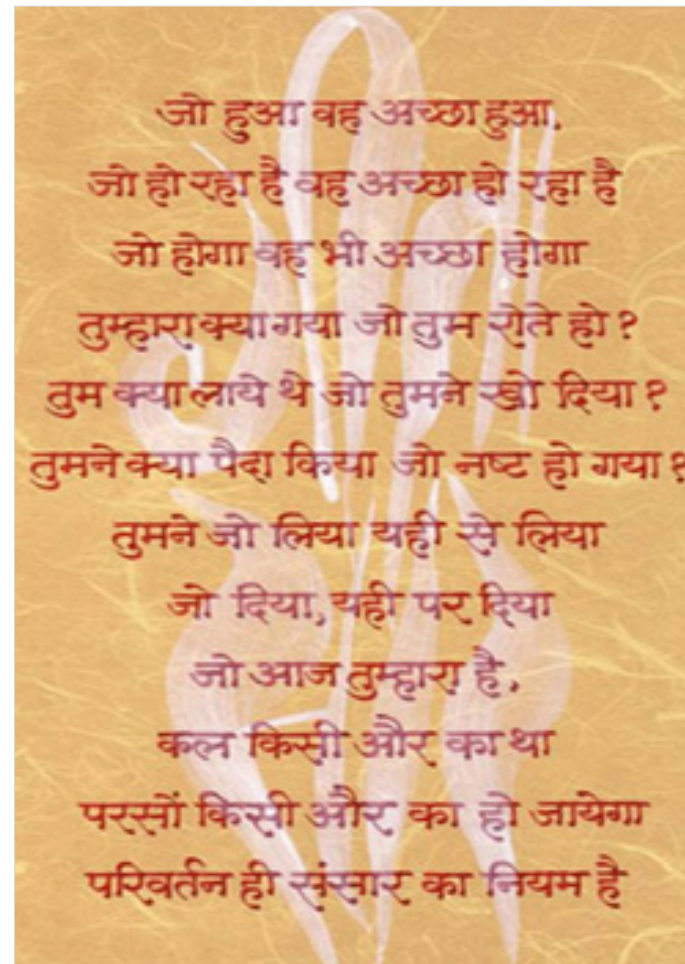
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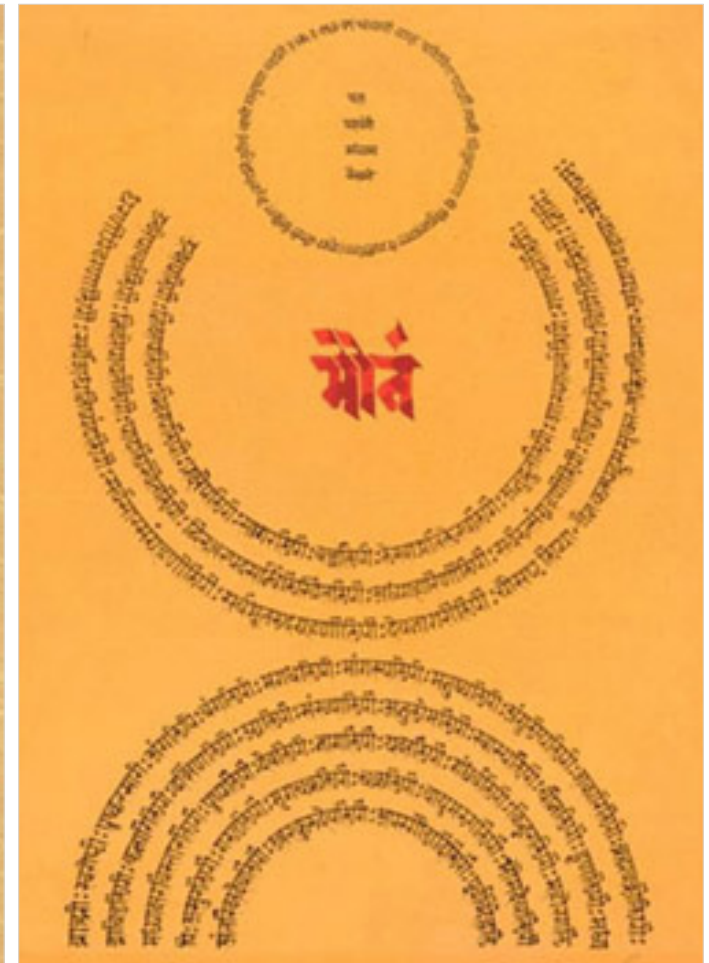
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'Geeta Sar' An Auspicious thought made in interest of public.



Poster describes stages from noble silence to sixty four ancient Indian scripts. Describes ancient Indian theory of communication.

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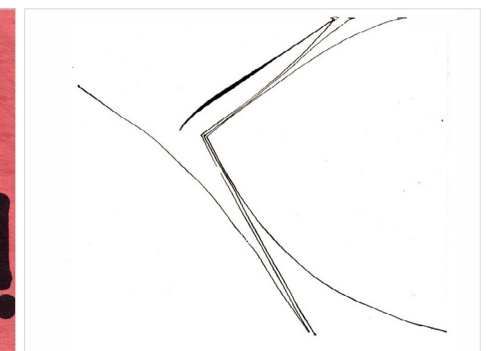
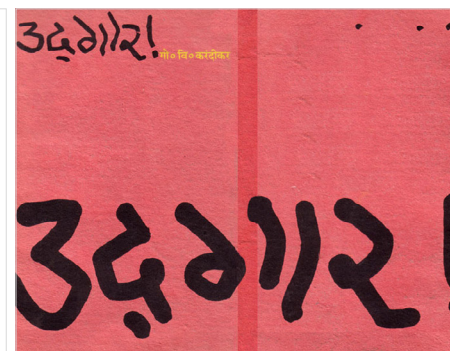
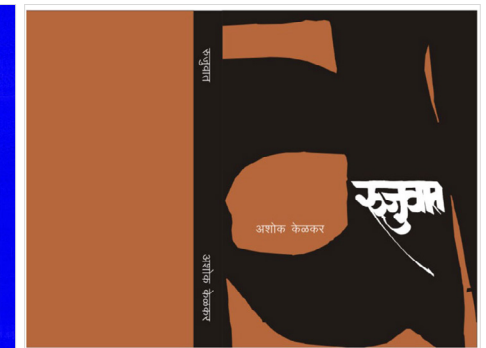
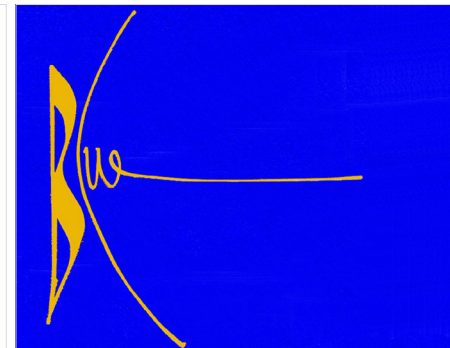
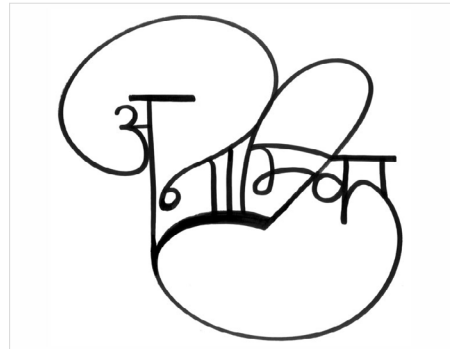
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## Portfolio

Santosh Kshirsagar works:



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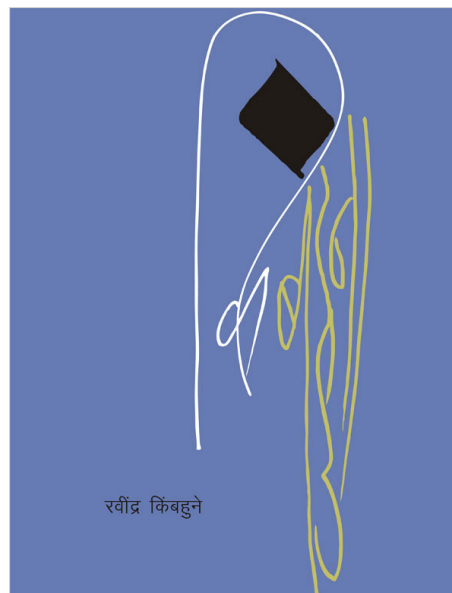
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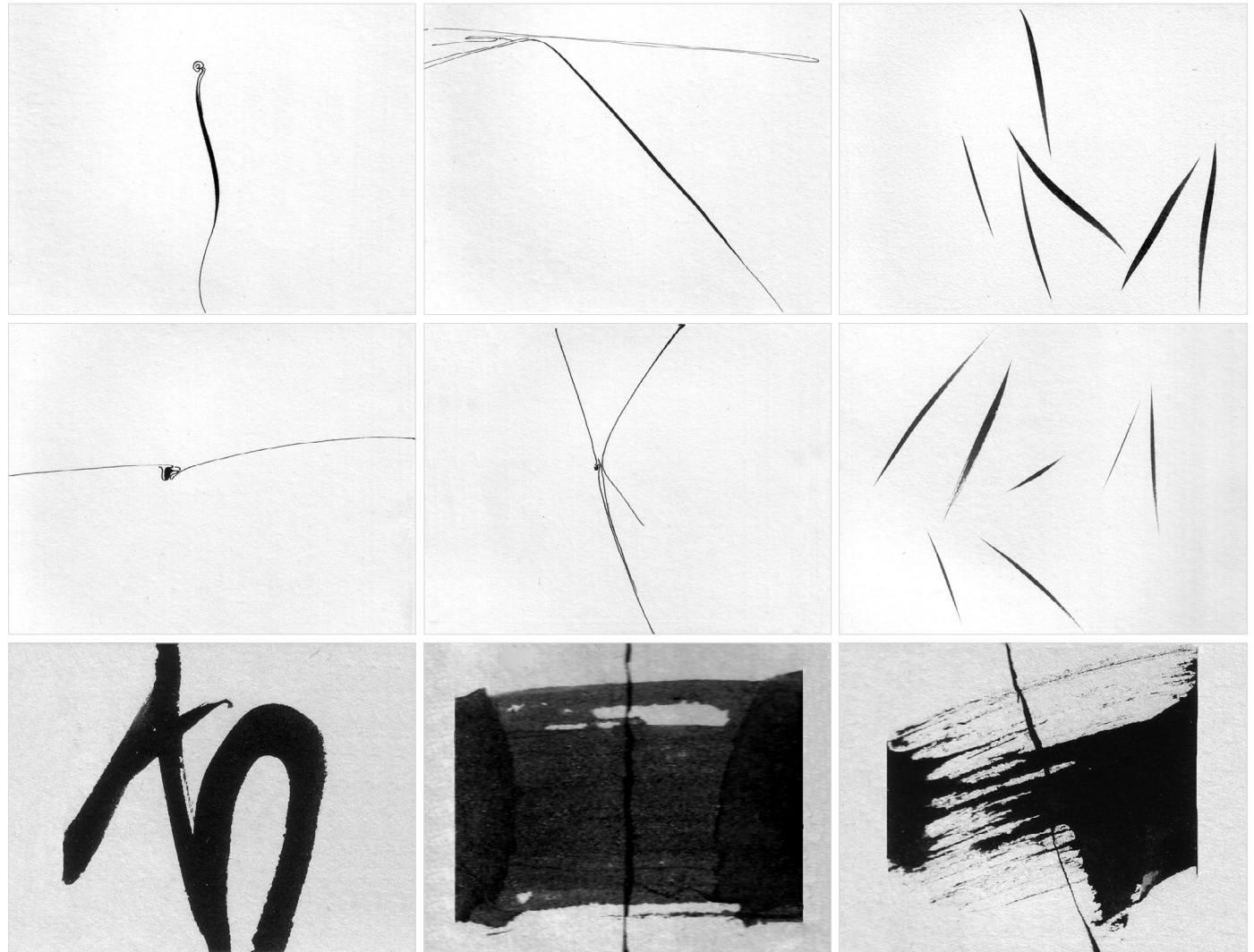
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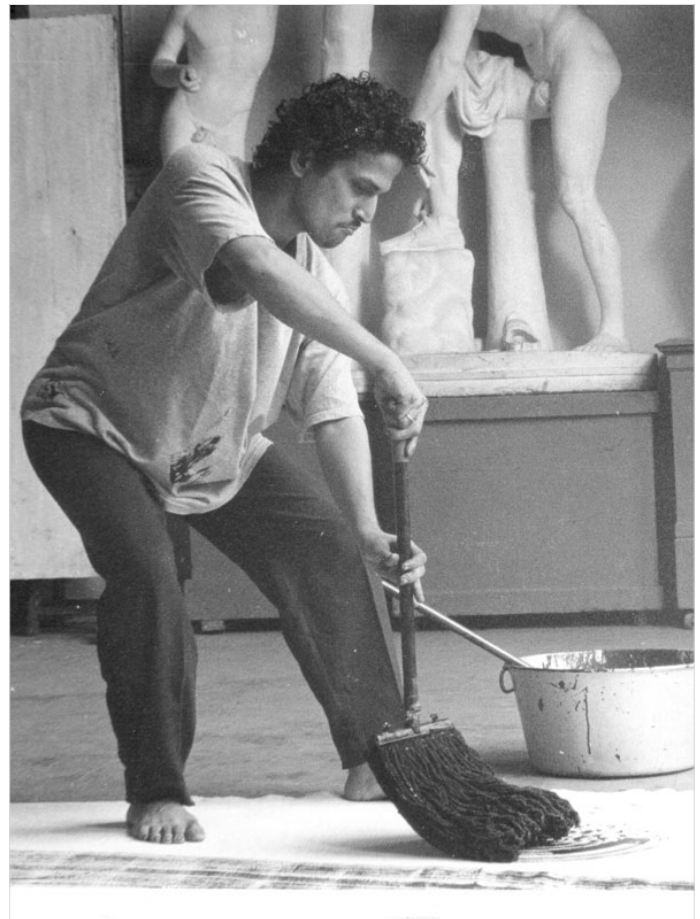
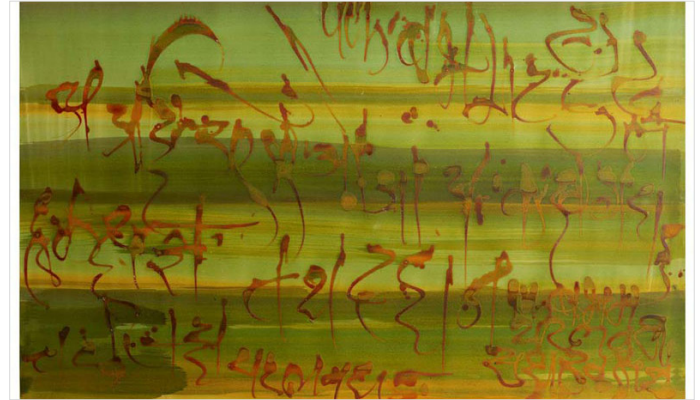
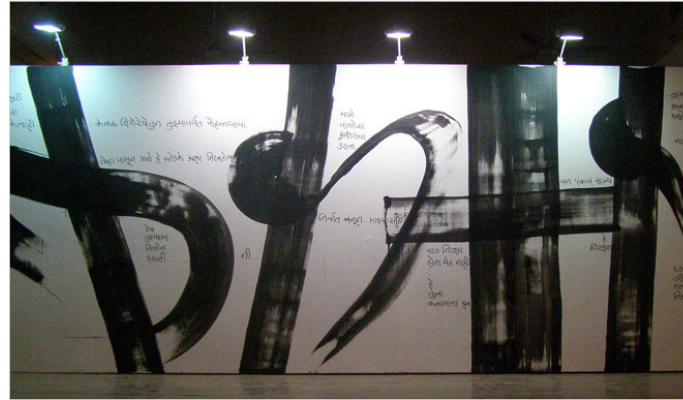
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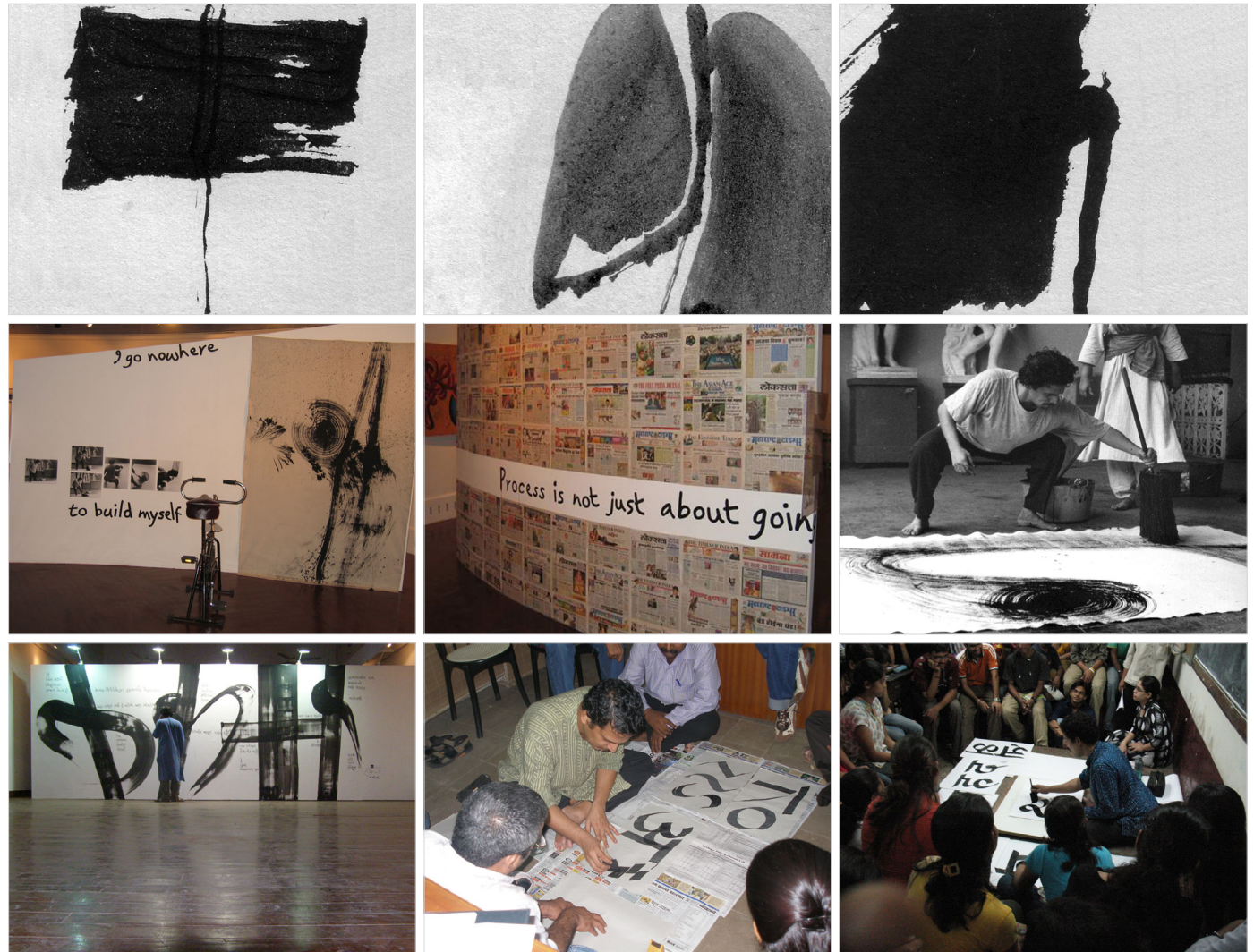
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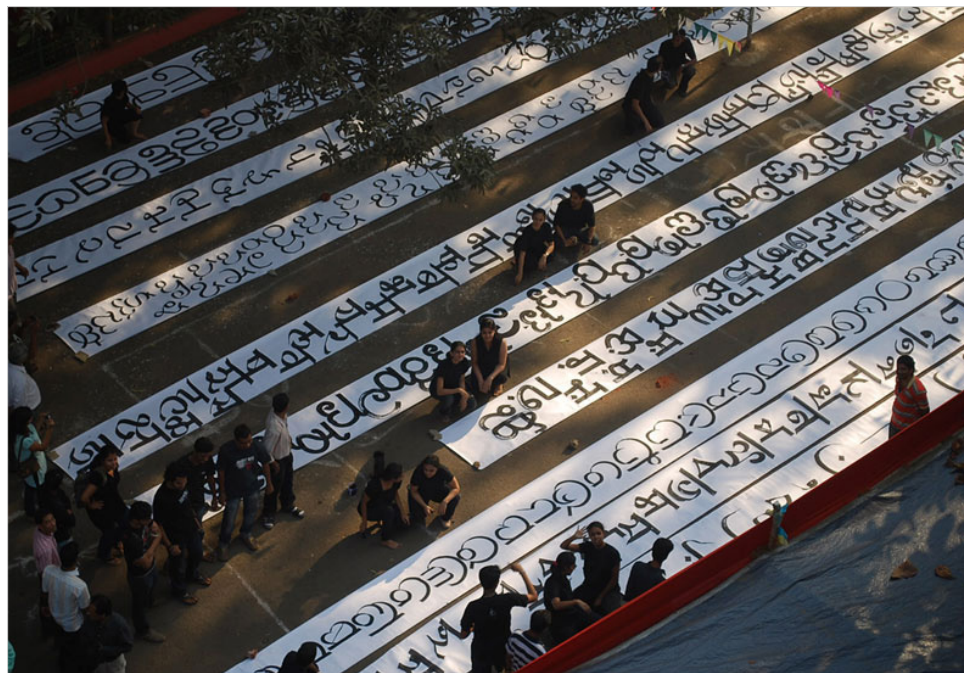
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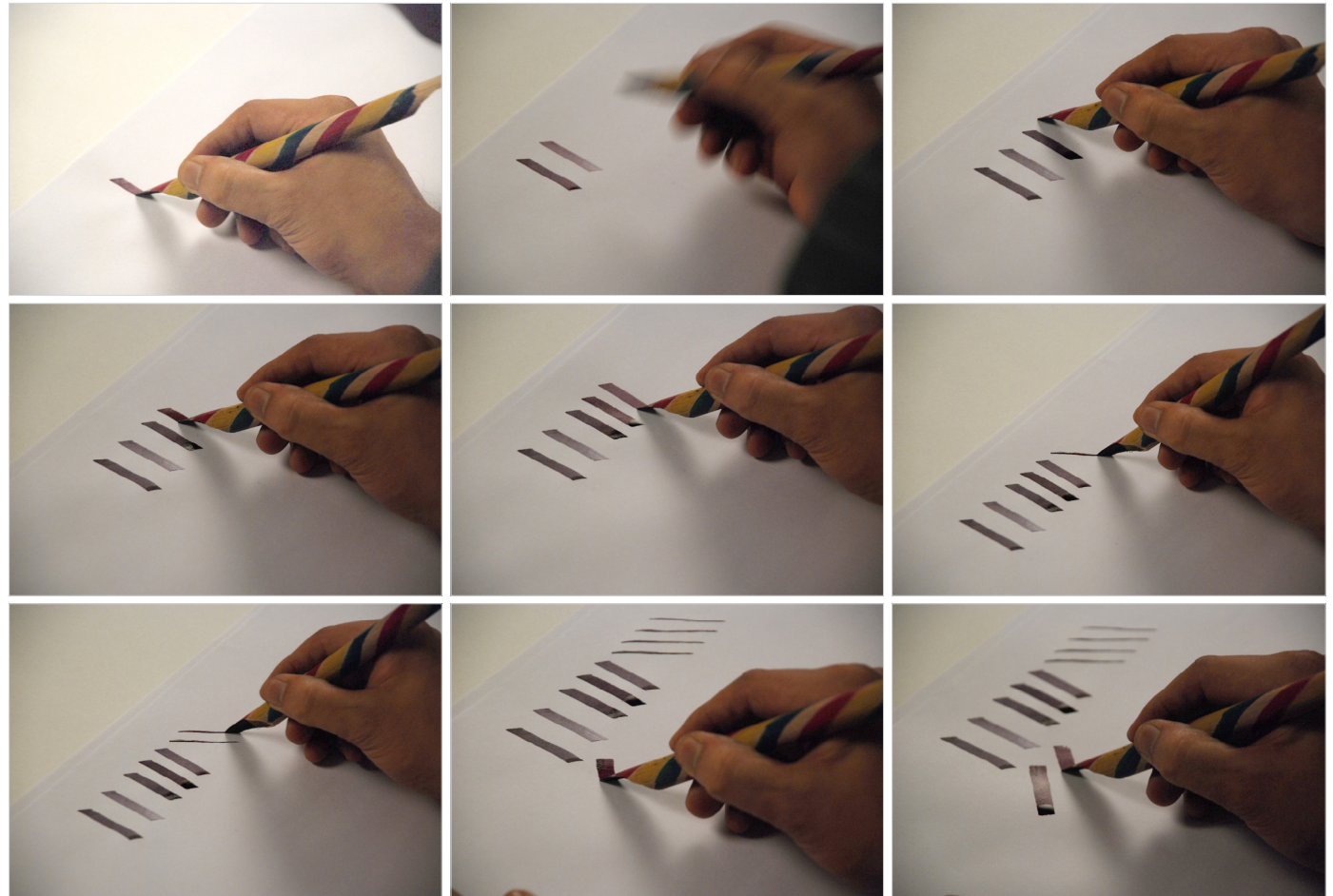
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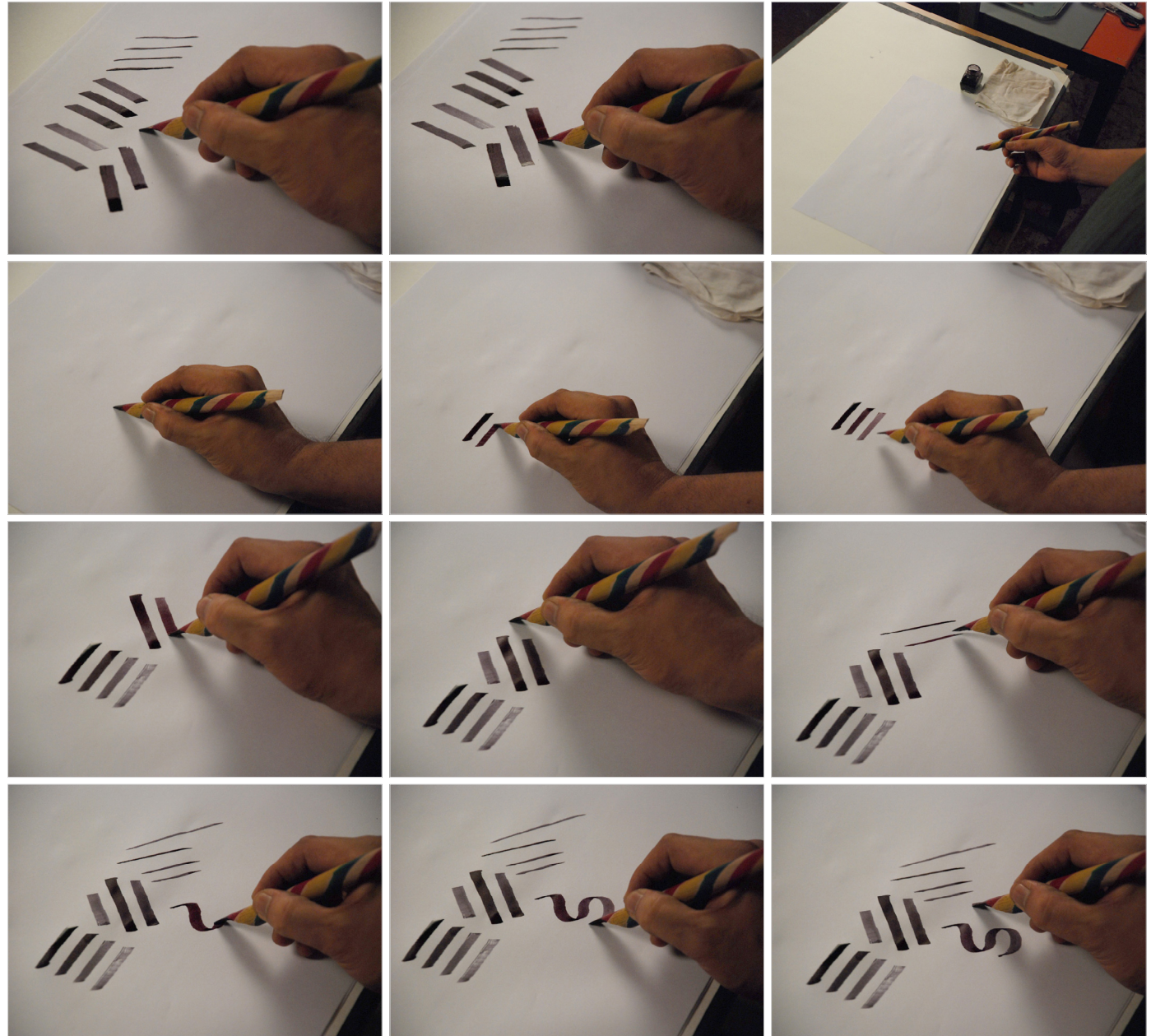
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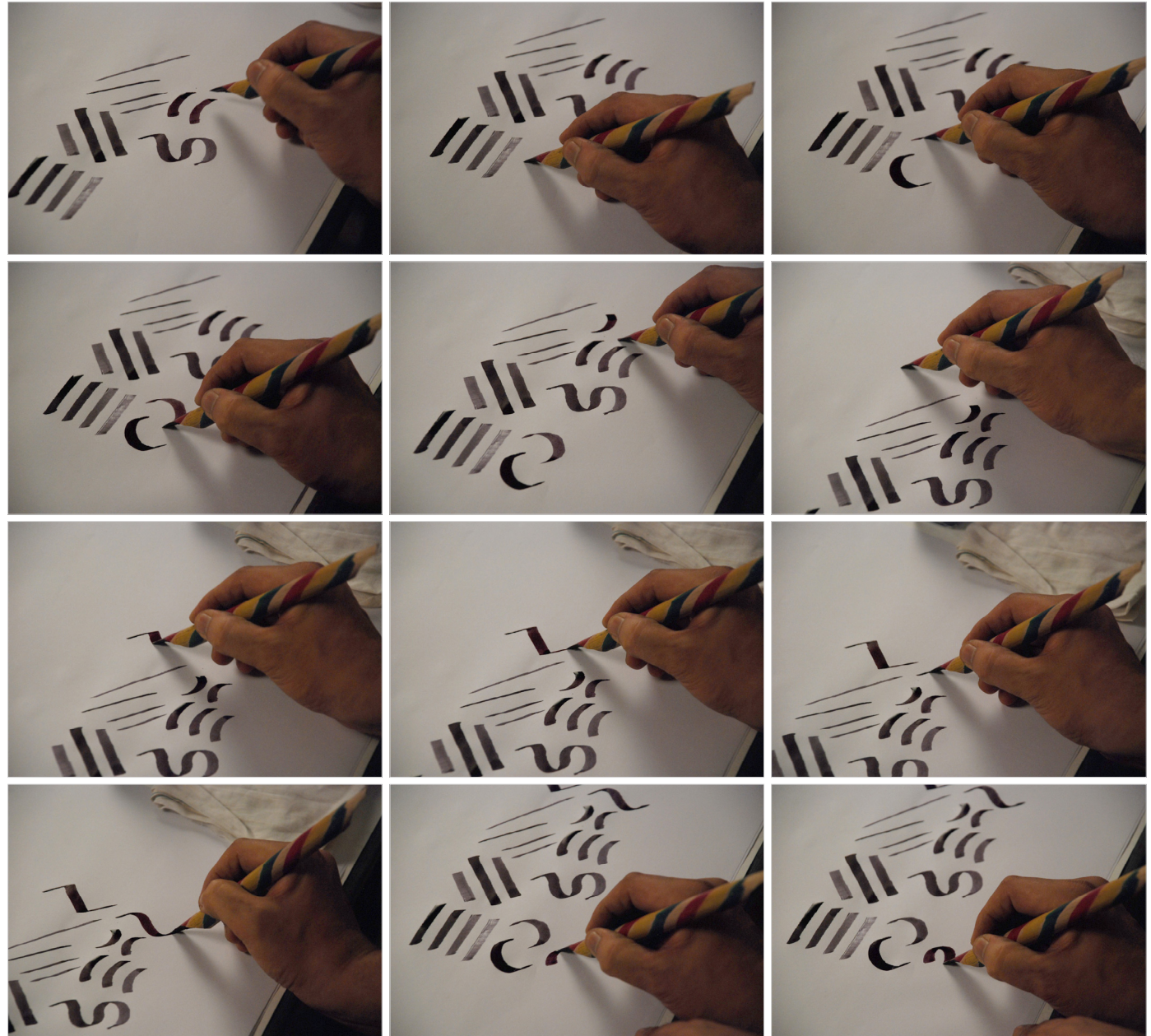
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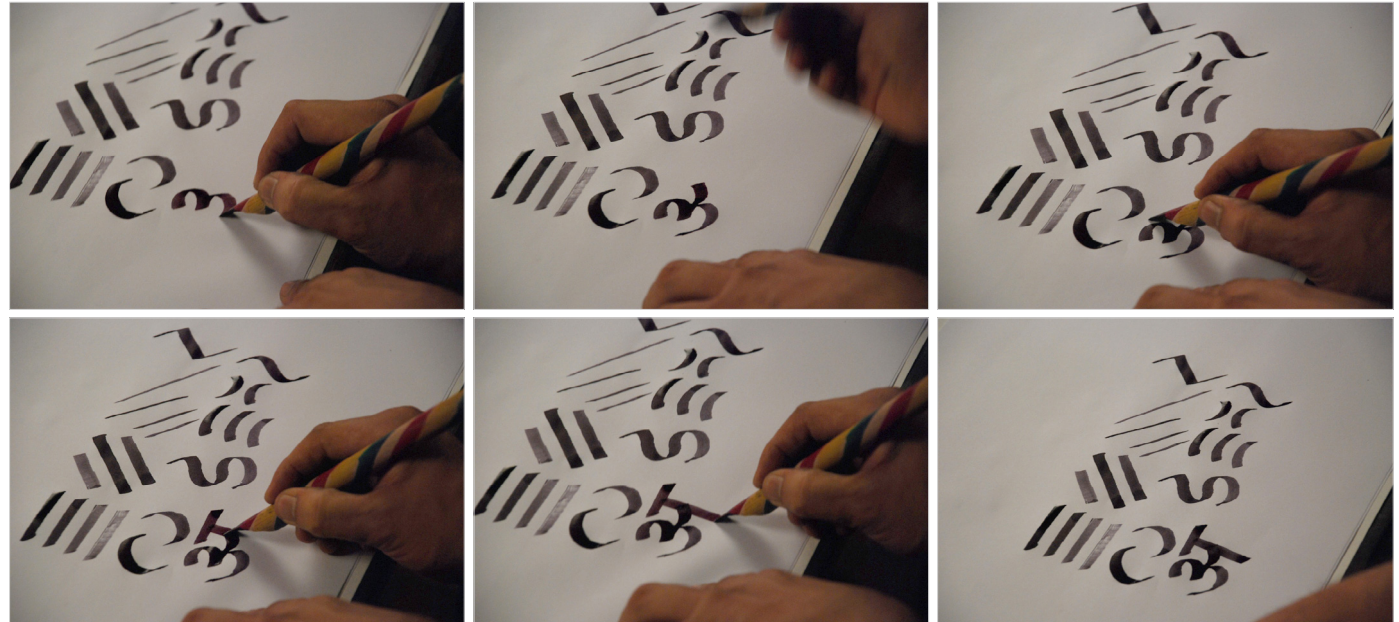
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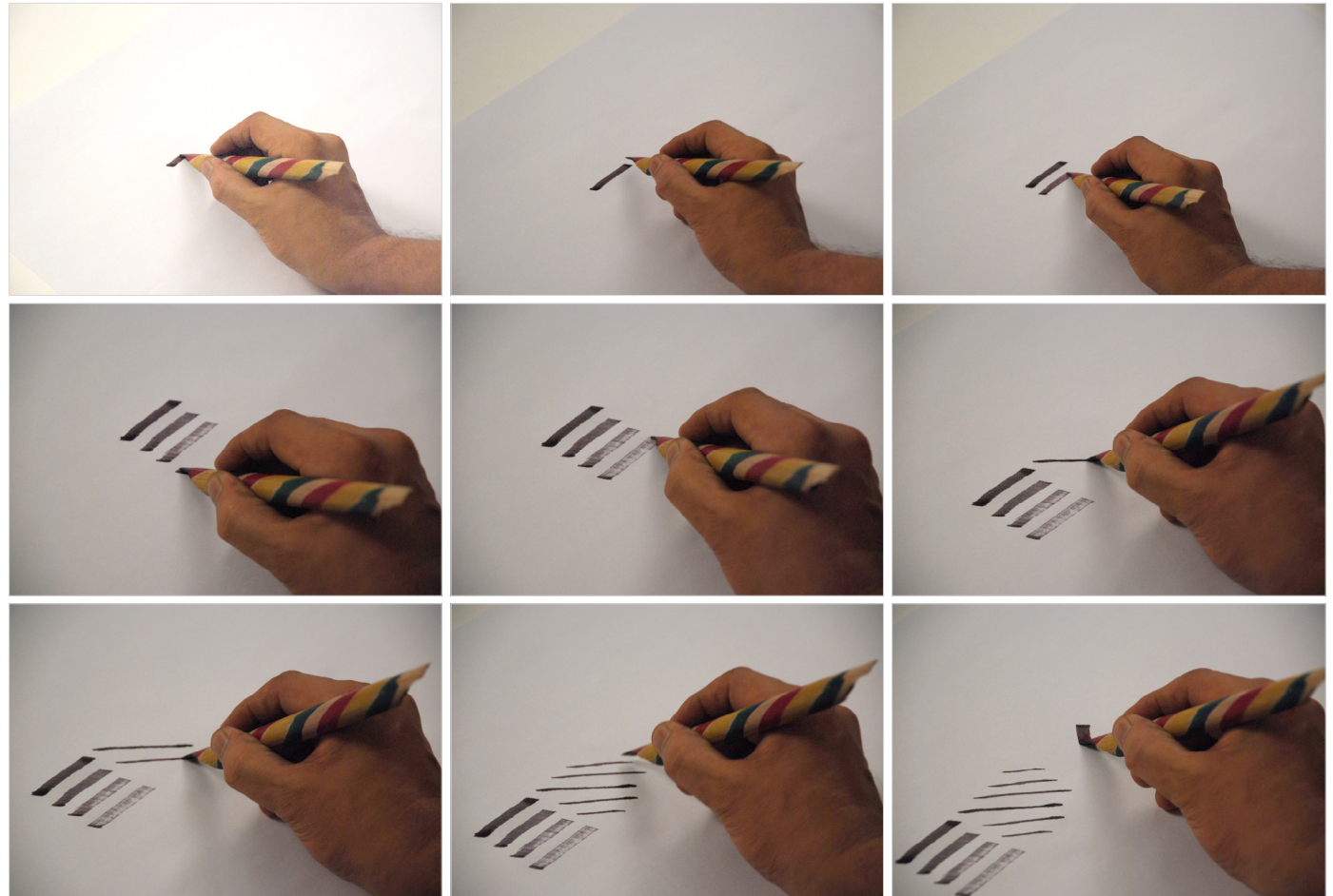
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## Basic Strokes 2



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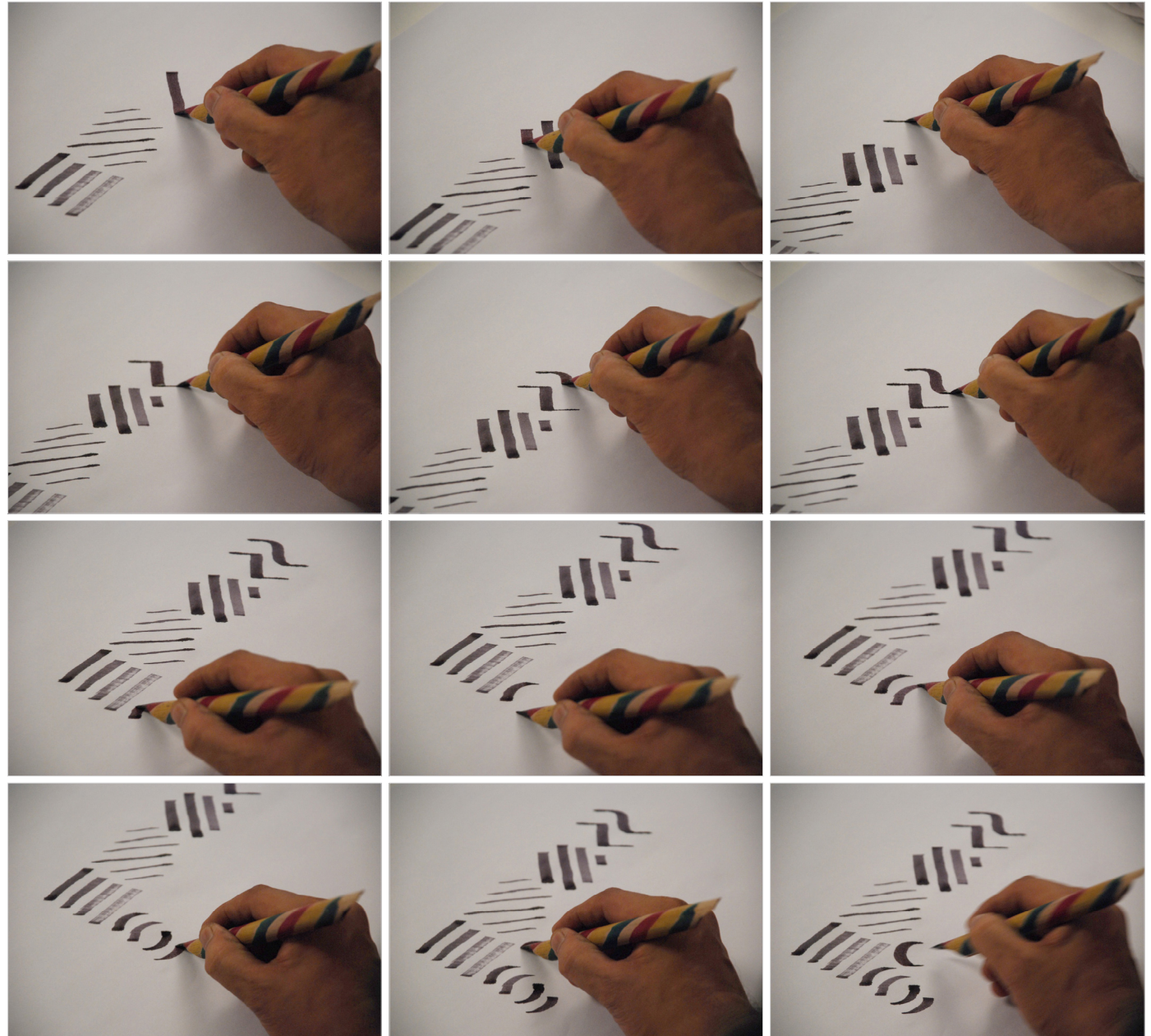
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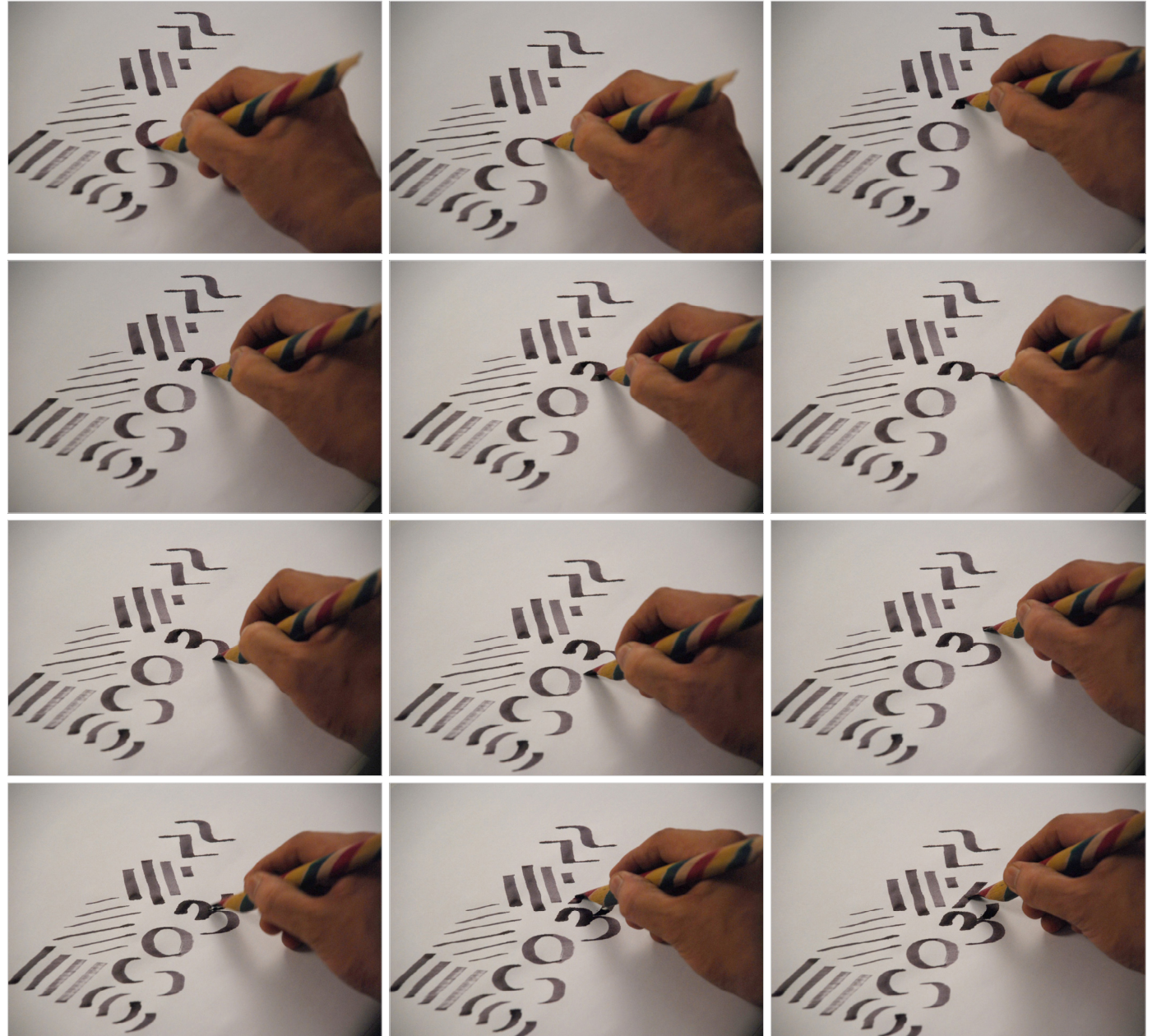
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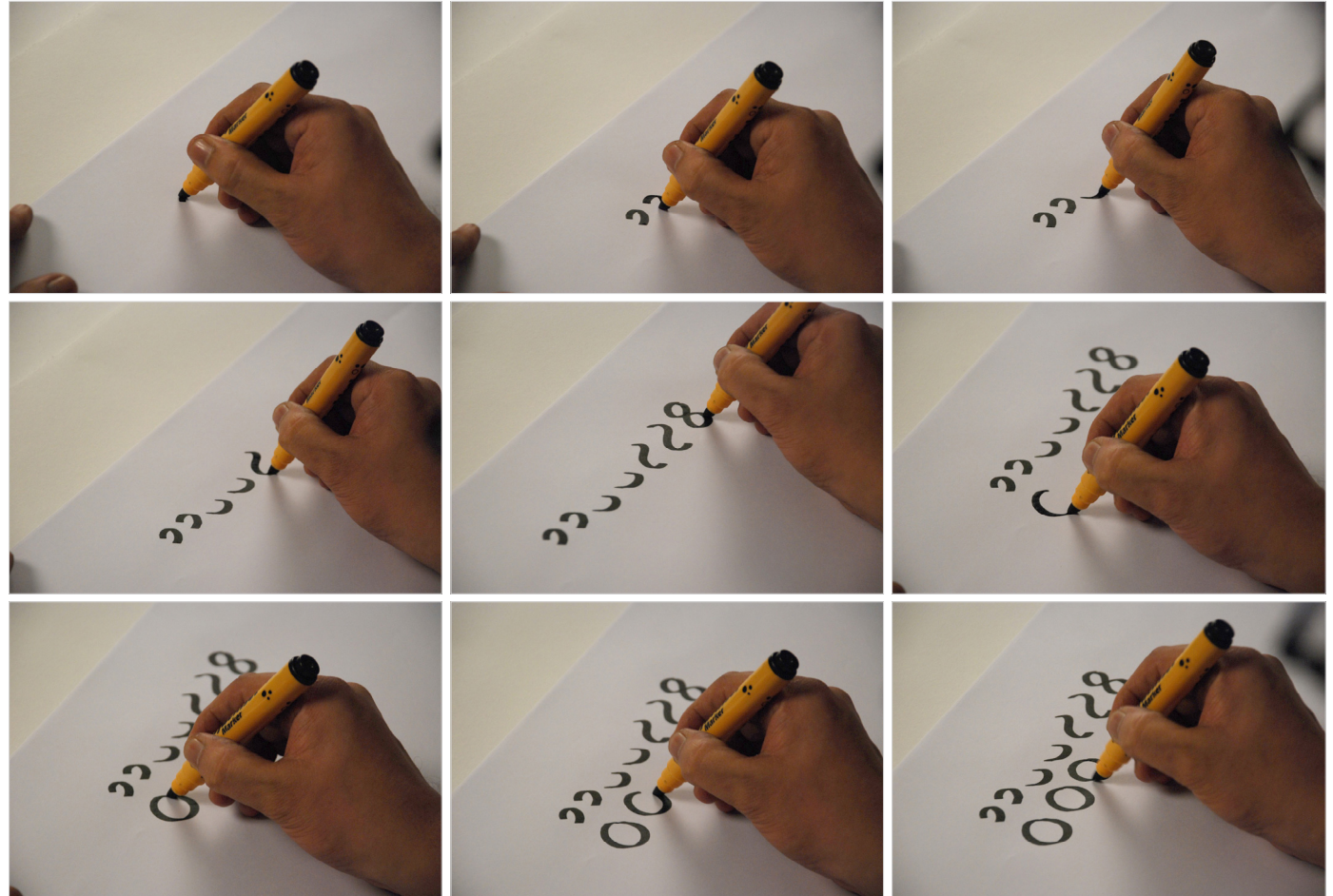
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### Basic Strokes 3



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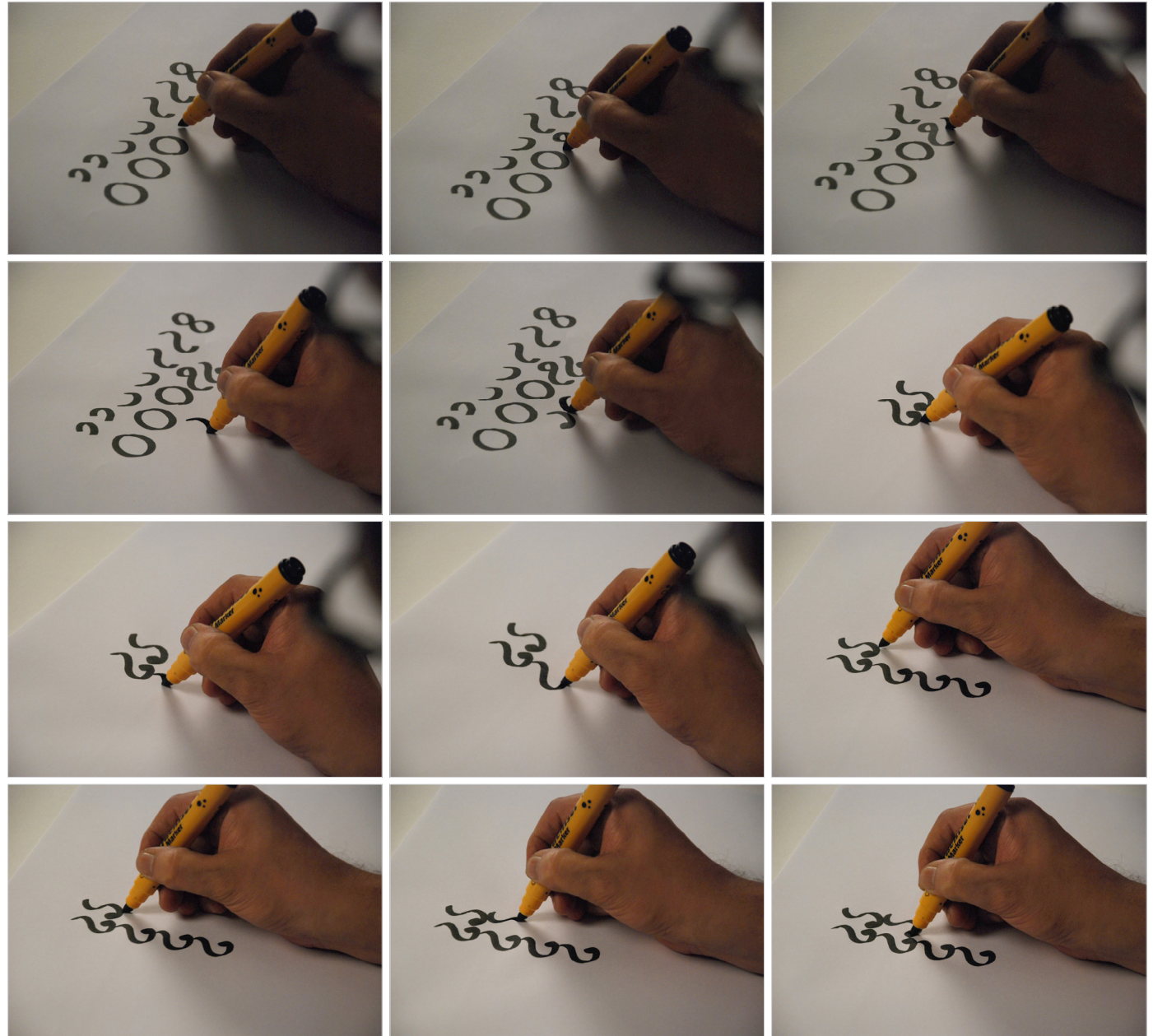
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Source:

<https://www.dsource.in/course/calligraphy/examples/santosh-kshirsagar/basic-strokes-3>



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The Design of Beautiful Hand-Letterings

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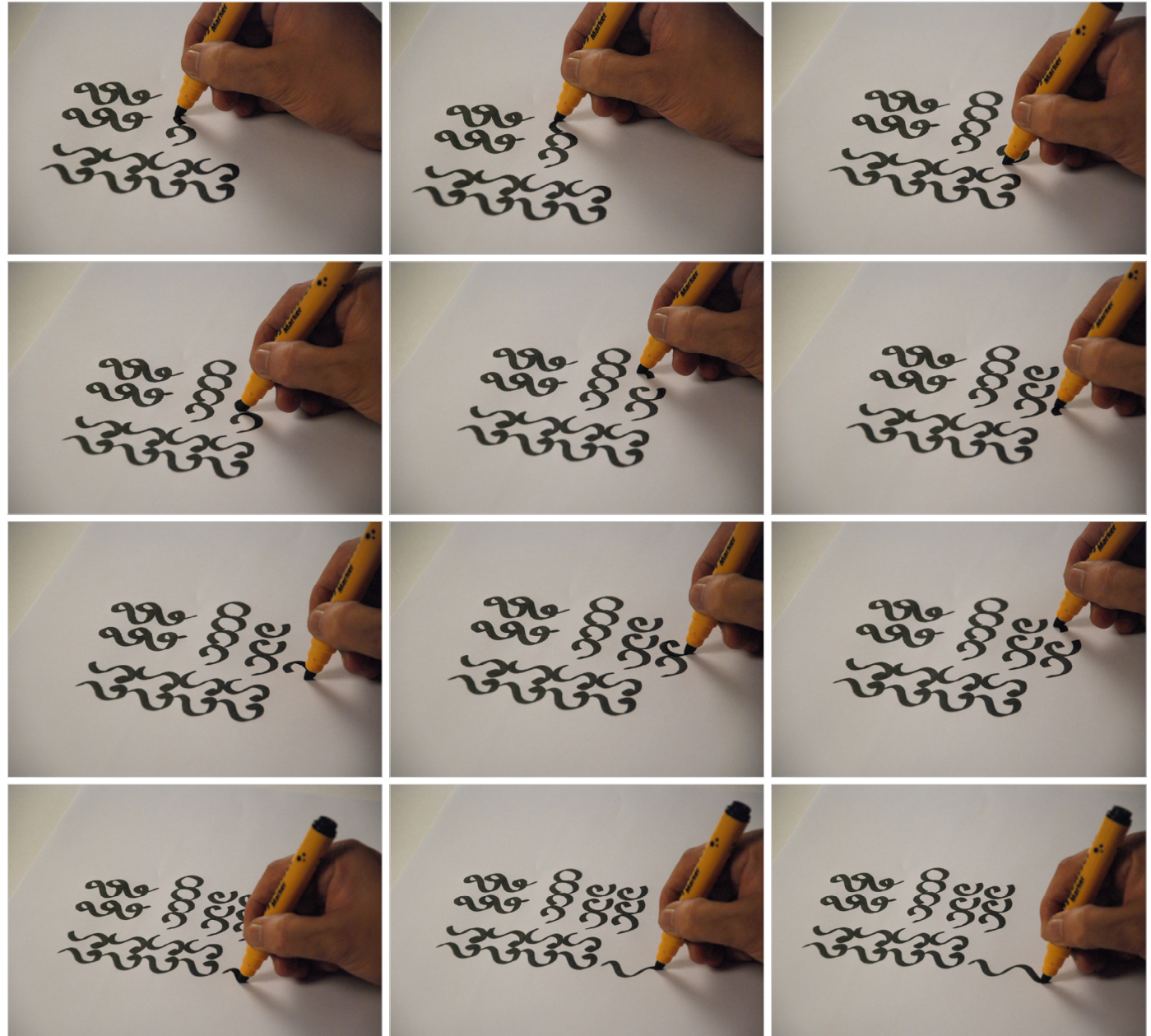
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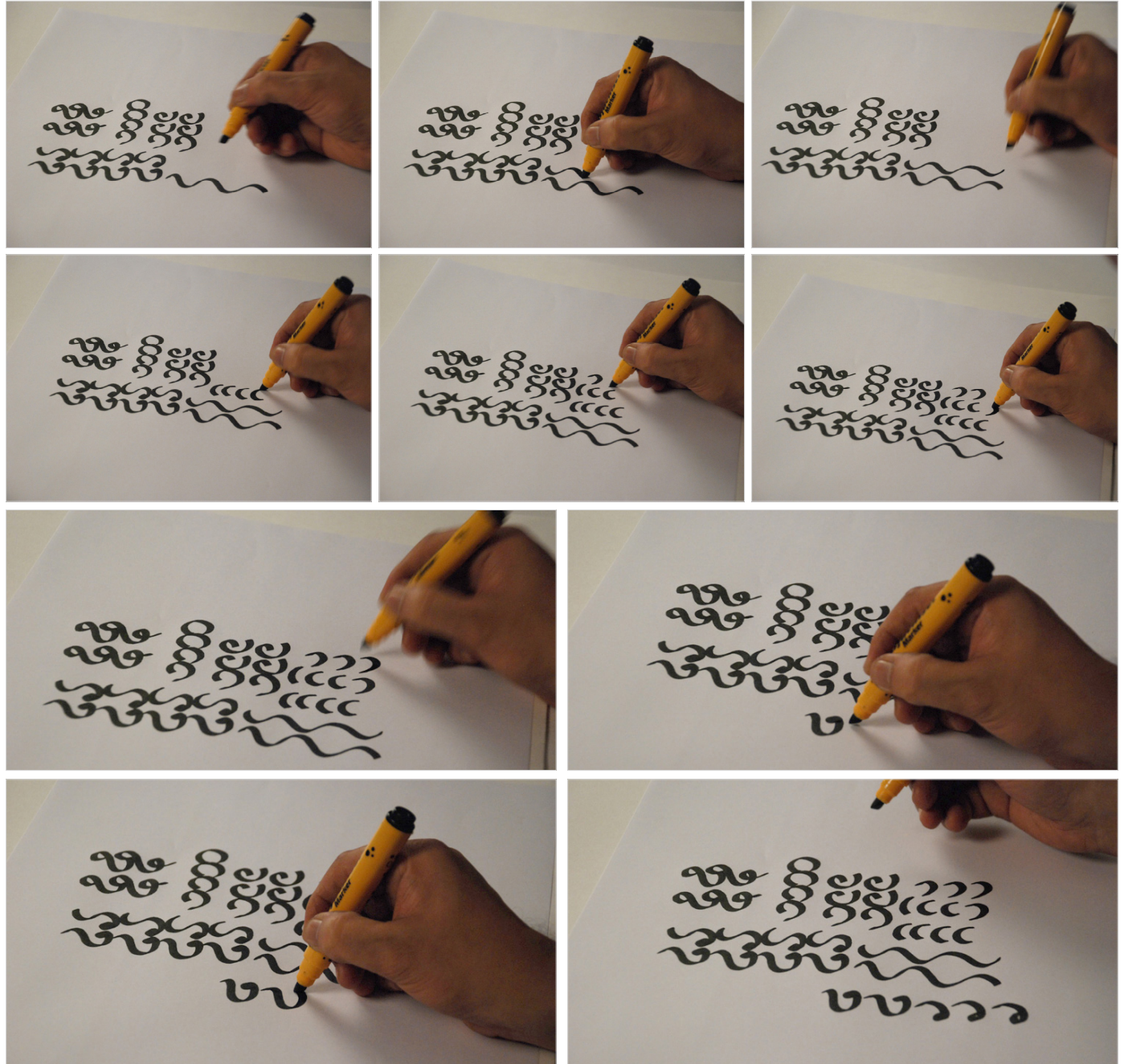
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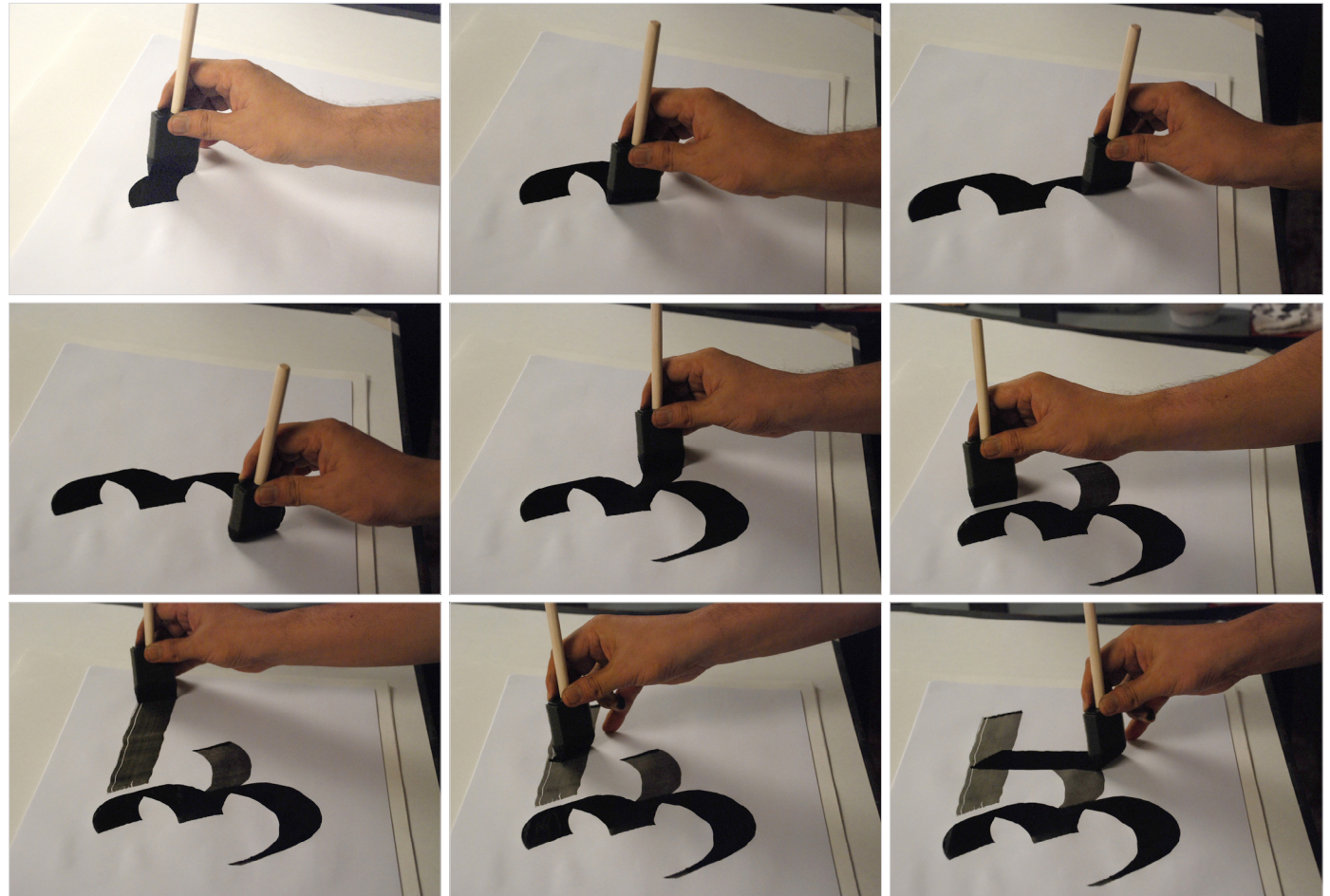
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## Devanagari Letterforms



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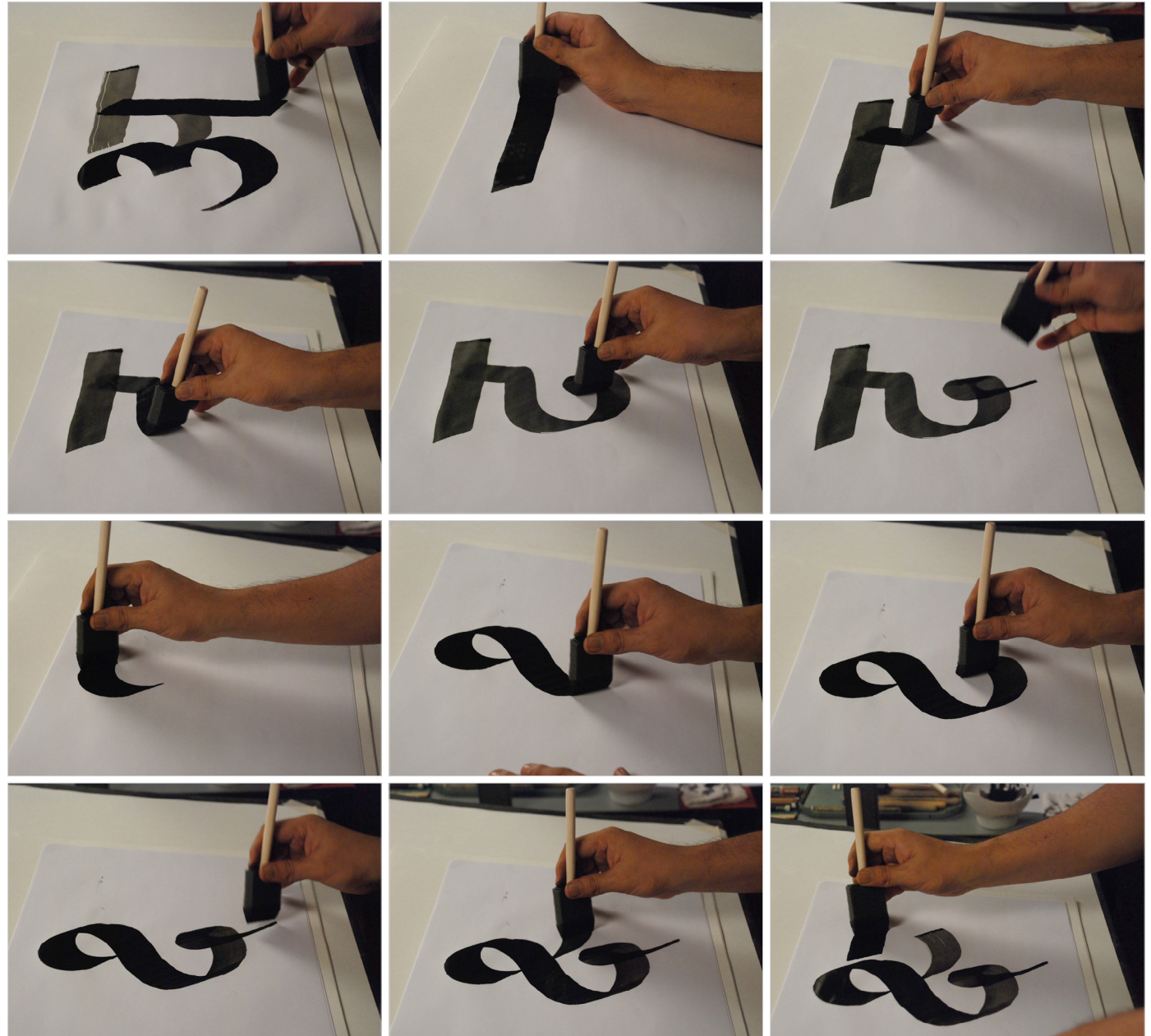
Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

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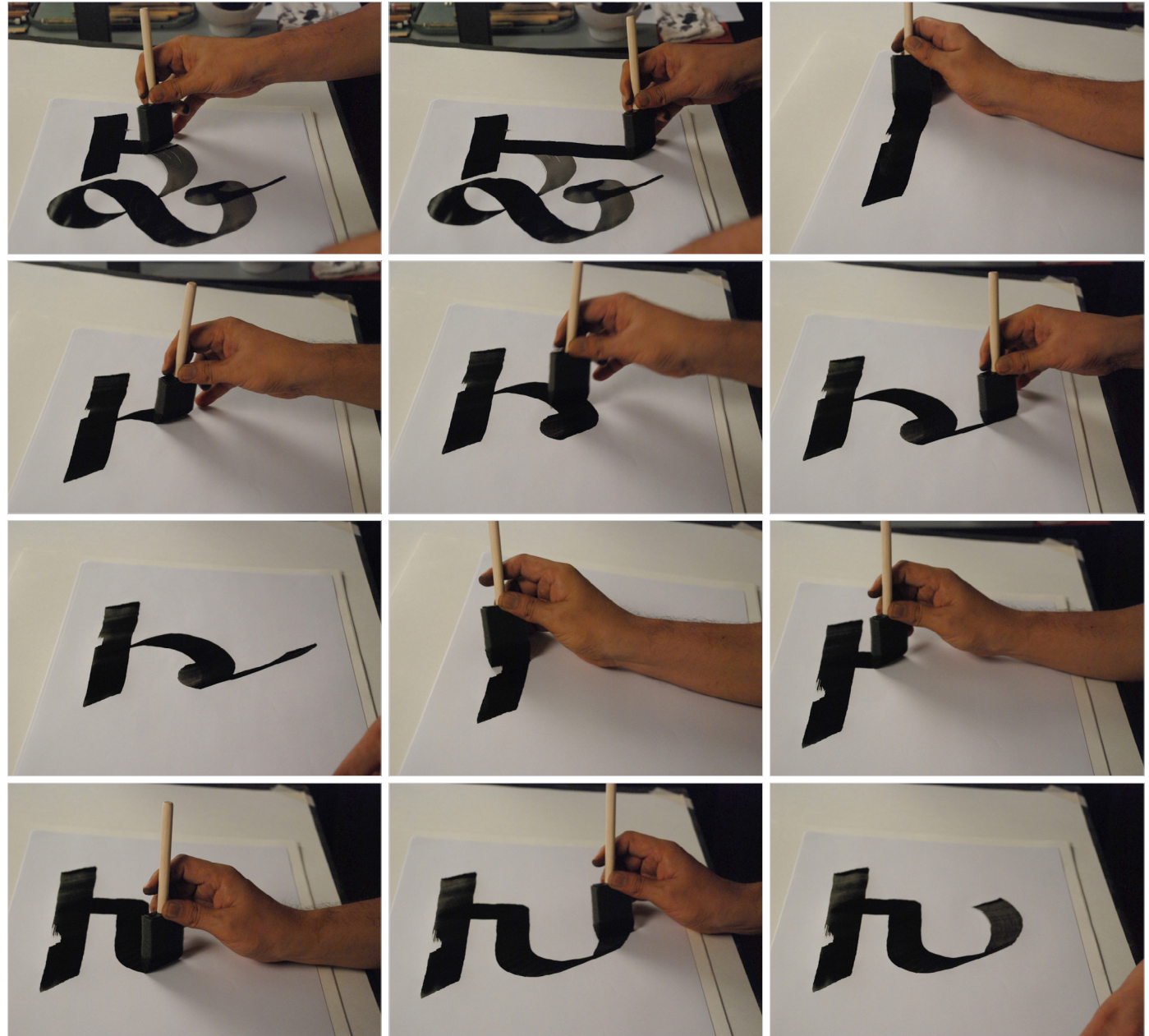
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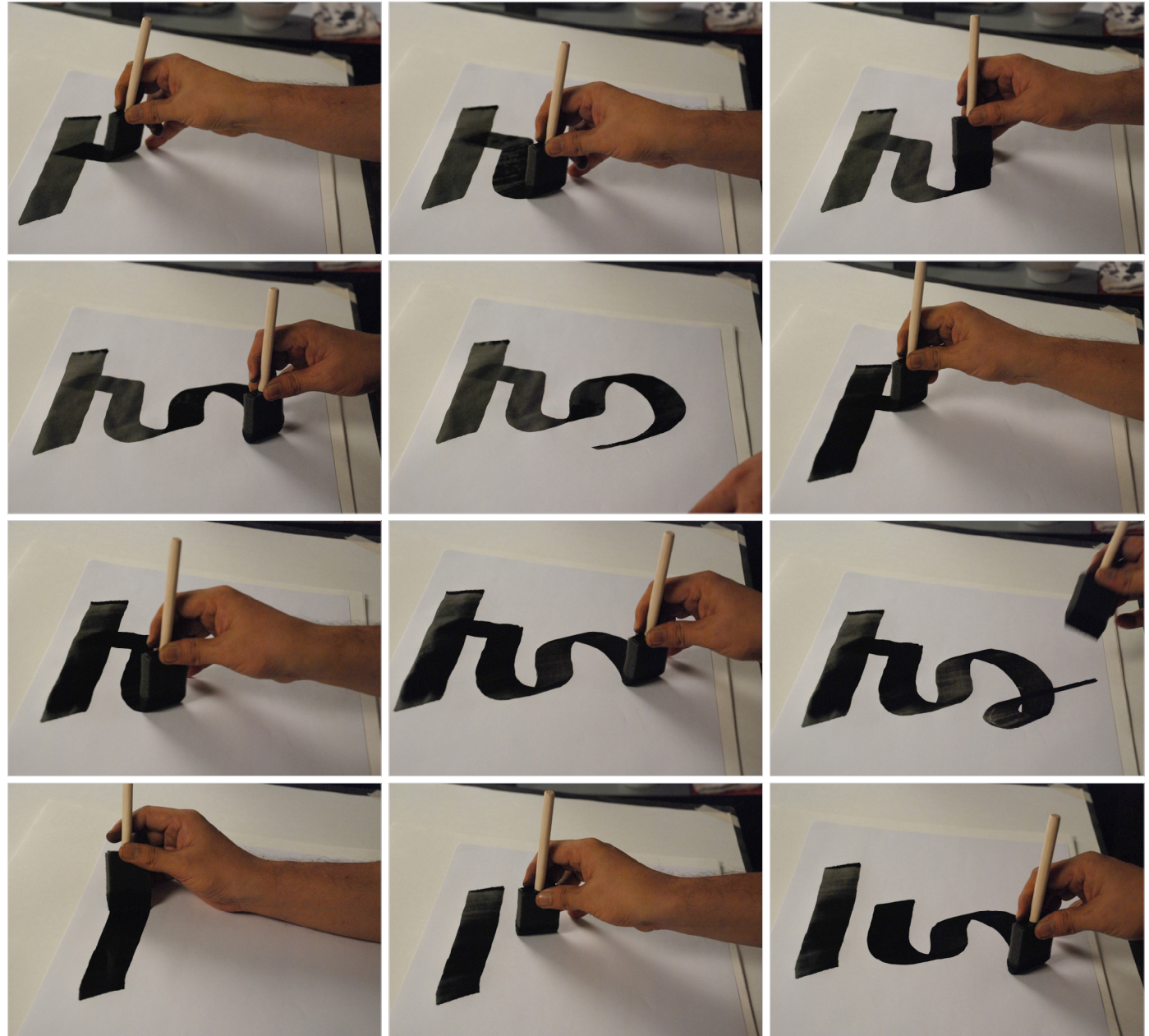
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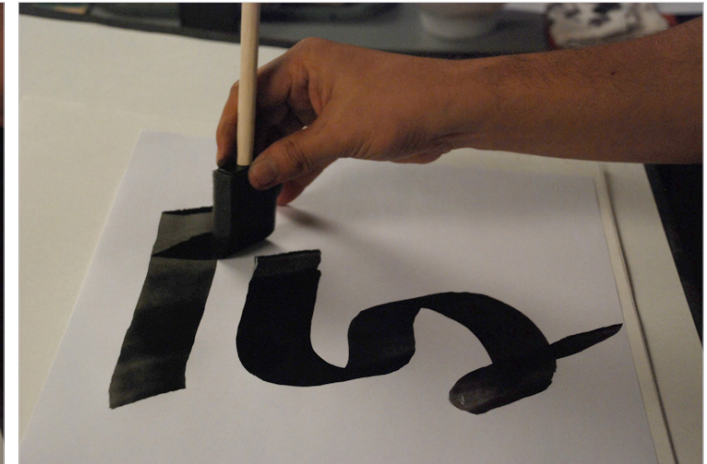
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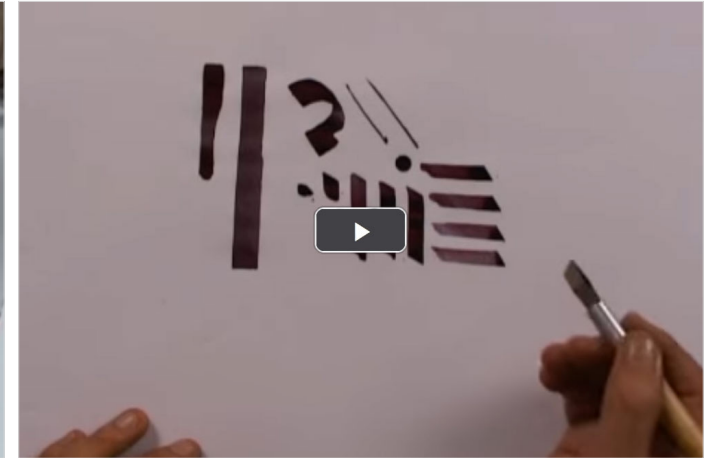
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## Video



Calligraphy Demonstration



Calligraphy Tools



Calligraphy Basic Strokes1



Calligraphy Basic Strokes2

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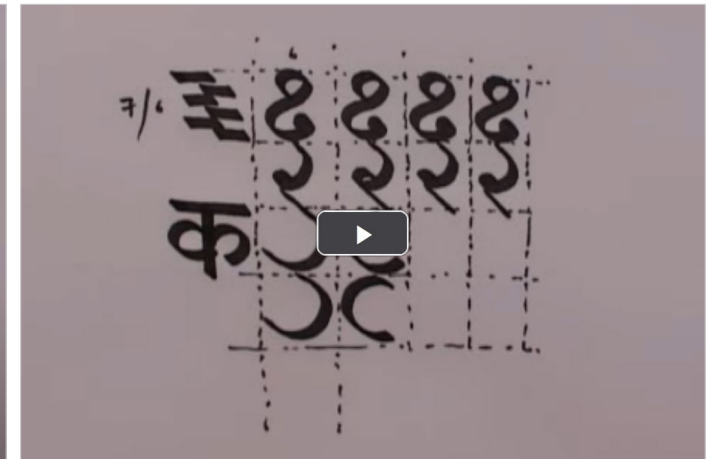
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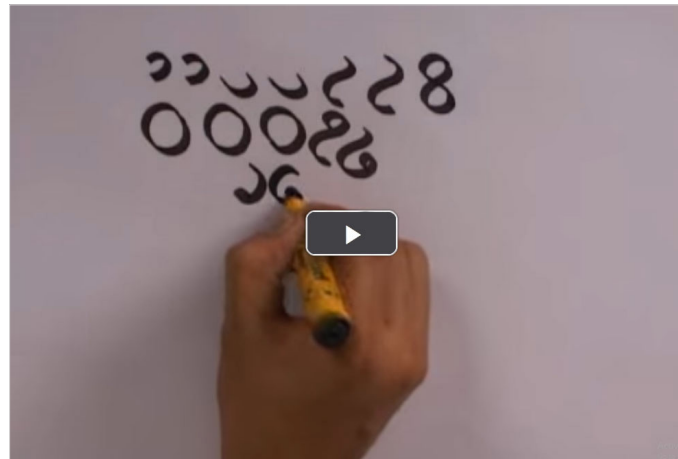
<https://www.dsource.in/course/calligraphy/videos>



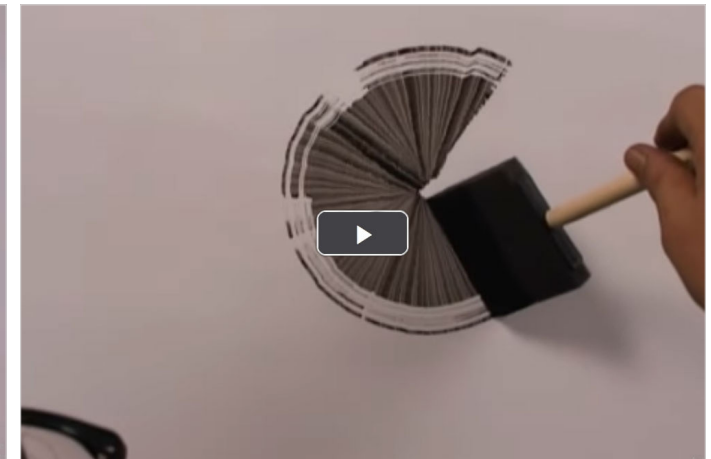
Calligraphy Basic Strokes3



Calligraphy Letterforms1



Calligraphy Letterforms2



Calligraphy Letterforms3

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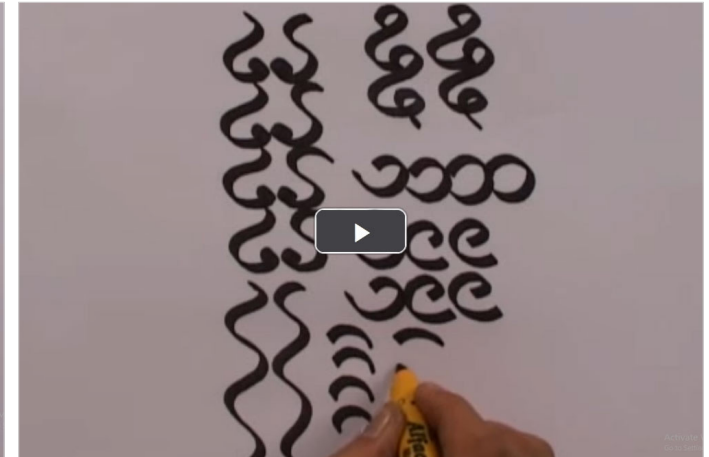
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Devanagiri Letterforms1



Devanagiri Strokes1

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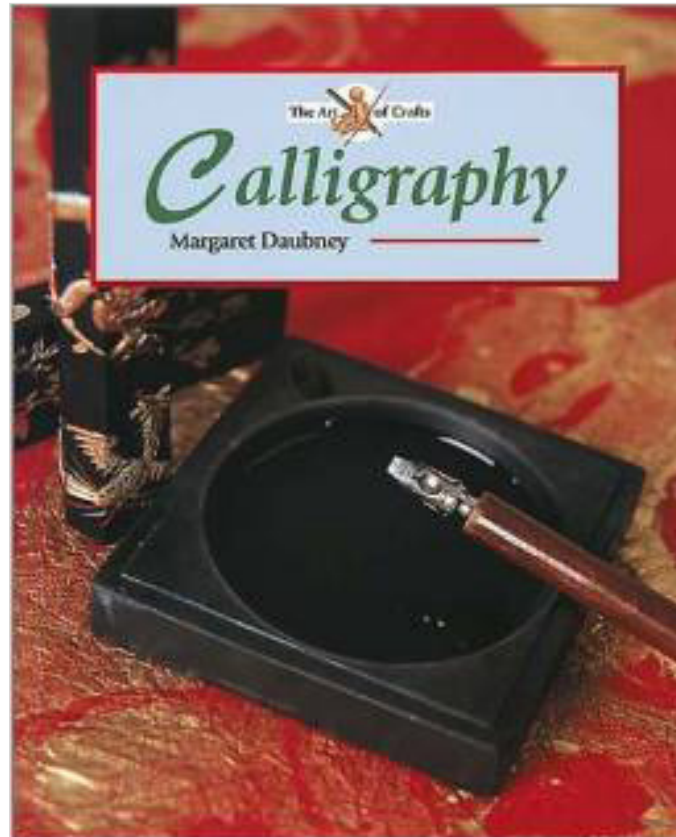
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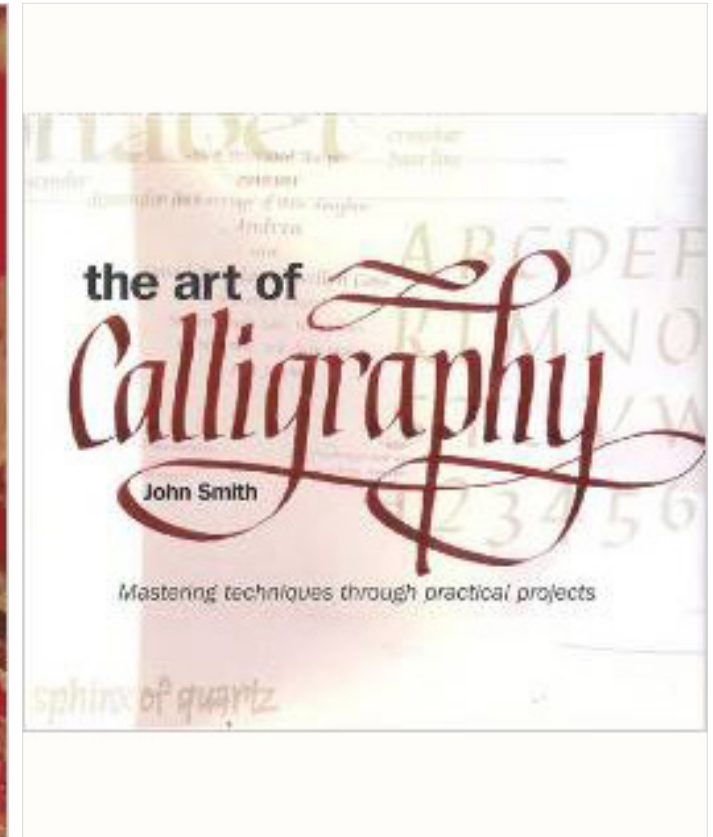
Source:

<https://www.dsource.in/course/calligraphy/suggested-readings>

## Suggested Readings



Calligraphy (Art of Crafts)  
by Margaret Daubney  
Publisher: Crowood Press (UK) (March 2000)  
[www.amazon.com](http://www.amazon.com)



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by Margaret Daubney  
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[www.amazon.com](http://www.amazon.com)

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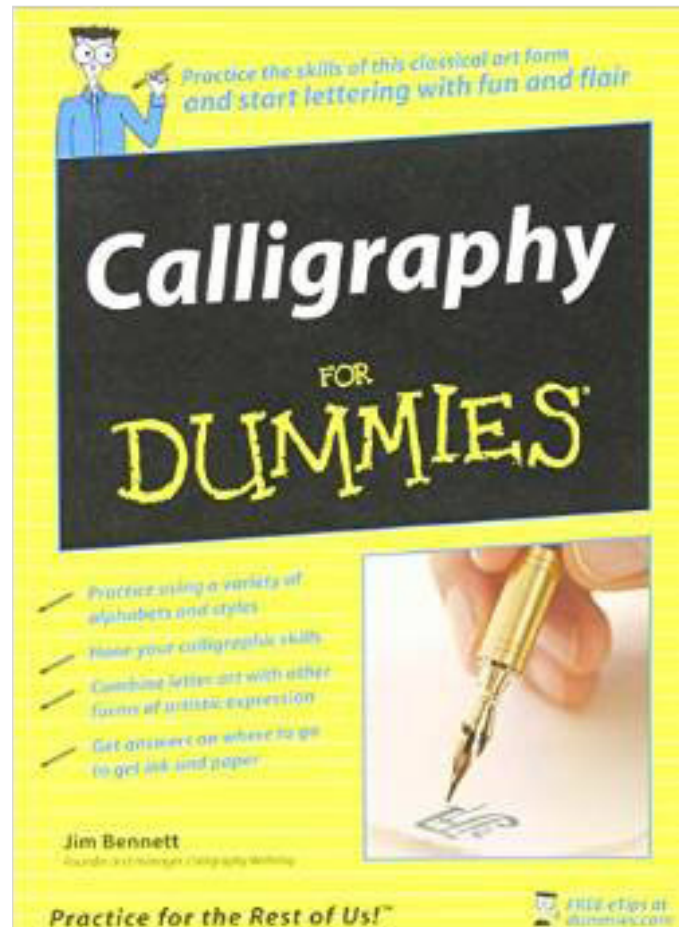
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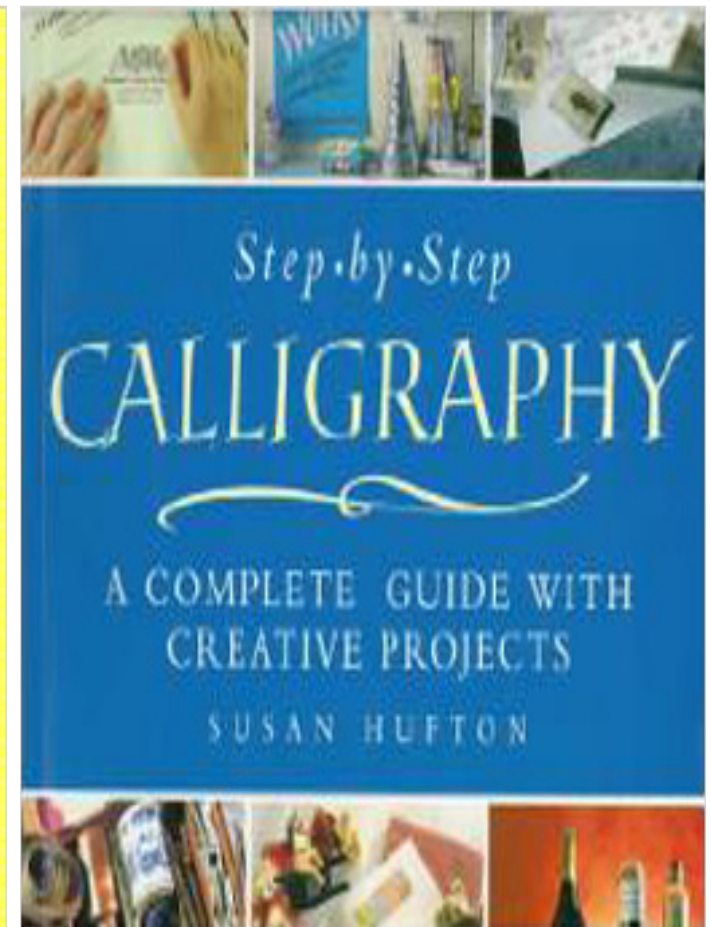
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Calligraphy For Dummies  
by Jim Bennett  
Publisher: For Dummies (May 7, 2007)  
[www.amazon.com](http://www.amazon.com)



Step-By-Step Calligraphy: A Complete Guide with Creative Projects  
by Susan Hufton  
Publisher: Sterling (December 31, 1997)  
[www.amazon.com](http://www.amazon.com)

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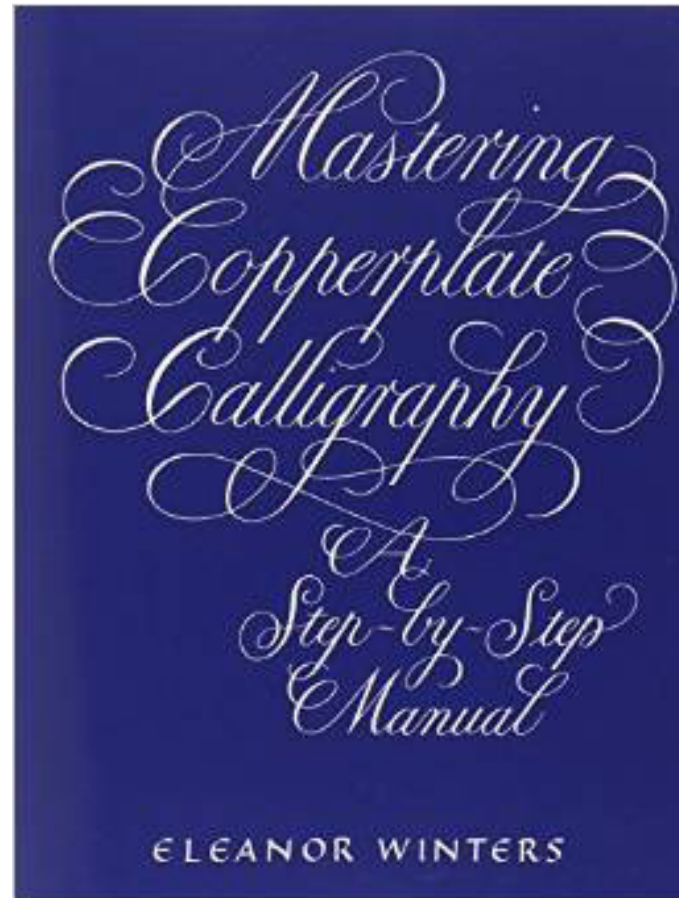
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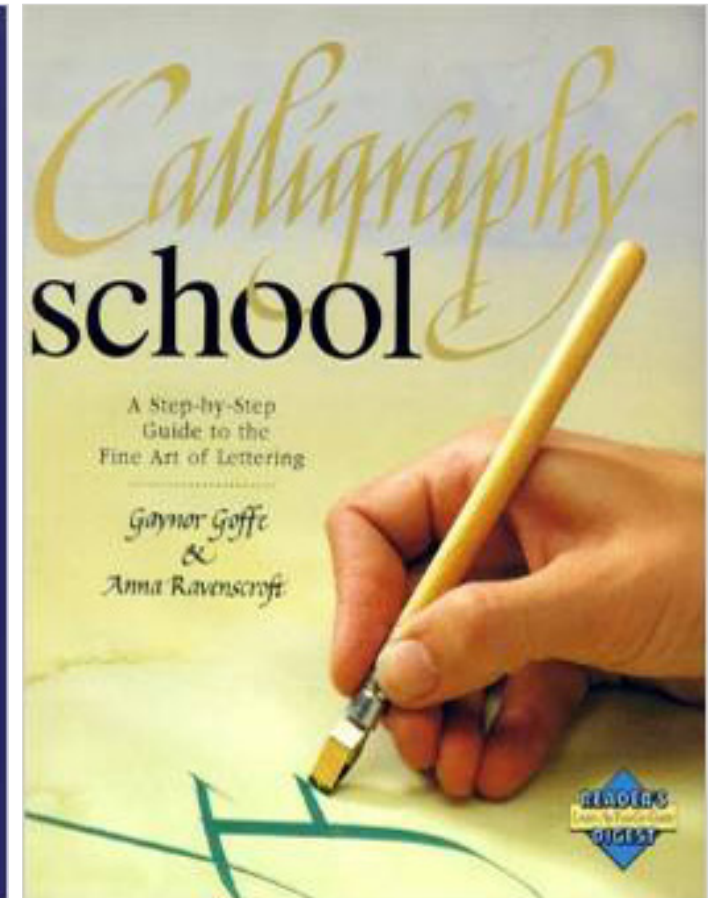
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Source:

<https://www.dsource.in/course/calligraphy/suggested-readings>



Mastering Copperplate Calligraphy, a Step-by-Step Manual  
by Eleanor Winters  
Publisher: Dover Publications (May 8, 2000)  
[www.amazon.com](http://www.amazon.com)



Calligraphy school (Learn as You Go)  
by Gaynor Goffe  
Publisher: Readers Digest (May 1, 1994)  
[www.amazon.com](http://www.amazon.com)

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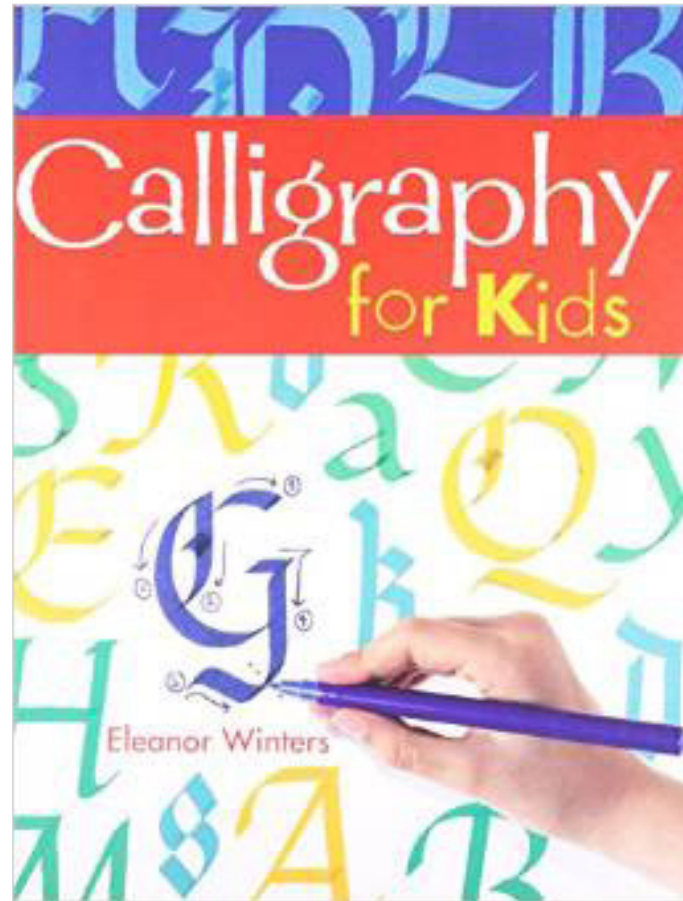
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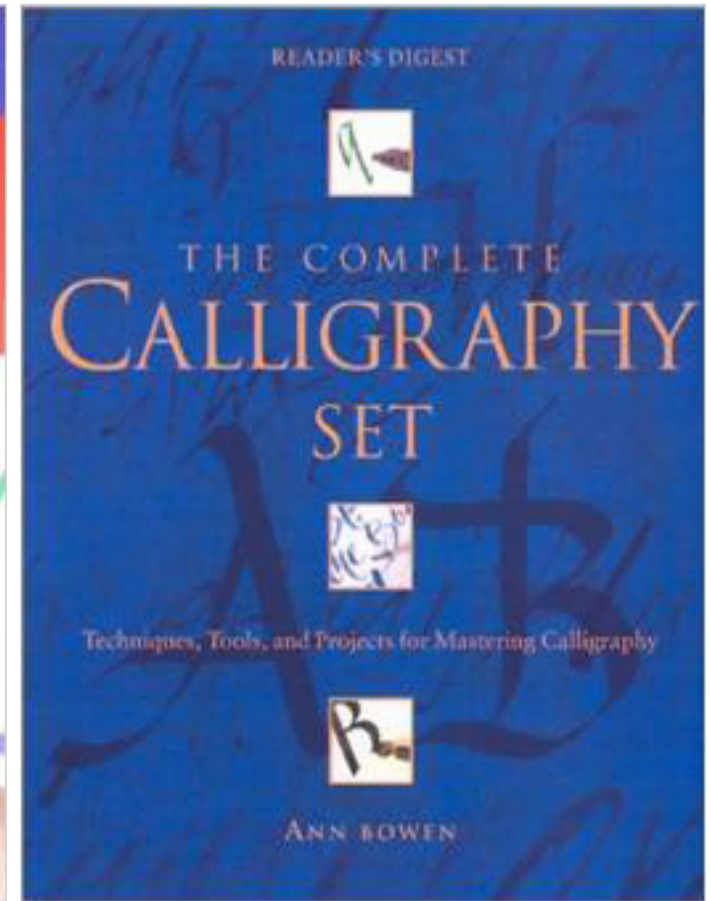
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Source:

<https://www.dsource.in/course/calligraphy/suggested-readings>



Calligraphy for Kids  
by Eleanor Winters  
Publisher: Sterling (March 1, 2007)  
[www.amazon.com](http://www.amazon.com)



The Complete Calligraphy Set:  
Techniques, Tools, and Projects for Mastering Calligraphy  
by Ann Bowen  
Publisher: Readers Digest (October 11, 2001)  
[www.amazon.com](http://www.amazon.com)

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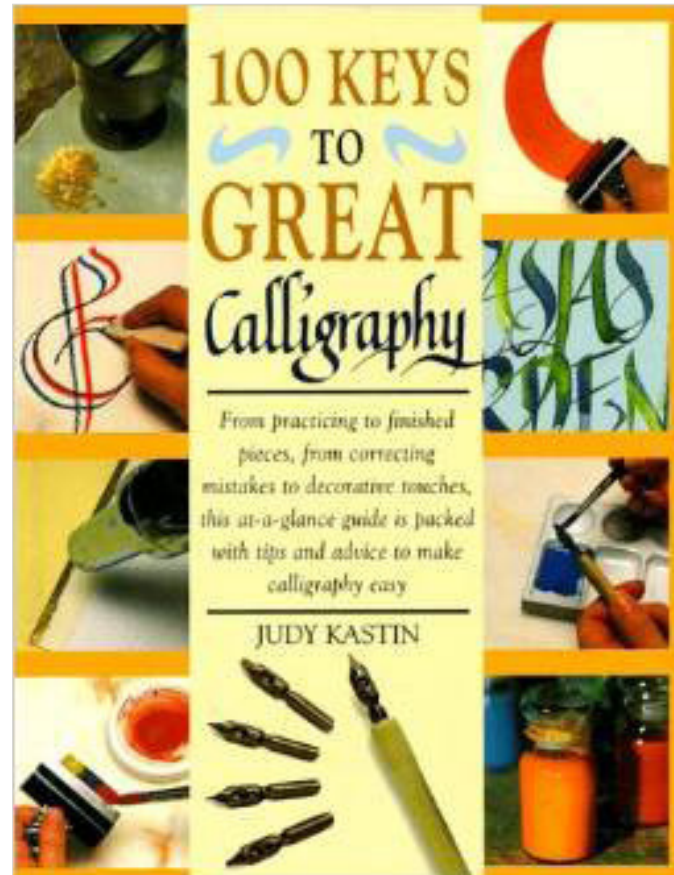
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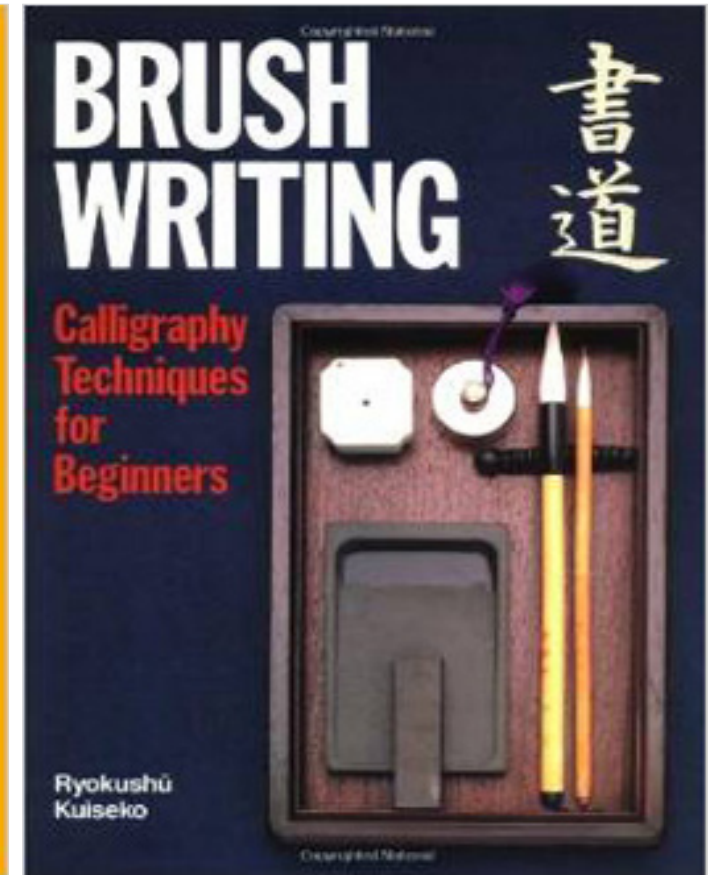


100 Keys to Great Calligraphy

by Judy Kestin

Publisher: North Light Books (September 1996)

[www.amazon.com](http://www.amazon.com)



Brush Writing: Calligraphy Techniques for Beginners

by Ryokushu Kuisseko

Publisher: Kodansha International (August 15, 1988)

[www.amazon.com](http://www.amazon.com)

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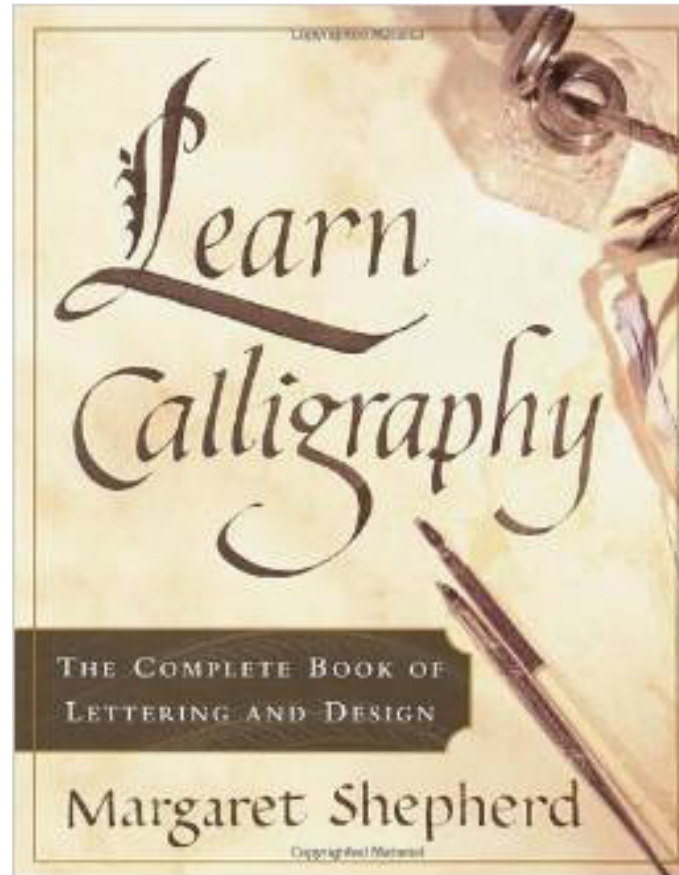
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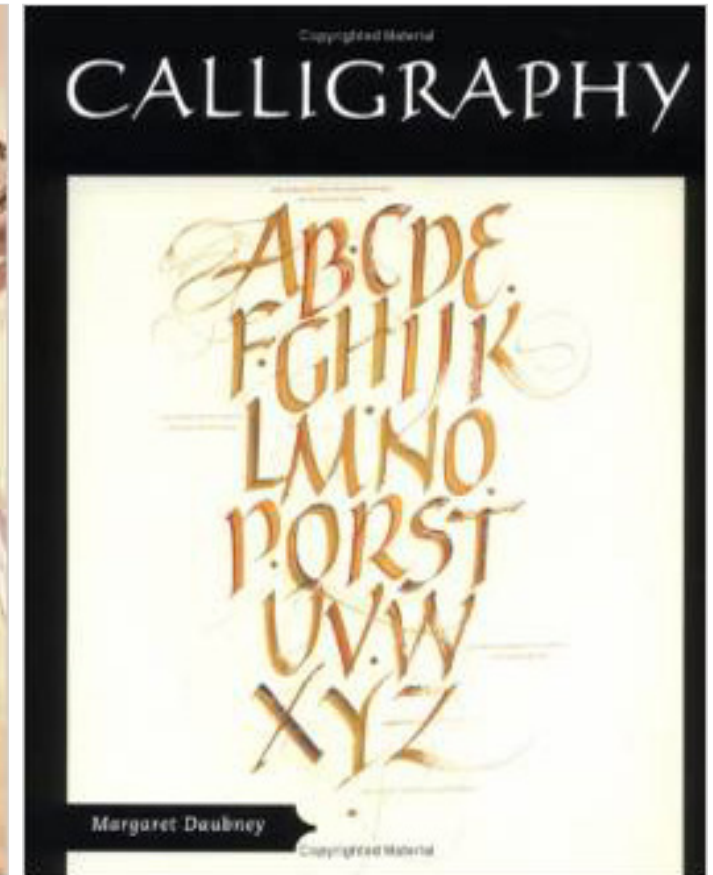
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Learn Calligraphy: The Complete Book of Lettering and Design  
by Margaret Shepherd  
Publisher: Broadway; 1 edition (February 20, 2001)  
[www.amazon.com](http://www.amazon.com)



Calligraphy  
by Margaret Daubney  
Publisher: Crowood Press (April 1, 2004)  
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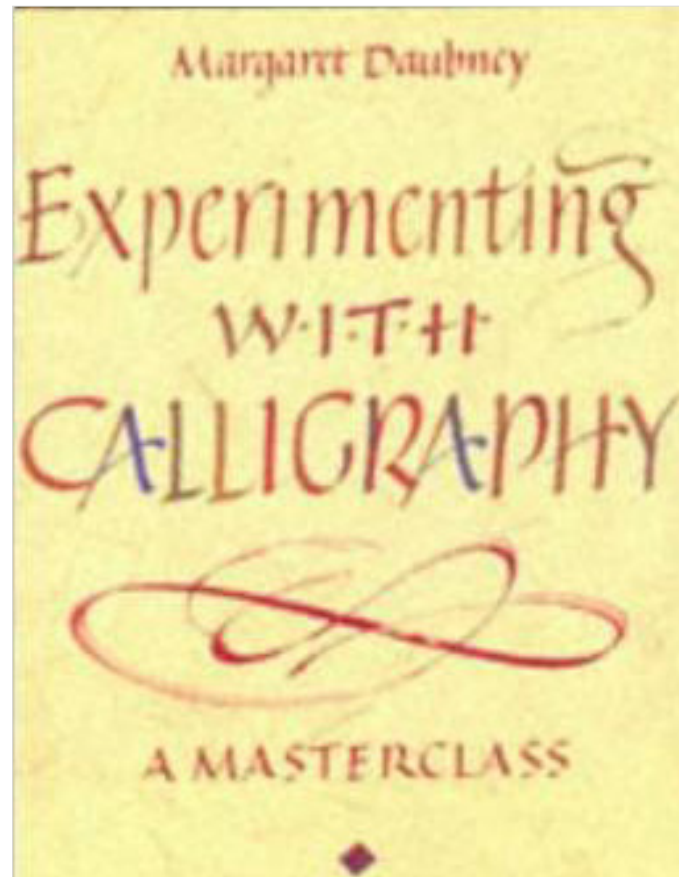
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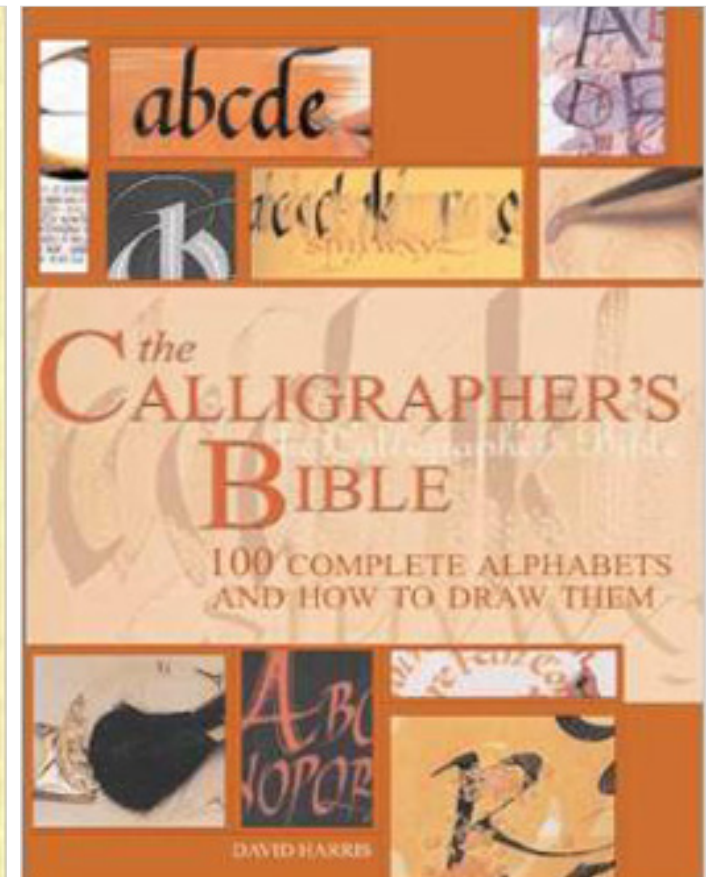
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Experimenting with Calligraphy  
by Margaret Daubney  
Publisher: Batsford Ltd (May 5, 1995)  
[www.amazon.com](http://www.amazon.com)



The Calligrapher's Bible: 100 Complete Alphabets and  
How to Draw them  
by David Harris  
Publisher: Barron's Educational Series (September 1,  
2003)  
[www.amazon.com](http://www.amazon.com)

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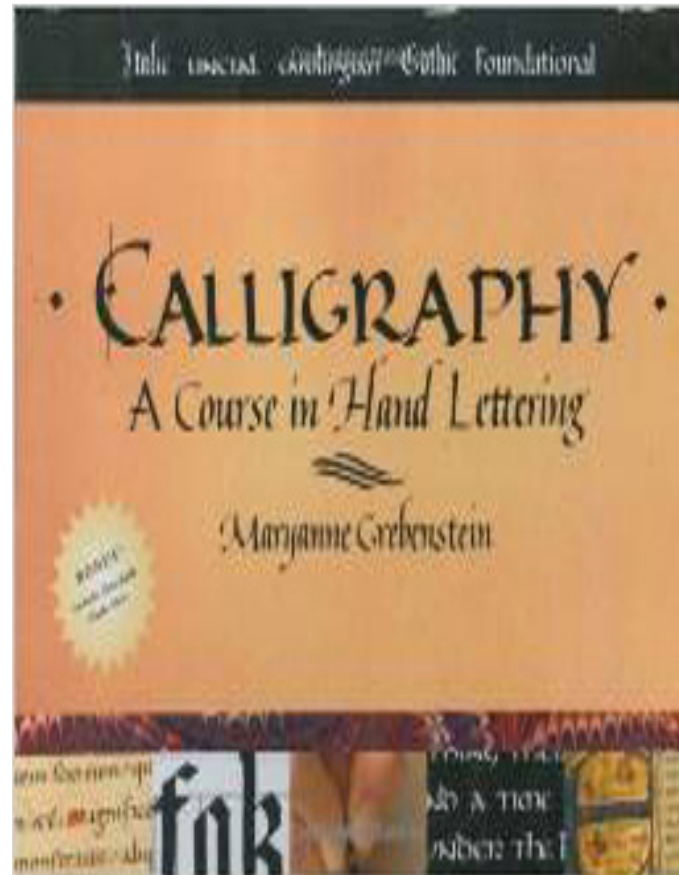
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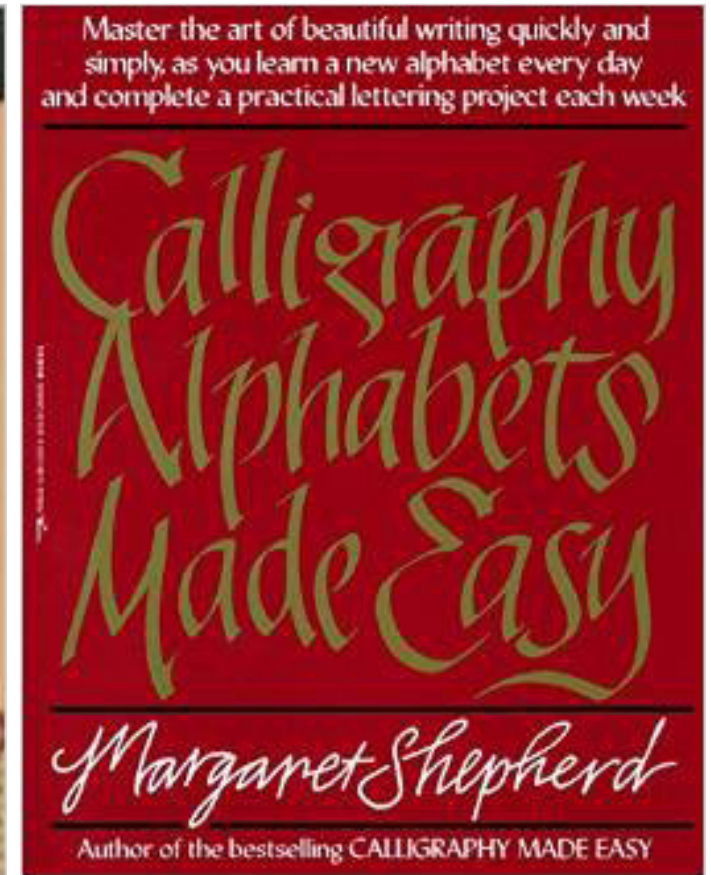
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Calligraphy: A Course in Hand Lettering  
by Maryanne Grebenstein  
Publisher: Watson-Guption (September 1, 2006)  
[www.amazon.com](http://www.amazon.com)



Calligraphy Alphabets Made Easy (Perigee)  
by Margaret Shepherd  
Publisher: Perigee Trade (July 25, 1986)  
[www.amazon.com](http://www.amazon.com)

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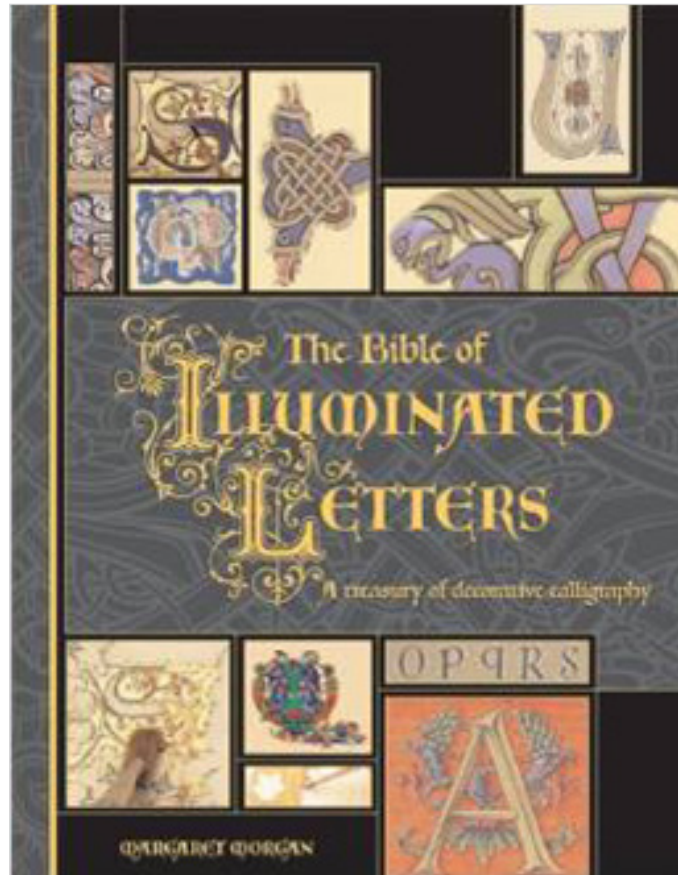
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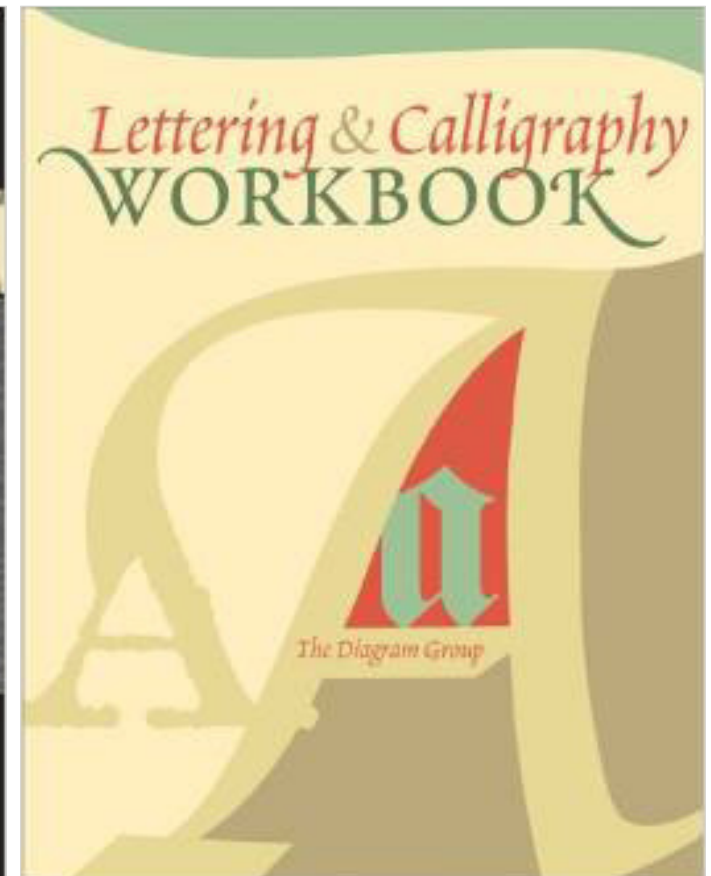
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The Bible of Illuminated Letters:  
A Treasury of Decorative Calligraphy (Quarto Book)  
by Margaret Morgan  
Publisher: Barron's Educational Series; 1 edition (January 27, 2006)

[www.amazon.com](http://www.amazon.com)



Lettering & Calligraphy Workbook  
by Diagram Group  
Publisher: Sterling (August 28, 2006)  
[www.amazon.com](http://www.amazon.com)

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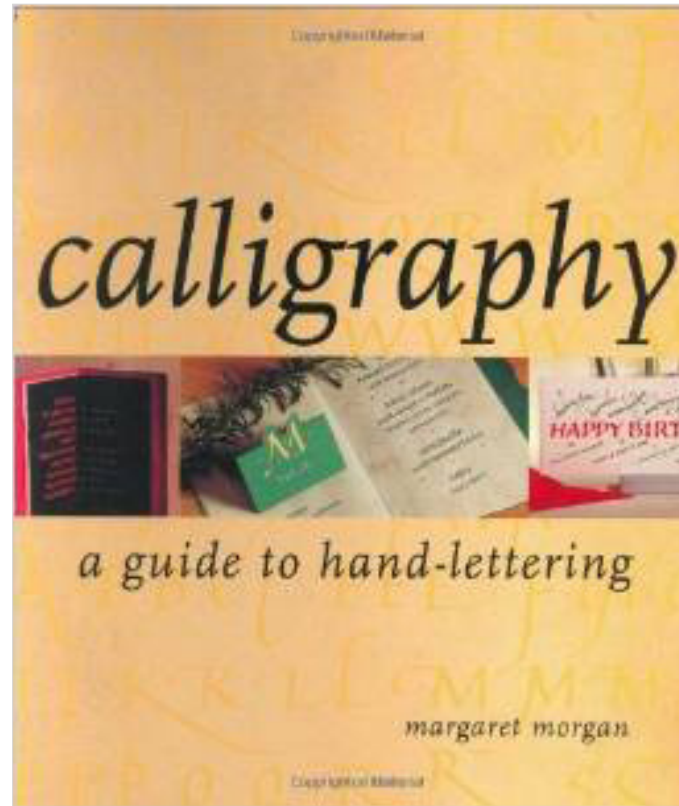
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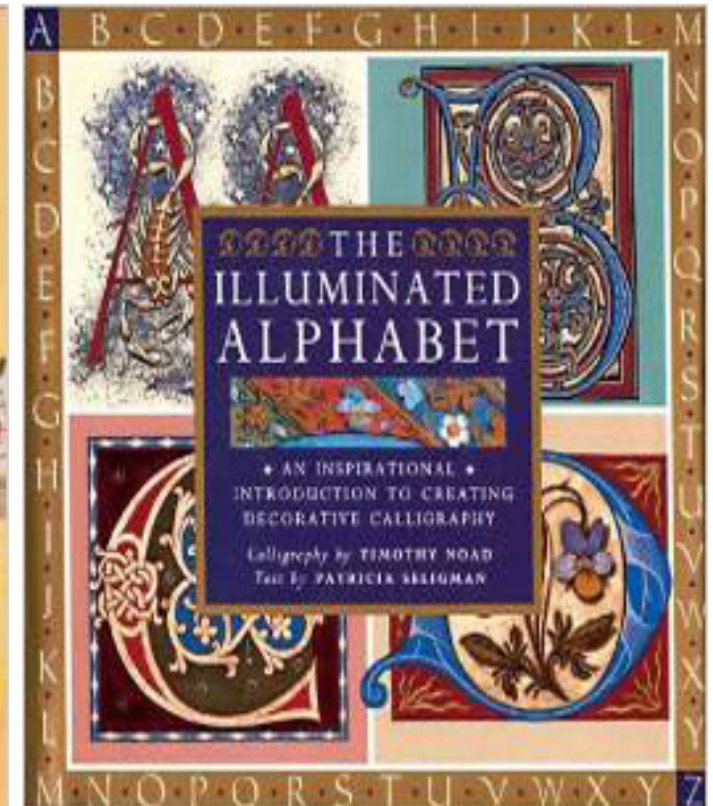
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Source:

<https://www.dsource.in/course/calligraphy/suggested-readings>



Calligraphy a Guide to Hand Lettering  
by Margaret Morgan  
Publisher: North Light Books (September 2001)  
[www.amazon.com](http://www.amazon.com)



The Illuminated Alphabet:  
An Inspirational Introduction to Creating Decorative  
Calligraphy  
by Patricia Seligman  
Publisher: Sterling (December 31, 2001)  
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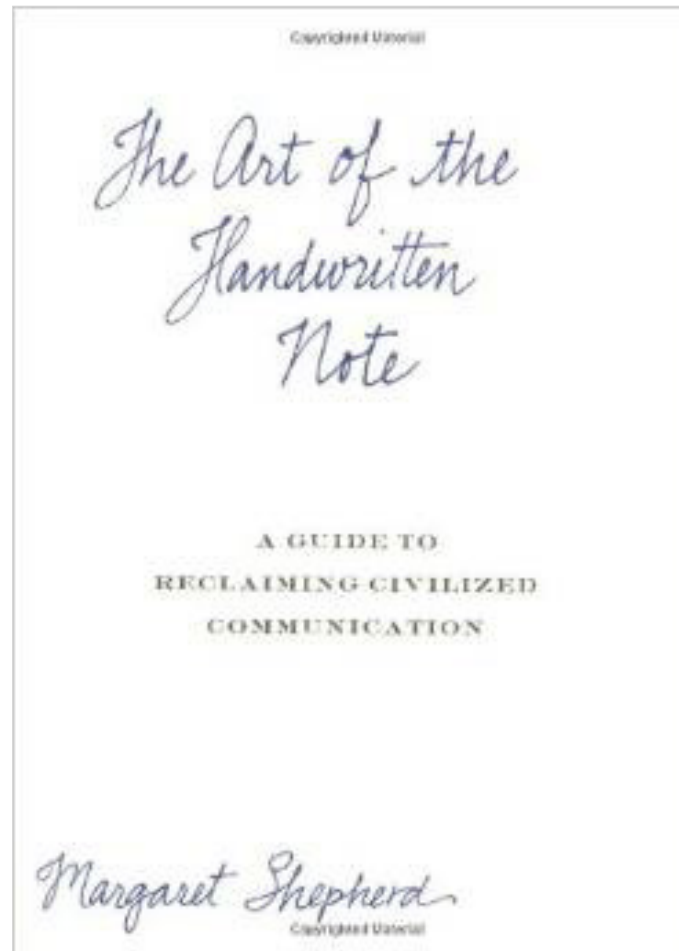
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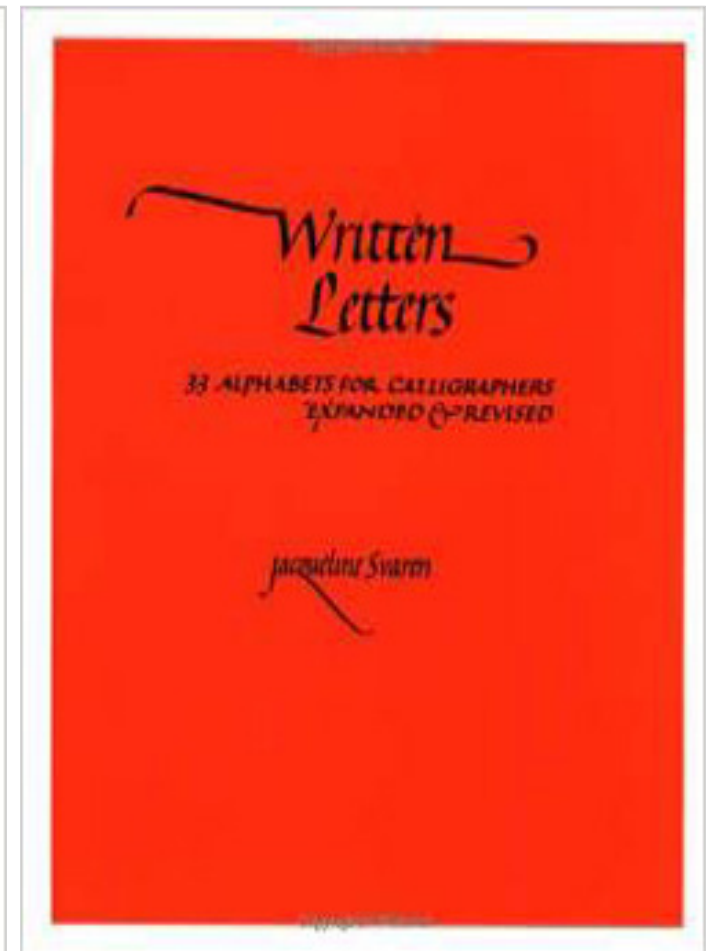
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The Art of the Handwritten Note: A Guide to Reclaiming Civilized Communication  
by Margaret Shepherd  
Publisher: Broadway (January 22, 2002)  
[www.amazon.com](http://www.amazon.com)



Written Letters: 33 Alphabets for Calligraphers  
by Jacqueline Svaren  
Publisher: Taplinger Publishing Company; 2 Rev Sub edition (January 1986)  
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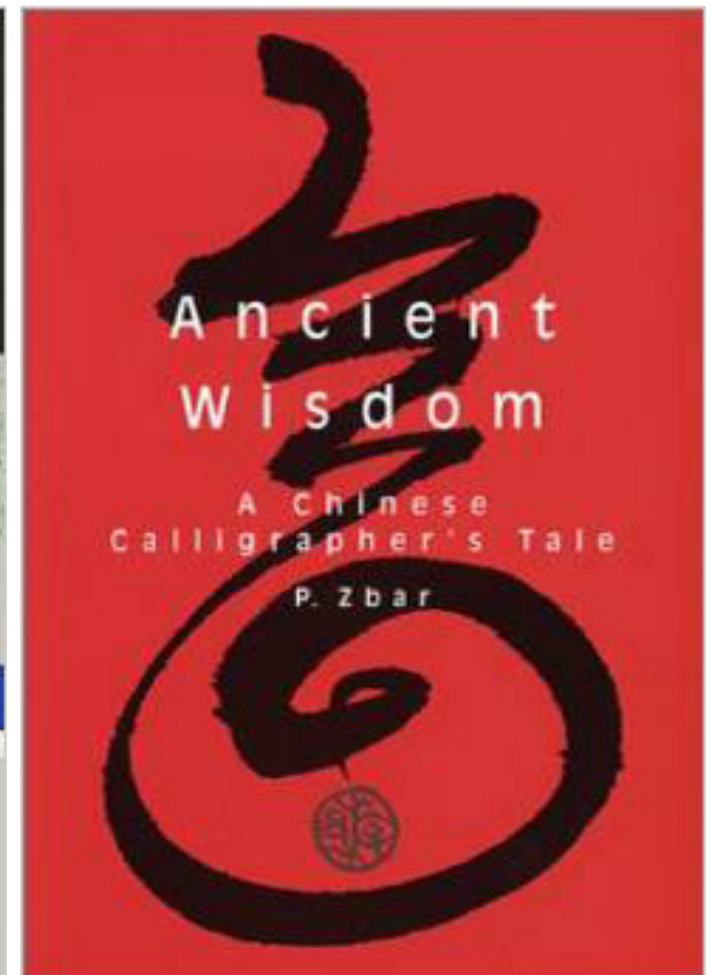
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Creative Lettering Today [Illustrated]  
by Michael Harvey  
Publisher: Green Editorial; 1st edition (May 1, 1996)  
[www.amazon.com](http://www.amazon.com)



Ancient Wisdom: A Chinese Calligrapher's Tale (Capital Discovery)  
by PZ Bar  
Publisher: Capital Books (October 1, 2002)  
[www.amazon.com](http://www.amazon.com)



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The Design of Beautiful Hand-Letterings

by

Prof. R. K. Joshi, Mr. Achyut Palav, Prof. Santosh

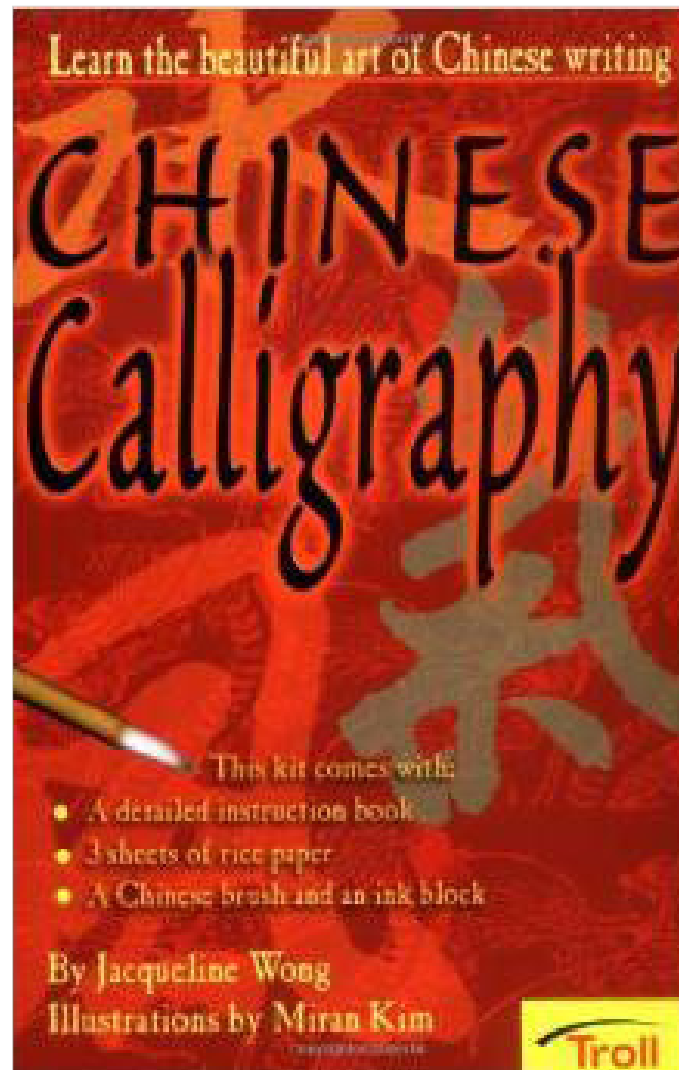
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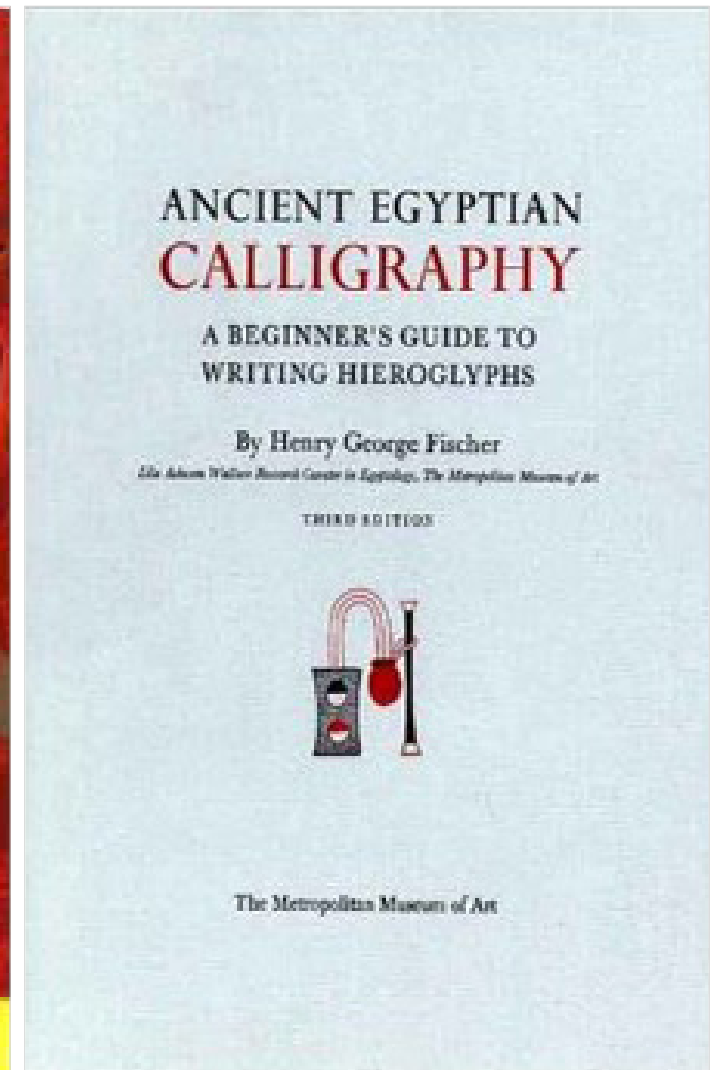
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Chinese Calligraphy:  
Learn the Beautiful Art of Chinese Writing (Troll Discovery Kit)  
by Alice Wong  
Publisher: Troll Communications; Book and Access edition (April 1, 2002)  
[www.amazon.com](http://www.amazon.com)



Ancient Egyptian Calligraphy A Beginner's Guide to Writing Hieroglyphs  
by Henry George Fischer , Henry G. Fischer  
Publisher: Metropolitan Museum of Art; 4 edition (1988)  
[www.amazon.com](http://www.amazon.com)

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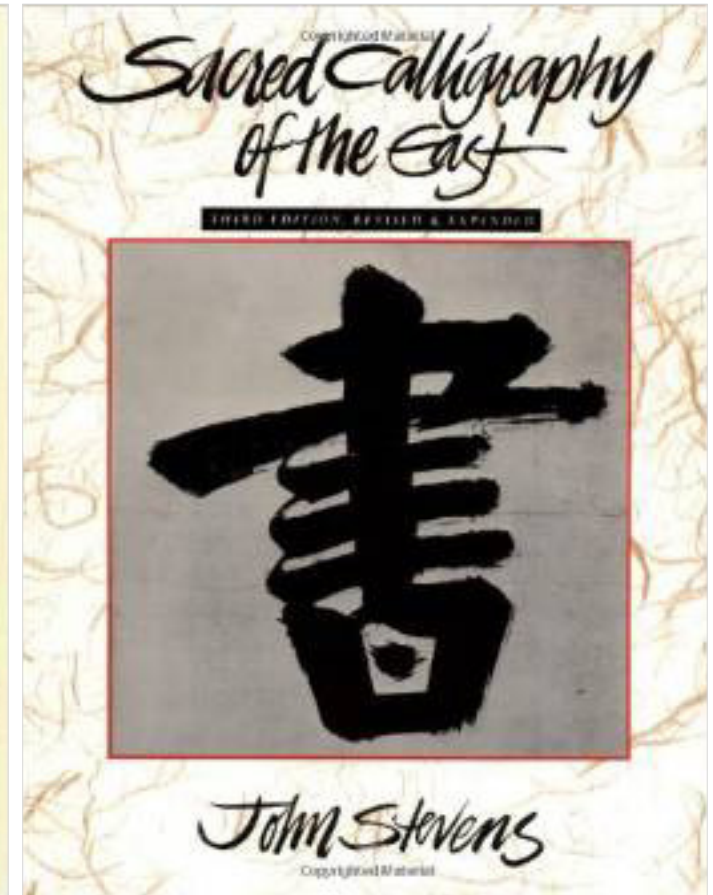


Arabic Script: Styles, Variants, and Calligraphic Adaptations

by Gabriel Mandel Khan, Gabriel Mandel Khan

Publisher: Abbeville Press (March 1, 2001)

[www.amazon.com](http://www.amazon.com)



Sacred Calligraphy of the East

by John Stevens

Publisher: Shambhala; 3 Sub edition (January 16, 1996)

[www.amazon.com](http://www.amazon.com)

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## Further Links

- **What is Calligraphy?**

<http://www.calligraphers.com/florida/whatis.htm>

<http://42explore.com/calligrphy.htm>

<http://www.calligraphy-skills.com/what-is-calligraphy.html>

[http://edhelper.com/ReadingComprehension\\_54\\_986.html](http://edhelper.com/ReadingComprehension_54_986.html)

<http://www.world.calligraphy-mvk.ru/eng/CognitiveCalligraphy/Definitions.aspx>

- **History of Indian Calligraphy:**

<http://www.designinindia.net/design-thoughts/writings/history/india-history-type-design1.html>

[http://en.wikipedia.org/wiki/Indian\\_calligraphy](http://en.wikipedia.org/wiki/Indian_calligraphy)

<http://www.calligraphy.mvk.ru/en/?idx=106&sw=p&idsub=980>

<http://calligraphy.expressionz.in/about/>

<http://www.indiastudychannel.com/resources/123234-The-Art-Calligraphy.aspx>

- **How Calligraphy Originated:**

<http://library.thinkquest.org/3892/WHATIS.HTM>

- **Calligraphy, Typography in India:**

<http://www.designinindia.net/everywhere/areas/type/index.html>

- **Languages & Scripts of India:**

<http://www.cs.colostate.edu/~malaiya/scripts.html>

- **Ancient script devnagari:**

<http://www.ancientscripts.com/devanagari.html>

- **Anatomy of Letterforms:**

[http://www.infor.uva.es/~descuder/docencia/IG/letterform\\_anatomy.pdf](http://www.infor.uva.es/~descuder/docencia/IG/letterform_anatomy.pdf)

[http://journal.chrisglass.com/2003/12/the\\_parts\\_of\\_le.html](http://journal.chrisglass.com/2003/12/the_parts_of_le.html)

[http://desktoppub.about.com/cs/typeanatomy/a/basic\\_anatomy.htm](http://desktoppub.about.com/cs/typeanatomy/a/basic_anatomy.htm)

<http://quizlet.com/1880176/parts-of-letterforms-flash-cards/>

- **Types of Calligraphy:**

<http://library.thinkquest.org/3892/WHATIS.HTM>

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Source:

<https://www.dsource.in/course/calligraphy/further-links>

- **Tools used in Calligraphy:**

<http://library.thinkquest.org/3892/WHATIS.HTM>

<http://www.world.calligraphy-mvk.ru/eng/CognitiveCalligraphy/Tools.aspx>

- **Calligraphy, Lettering and Typeface Design:**

<http://www.calligraphersguild.org/julian.html>

- **Calligraphy Centre:**

- Learning calligraphy: Materials, Letterforms or Alphabets, Books.

- **Calligraphy Wikipedia:**

<http://en.wikipedia.org/wiki/Calligraphy>

- Calligraphy Wikipedia, Western calligraphy, Eastern Asian calligraphy, South Asian Calligraphy, Indian Calligraphy, Other isolated calligraphies.

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Source:

<https://www.dsource.in/course/calligraphy/contact-details>

## Contact Details

### Professor R. K. Joshi:

Late Professor R. K. Joshi was an Artist, Teacher, Calligrapher and Poet. His teaching influenced a whole generation of students. He passionately contributed a life time of work towards Indian typography and type design.

You'll find more information about him at [designinindia.net](http://designinindia.net).

### Mr. Achyut Palav:

Achyut Palav is deeply committed to being a calligrapher. He lives a life of letterforms inspiring through his actions, classes and demonstrations a whole generation of learners.

Email: • [achyutpalav\[at\]gmail.com](mailto:achyutpalav[at]gmail.com)  
• [calligraphyinfo\[at\]gmail.com](mailto:calligraphyinfo[at]gmail.com)

Website: • [Achyut Palav's website](#)  
• [School of Calligraphy](#)

### Professor Santosh Kshirsagar:

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Website: [www.aksharaya.org](http://www.aksharaya.org)

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Professor Kirti Trivedi is a faculty member at [IDC, IIT Bombay](#).

Email: [kirti\[at\]iitb.ac.in](mailto:kirti[at]iitb.ac.in)

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You can write to the following address regarding suggestions and clarifications:

### Helpdesk Details:

Co-ordinator

Project e-kalpa

Industrial Design Centre

IIT Bombay

Powai

Mumbai 4000 076

India

Phone: 091-22-2159 6805/ 091-22-2576 7802

Email: [dsource.in\[at\]gmail.com](mailto:dsource.in[at]gmail.com)

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