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APSC.... it's just not school of calligraphy. It is a school of joy, happiness, creativity. Every stroke, every curve, every expression you put on paper reflects you in the hearts of people. Achyut Palav School of Calligraphy...the name itself starts with a name of a maestro, the magician of letters. APSC is completing 14 years. It has been a journey of creative pursuit for many. People who are part of this beautiful journey have not only become enriched in their artistic abilities but also see improvement in their performance in day to day life. My association with APSC definitely has made me not only a skillful calligrapher but a better human being, which I feel is huge contribution! I wish APSC all the very best in its future endeavours!!!!!!

- Manish Kasodekar
Deputy Commissioner of Income-Tax



I realized that calligraphy is an art for everyone but there was a need to teach Indian calligraphy in a methodical and scientific manner that can be learnt by all. There was no academic organization in India exclusively for calligraphy. This led to the establishment of Achyut Palav School of Calligraphy (APSC).

Since its inauguration in Vashi, Navi Mumbai in June 2009, APSC has created a strong scholastic foundation for the art form and introduced various courses and programs in calligraphy of Roman and Devanagari scripts. The biggest joy and satisfaction were upholding the promise of quality education and innovation in the academic aspects of the art. Apart from basic and advance courses, many residential and non-residential workshops on tools, techniques, encouraging experimentation with subjects and media, some Indian scripts other than Devanagari and lesser-known scripts like Modi and Siddham were held. Renowned experts from fields of fine and commercial arts, literature, theatre, advertising, academia conducted series of workshops like Aksharyadnya, Aksharayan that helped students explore various subjects, enhance understanding of texts, widen their thinking capacities and perceptions, improved their observation and helped to express themselves better through calligraphy as a medium.

APSC allowed me to teach and learn at the same time. Each interaction, venture was an enriching experience. We have students of all ages and from all walks of life. Each one's way of learning, approach towards the art and views towards life are interesting and unique. Calligraphy has become a hobby or a career to some while others view it as a creative release. APSC has definitely brought about change in perception and mindset, enhanced the mental capabilities of many with this art. There have been some special incidents where calligraphy proved to be an excellent therapeutic tool. There have been quite a few success stories where students became so proficient in the art that they are now associated with APSC teaching programs as master calligraphers.

With time APSC evolved from an educational institute to a highly interactive platform where people from India and abroad connected with each other through calligraphy. New connections, new friendships were formed with each batch. Letters and Spirit, a group created by the 1st batch is strong and active till date.

WITH LOVE FROM
APSC Alumni



Calligraphy has helped me manage stress through calligraphic creativity. It has also given me a social identity as - Sulekhan Shirish

Dr. Shirish Shirsat
Vice President, Captain Fresh



APSC gave me a wonderful chance to enjoy my school-life once again. It brought a beautiful and unexpected turning point in my life, I was re-born as an artist, calligrapher and designer. It's not only a school where one learns calligraphy but also a platform where we can get inspired, explore, express and execute at a really big level.

Rupali Thombare
Writer & UI/UX Designer



Banking professional and student of APSC first batch. Being creative is a bliss and being creative in art is blessing. As a calligrapher became both because of APSC. To see the expressions of your mind come alive on paper or any other media is so satisfying. This art has given me many such opportunities to express my thoughts and ideas. Calligraphy in a way has become the language of my expression. It has enriched my being.

- Nilesch Deshpande
Banking Professional



I was at APSC around 5-6 years ago, and that workshop changed a lot of things in my life. We not only learnt Calligraphy in depth but also about many other things. Academically I was from a non-art background. This made me apprehensive whether I could catch up with students pursuing art. There were new concepts like strokes, space, layouts, compositions. But when you have a mentor like Achyut Palav sir by your side, wonders do happen. He is truly a magician. He doesn't just teach you calligraphy but makes you fall in love with letters and turns this love into a passion for the artform.

Learning calligraphy at APSC was a true stress buster and a relief to my tired eyes. The journey with APSC has truly been remarkable and I have made friends for lifetime.

Thanks a ton APSC for adding different shades in my life and helping me discover a distinct aspect of Myself !!

- Dr. Sayali Pawaskar- Mirjolkar
Dentist

14 Years of APSC

(Founded in 14th June 2009)



The joy of sharing the knowledge I have received

I was fortunate to learn from gifted benevolent teachers in school and later from giants in the field of calligraphy. These teachers, gurus had paved the path for me. In their company I saw how a good teacher can positively mold young minds and elevate the subject with their teaching methods. Inspired by them I began my career as a calligrapher and a professor. While teaching

The APSC family grew with each new edition of events like Callifest, Aadishakti Aksharshakti and Umbrella Workshops where Indian calligraphy was shown in a whole new light and the various commercial applications were appreciated by many.

Even the Covid Pandemic could not deter us from teaching and promoting calligraphy. In a way it brought the world closer to us. With increased digital presence, Indian Calligraphy found new admirers in countries like America, Russia through online workshops. An online edition of Callifest saw the participation of 6 international artists from countries like Japan, S. Korea, France, Germany, Iran and China. The recent initiatives include online workshops for Russian students in Devanagari Calligraphy and an exhibition of Calligraphic creations in the script by Russian students will be held in Moscow in 2023 which will be followed by one in India in 2024.

APSC is dedicated to teaching and promoting Indian Calligraphy and we appreciate the support and encouragement we have been receiving. They are an eternal source of Urja that keeps us going.

Achyut Palav



Achyut Palav Sir is our most respected mentor in world of Calligraphy. His creativity, proficiency in the art form and unique approach are an inspiration. My memories of APSC are so enriching so heartwarming. It was the best phase of my life as it not only helped me gain a beautiful skill, calligraphy but I also made precious friends for life. Aksharyadnya, a residential workshop I attended was a highlight of my career and one of the best times I had. I owe so much to our beloved Guru Shri. Achyut Palav, the temple of our craft - APSC, Vinda Sir, Smita. I am filled with memories of APSC and our collaborative calligraphy practice. On the 14th Anniversary of APSC, I wish everyone the very best. Bless you all.

Abhijit Jaysing Angne
Sr. Pursuits Manager at Capgemini



I extend my heartfelt thanks to Achyut Palav School of Calligraphy for their professionalism, dedication, and the invaluable skills they have imparted. I look forward to continuing my journey in calligraphy with the knowledge and inspiration gained from this exceptional school.

Gopal Patel
Founder, Ink Drops Art & Calligraphy Class



Any art form needs techniques and skills. But the art itself is beyond techniques. Art happens when the artist allows his true expression to flow freely through his mastery of technique. In the world of calligraphy, there is no better person than Achyut Palav sir, who can be said to be a true embodiment of free flowing expression and a complete mastery on techniques. There could be many teachers who teach you techniques. But it requires a true master to show how to let expressions flow through these techniques. Aspiring calligraphy artists are fortunate that Achyut Palav thought of creating APSC - a place of learning calligraphy. It's a Gurukul of calligraphy where the artist can learn calligraphy from scratch and take it all the way to professional level. This is a place where you meet wonderful calligraphy artists - each with their unique style, expression and journey. Once you become part of APSC family, it becomes a lifelong joyride through various courses, art exhibitions, workshops and various initiatives under the keen eye of Achyut sir.

Feeling lucky to be part of the APSC family. As the tag line goes... Come, learn the art of Calligraphy

Prashant Athalye
Stock Market Technical Analyst and Professional Trader



I started my journey in calligraphy with APSC in May 2022. I am self taught in the basics of Devanagari calligraphy. I had a great desire to meet Achyut Palav in person and learn from him. I met him and showed my work. He appreciated my efforts and suggested I refine my basic work before starting my advanced learning in calligraphy. After about a month of spending time on certain basics of Devanagari, sir began the instructions about various tools and their use, compositions concepts, colour schemes etc. His candid nature, honest feedbacks were most welcome as they gave me a chance to improve my skills and get better results. Classes at APSC were always a good opportunity to meet sir in person and interact with fellow calligraphers. APSC has many books and reading material on calligraphy, design, as well as artworks from international calligraphers to refer from. Because of APSC, I got chance to work on various exhibitions, Kala Ghoda Festival, Aksharnama workshop, Independence Day artwork etc. I also got an opportunity to meet various artists from India and abroad and to work / speak with them. I feel fortunate enough to be part of APSC journey and wish to continue in future as much as possible!

Shrikant Rajaram Gawande
Director | Clinical Data Management

Glimpses of APSC's
1st Student Calligraphy Exhibition
held in the year 2010
at Terrace of CBD Belapur
Railway Station Complex





TANYA TYPES - IN CONVERSATION WITH TANYA GEORGE

<https://tanyatypes.in/>

Part - I

Q: What do exactly do when you say you are a type designer?

A: Type design is one of the many things I do. As a type designer, I design fonts. I specialise in designing for Indian scripts, which means designing an accompanying font for either an existing typeface, which usually is in the Latin script, which could be for someone else's design or my own. I prefer designing for Devanagari though I have also designed for other scripts.

Q: Can you tell us something about your educational background, which has helped you become a type designer or did you accidentally become a type designer?

A: I was always interested in drawing letterforms. Even in school I gravitated towards drawing letters although I did not know that there is something known as lettering or type design. I had heard of calligraphy and I practiced that to an extent. I mostly practiced English calligraphy, but it was never something that I got fully immersed in, because I was more interested in expressing the meaning of the words. Creating punny album covers, doodling letterforms at the back of my notebook were a fun pastime for me. Eventually when I got to J.J. and found out that there was an elective called Calligraphy, Typography and Lettering, I knew that's what I wanted to pursue. After graduation I worked as a graphic designer, but a lot of my favourite projects were, where I enjoyed playing with letterforms and after a few years of working I realised that I want to pursue that more formally. I started looking at other options and that was when I heard about University of Reading and KABK, which were at the time the two main courses for typeface design in English. I applied for both, got through one and that is how I ended up at Reading (University).

Q: Can you tell us about your first job or assignment and what all did you learn from it?

A: Work wise my first job was as design associate at a place called Synapse. In my first year I was designing pitch presentations for business heads for the company. It was an interesting experience in designing for a presenter and their audience. Definitely something that wasn't taught in college. From second year onwards I shifted towards more public facing work. I got to work on projects for Tata Communications, Cleartrip, HP and Kotak and it was exciting to see my work out there in the world. Both of these roles had

their own set of challenges and got me to think about who is viewing my design, what size it is going to be viewed at. It could be a presentation seen in a small closed room, contrast needs to work, but also an emailer that might go out to so many different people and suddenly the audience expands significantly. These projects allowed me to use fonts in many different sizes and ways, it got me to think about the purpose and application of different kinds of fonts. My work was primarily designing for English texts, Devanagari design came much later once I went in for my Masters Programme.

Q: So the design has to change depending on how it is going to be used later?

A: Yes, it depends on who is going to read it. I told you I designed presentations, but I have also worked on a design for this really large billboard that went on the side of a skyscraper in Dubai. How much space is needed, how much will people read when people are presented with text on a slide and also when they are driving past a billboard. You need to think about a lot of these scenarios, you want something to be eye-catching but you also want it to be readable. What I enjoyed most and I continue to do, is working on identity design projects. Working with negative space, hiding a letter or making them merge in a way that adds more meaning to the identity I am creating.



I first heard about typewalks on Instagram and on researching further I found that the type designer Tanya George conducts those in Mumbai.

While trying to find out more information on the subject, I was fascinated with Tanya's work and her various projects. Her work on identity design projects and font designing, especially for Devanagari is interesting. I decided to interview

Tanya George, because as calligraphers we can get insights into type designing and designing in general. Tanya is an extremely talented artist and we are grateful to her to have agreed to talk to us.

We present her interview in a two part series



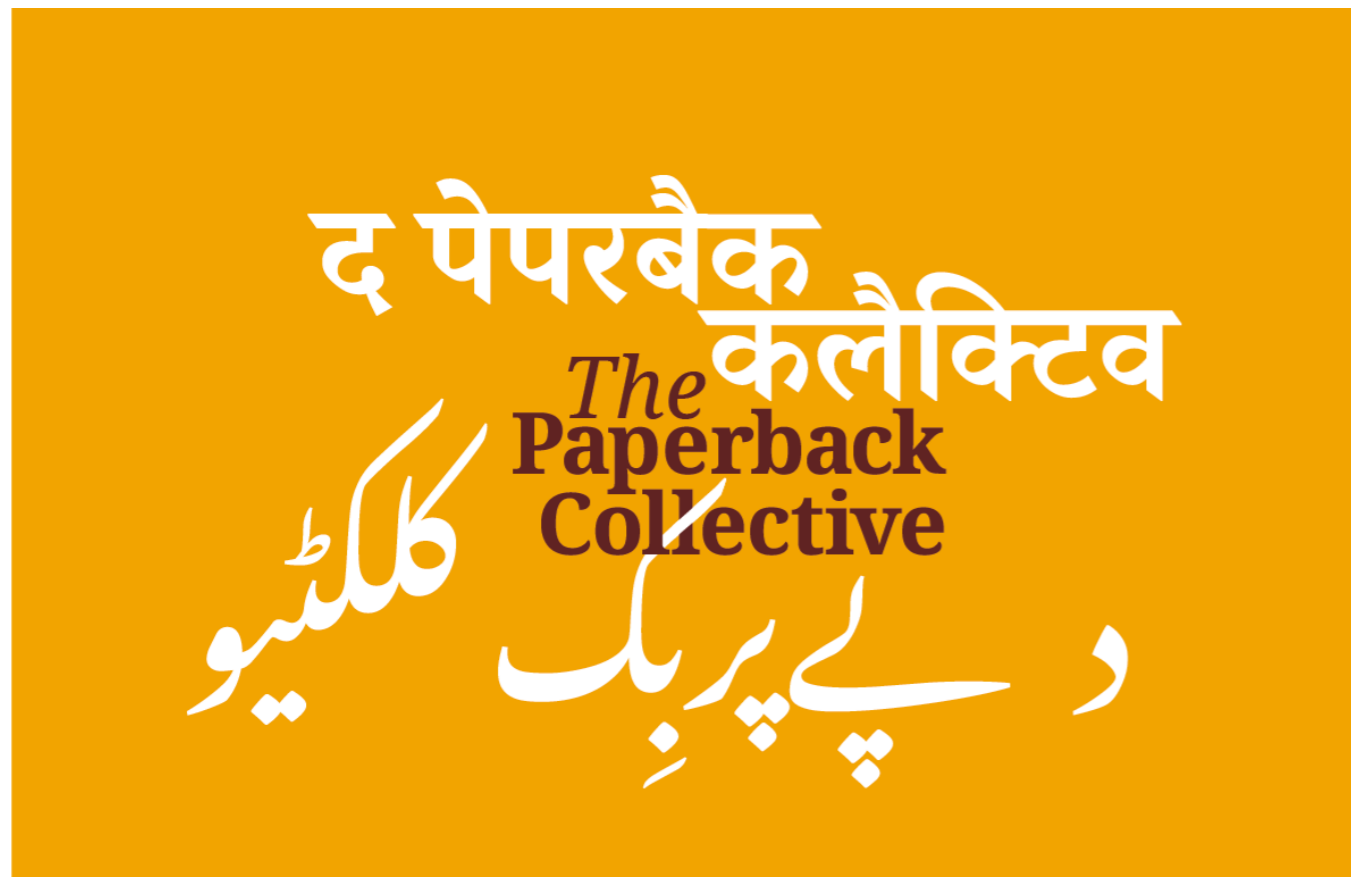
- Amrita Amodkar

CHALA MUMBAI चला मुंबई

Q: As you mentioned that you had also designed a billboard, which is obviously a digital outcome, so we would also like to know your views on doing calligraphy/typography digitally and by hand.

A: In J.J. most of our assignments were hand done, even our exams were hand drawn. All the subjects required us to work on hand drawn assignments, so working with my hand is a first instinct. Any idea I have is always put to paper first. This allows me to very quickly run through ideas and build out skeletons. I won't draw the entire elaborate design, but merging letters, looking at negative space becomes easy on paper. On the other hand, working digitally allows me to refine it to a level that I don't think I will be able to do on paper. It also allows me to clean up things really well, iterate further on what I have sketched. Both have their benefits, personally I always start with pencil on paper.





Q: You mentioned that you like doing Devanagari work, so in the field of typography do you think that India's multilingual or multi-scriptural heritage is being under-utilised?

A: You will have to elaborate on that.

Q: Most of the advertisements that we see, or any other campaigns that we see are usually in the Roman script, but we ourselves have so many different languages and scripts and so many shapes can emerge from that, but those are not being propagated as much as the English language.

A: It depends, for starters, you rightly said that advertising is in the Roman script, but the Roman script is used to write so many different languages in India. You have Hindi movie titles, where a Hindi word is being written in the Latin script. There is of course a lack of use of the script itself but you have the language still being used.

Q: The language is being used, but isn't the script being under-utilised? Probably because not many people will be able to identify with it.

A: That may be true to larger cities, but there too you may be speaking to an audience that may be able to understand the language but not read the original script. They may know how to pronounce the word, if written in Latin, but may not be able to do it, had it been written in say for example Devanagari. I am saying that there are many other reasons for this behaviour, to see the Roman script being used to write, to communicate with people, whichever language it might be. But on the other hand if you go to smaller towns and cities, it does change and a lot of times we have this notion that things are a certain way, because we are only looking at things in the larger cities. So once you go to smaller towns there are billboards that are different and in the local scripts. Bombay has people from all over the place and it is very exciting to see this combination of how language and script works, how they inform each other and new things emerge from it and new ways people use it and interact with it. I don't see it as a loss, but try to see it as a newer way of using what we have. Of course it is going to be different from how things always were, evolution is a part of what makes things new and exciting and more relevant for today's audience. Simultaneously, I say this in my type-walks, I wish there were more signs in more languages because that would expand the accessibility of the space to more people. It is a complex, nuanced thing, one cannot just say that things are not as good as they once were.

Q: What is your favourite Indian script?

A: (Laughs) I can read Devanagari, but I think Bengali is really pretty, Oriya also is filled with such fun shapes! In terms of forms these two are really interesting. I've realised that what I get to see in fonts for these scripts are quite toned down but when I get a chance to visit a place that's filled with native readers and I find the local lettering there, on shops or in front of their houses, it somehow allows for so much play. It's always delightful to see how a city uses and plays with the scripts and language.

to be continued...



युसन्स?



प्लॉन क्या हैं?
प्लॉन क्या हैं?



Exquisite Dance of Letters and Emotions

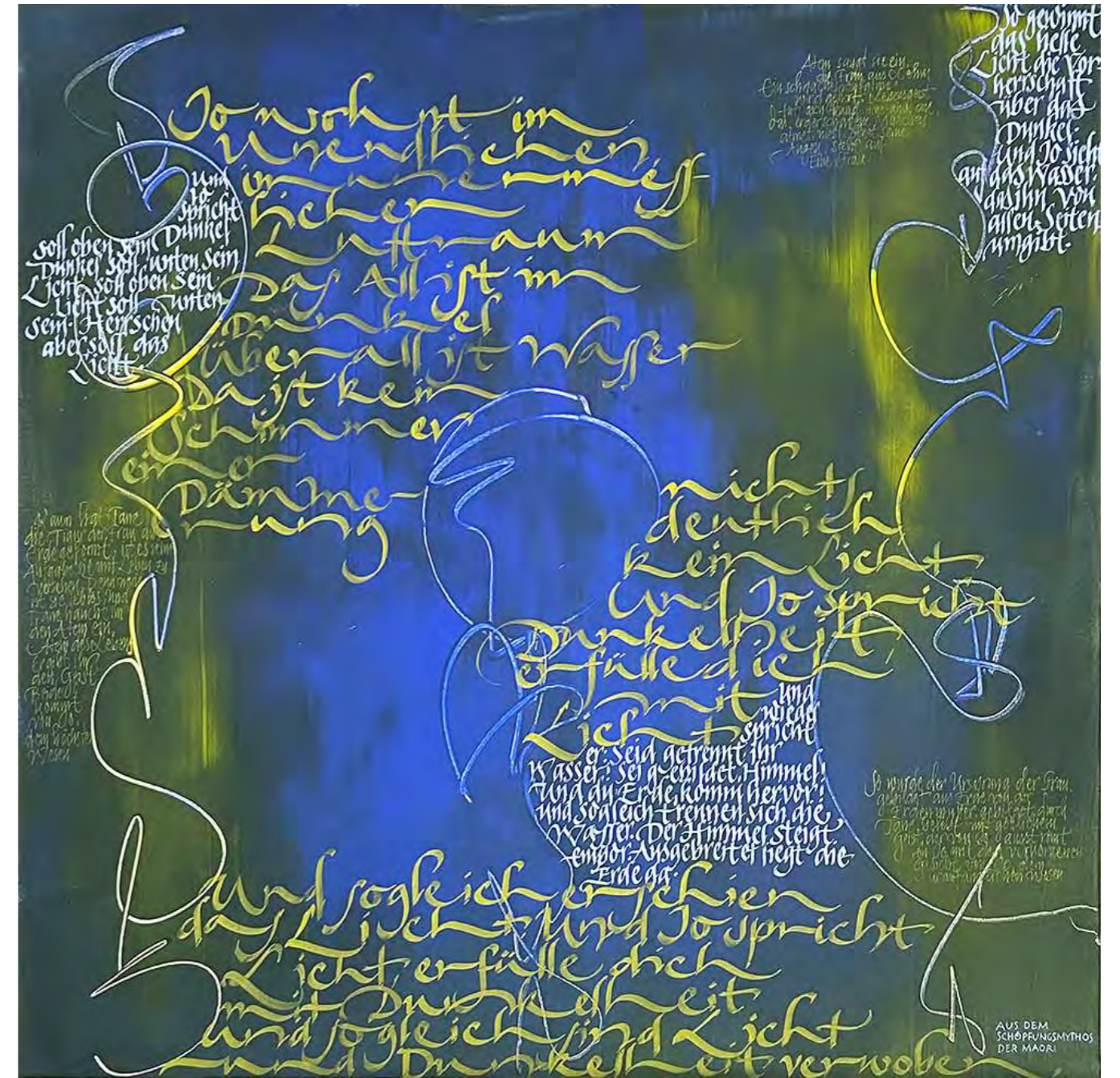
Katharina Pieper



Katharina Pieper was born in Saarlouis in 1962 and is a passionate calligrapher and lettering artist. For more than 40 years she has been dealing with artistic writing and it has become her purpose in life. At the age of 26 she received her first teaching position at the University of Applied Sciences in Mainz, at 29 she wrote her first book and at the age of 33 she received her first guest professorship at the University of Applied Sciences in Hamburg for the Summer Academy Pentiment. In 1991 she was invited to hold her first international workshop in Belgium.

After studying communication design at the Wiesbaden University of Applied Sciences from 1982 - 87 with a focus on calligraphy and lettering with Prof. Werner Schneider (1935 - 2022) and graduating with a diploma, she continued her journey in calligraphy with numerous further studies in practice and theory of Latin and non-European writing. Masters from China, Japan and Korea in particular shaped her perspective and brush technique and contact with her colleague Achyut Palav also had an influence on her work.

From 1988 she received teaching assignments at various universities and technical colleges in Mainz, Saarbrücken, Wiesbaden, Hamburg, Ravensburg and Kaiserslautern. Her calligraphic skills and writing methods brought and still bring her invitations all over Germany, Switzerland, Austria,



Schoepfer Maori

Belgium, the Netherlands, France, Italy, Norway, England, Iceland, Finland, South Africa, the USA, Russia, Korea and India, where she meets professional designers, students and interested lays to teach her individual and partly specially developed approach to calligraphy.

Katharina Pieper has conducted more than 240 group and individual exhibitions worldwide, most recently in Korea, St. Petersburg (Russia), India and the United Arab Emirates. Her works are represented in renowned museums, libraries and collections. She founded her own edition in 1996 and has been the author of books, articles and editorial contributions for specialist literature for many years.

Her long-time partner Jean Larcher, an important French calligrapher of international renown, lived passionately for letters like Katharina Pieper. The creative collaboration culminated in 2014 'Traits de caractère' ('Character Traits'), an encyclopedic book on Jean Larcher's masterful art. His death in January 2015 was a low point and a new start at the same time.

In 2016, Katharina Pieper founded the non-profit association 'Foundation for the Culture of Calligraphy' and in 2017 set up a gallery, a museum for calligraphy and handwriting, an academy, a specialist library and the Jean Larcher Archive as a center for calligraphy and calligraphy in the historic Königsbruch estate in Homburg.





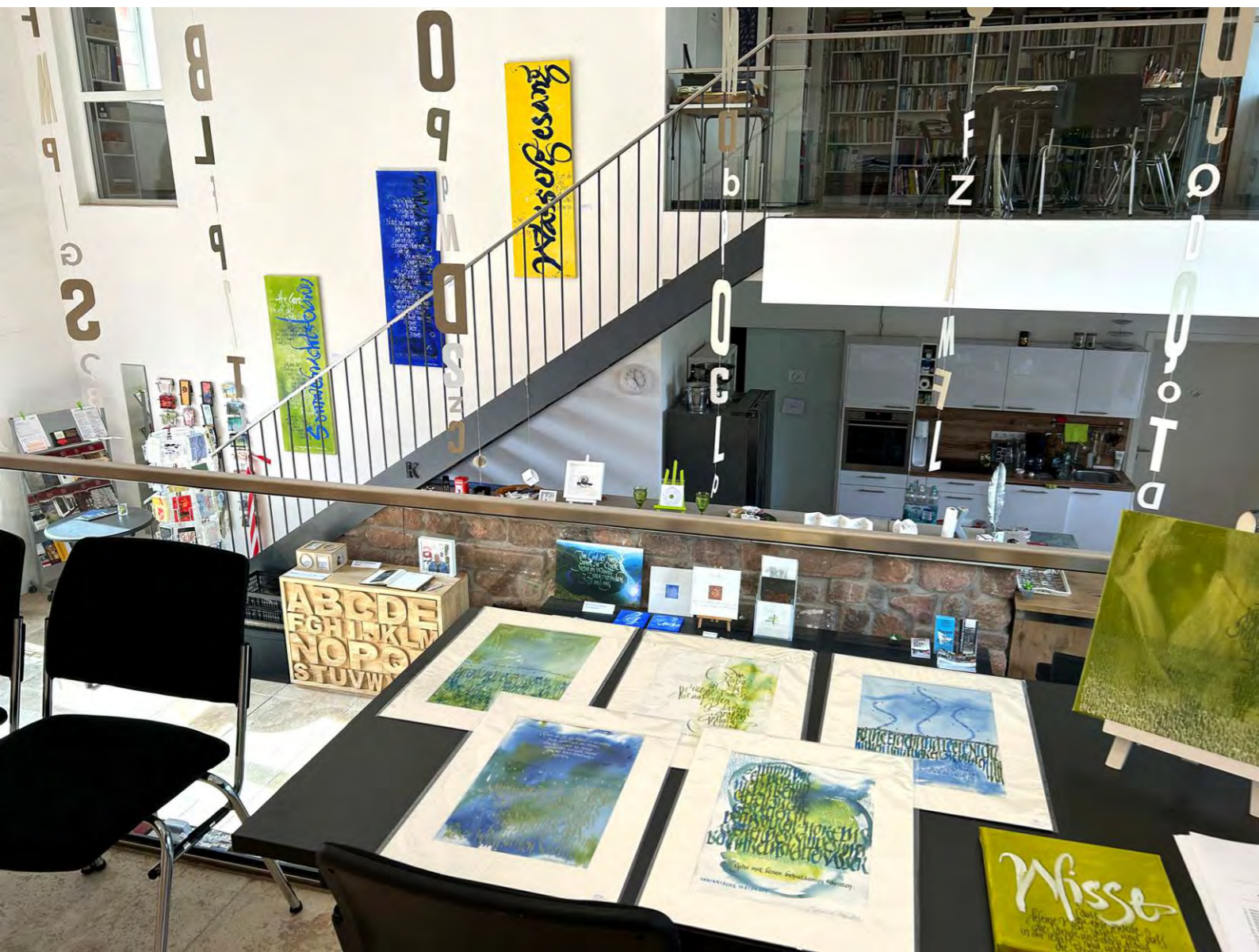
Flowers of Movement

Her works can no longer be assigned to classical calligraphy. She has been going her own way since the late 1980s, combining painting and classic calligraphy, and she has remained true to it ever since.

At the opening of her exhibition marking the 40th anniversary of her calligraphic work in May 2023, the Art Historian Dr. Françoise Mathis-Sandmaier described: "The energy and discipline coupled with passion and conscientiousness that Katharina Pieper brings to her different fields of activity are more than amazing. Her eagerness to work is like her artistic talent: extraordinarily constructive."

Her works feed on the poetry and philosophy of both the West and the East, on religion and mysticism. The word alone has to inspire Katharina Pieper's spirit before it can settle down in calligraphy. Her own texts also find their way into her work. The design of the word always goes hand in hand with its emotional capture. Only then the dance of pen and brush can

begin in an act of inner contemplation. She creates sensual resonance spaces. Her writing images are visual images that become more and more complex over time. Where the written characters no longer stand out clearly from the picture ground but merge with it, where painting and calligraphy interpenetrate, fast reading can take a back seat. The surface as a stage for expressively exciting color-form constellations mutates into a sustainable space for meditation."



On the way to Everest base camp trek, one can see these calligraphic stones. A Sherpa artist has carved prayers on them. In high altitudes the air is very thin and mountaineers also have to face extreme weather. As they pass these stones, everyone touches the words of the prayer in the form of calligraphic carving hoping that they will infuse the trekkers with warmth and become a source of energy for them in this high altitude adventure.

