

522

PRINTECH

A SERVICE JOURNAL IN PRINTING & PUBLISHING

Vol. VI

JULY 1959

No. 12

KLEIN AND PEYERL

PHOTOGRAPHERS AND BLOCK MAKERS

30 MOUNT ROAD MADRAS-2

BLOCKS FROM

COLOUR TRANSPARENCIES

A

SPECIALITY

Phone: 84167

3/1
1/11/59
1/11/59
1/11/59

Cable: "BHUVANA"

Phone: 84469

SWADESI TYPE FOUNDRY

51, Guruvappa Chetty Street

CHINTADRI PET

MADRAS - 2

Producers of

TYPES IN FOURTEEN LANGUAGES
HALF-TONE & LINE BLOCK MANUFACTURERS

Manufacturers of:

Perforators, Lead Cutters, Mitreing Machines

Dealers in

ALL KINDS OF PRINTING MACHINERIES AND ACCESSORIES

Direct Importers of

Both New & Rebuilt Printing Machines from U. K. and U. S. A.

*Large stocks of all kinds of machines from Wharfedale to
platen and all varieties of printing materials including
roller composition are always available.*

ENQUIRIES SOLICITED

T. A. SUBRAMANIA MUDALIAR

Managing Partner

PRINTECH

7 Kondi Chetty Street Madras 1

Hony. Editor & Business Manager : S. K. Thamba, L.P.T., A.S.T.D., A.M.I. Ptg. M.

Annual Subscription : Members Rupees Five ; Non-members Rupees Ten ; Single Copy Re. One.

The First Lady Printing Technologist in India

Srimathi K. Sarasamma, after matriculating herself in T. C. state joined the diploma course in Printing Technology in 1954, at the Southern Regional school of printing (Central Polytechnic, Madras). Although a few lady students joined the school earlier none had continued interest and perseverance of Sarasamma to pull through the long period



of five years as a part time trainee and apprenticeship in the trade. She had the privilege of serving in all the branches of the Government Press at Madras. During her apprenticeship she passed the technical examinations conducted by the Government Press in the following subjects : Typography, Press Work, Proof reading, Binding and warehousing.

She has come out successful in the Technological Diploma Board examinations in May 1959.

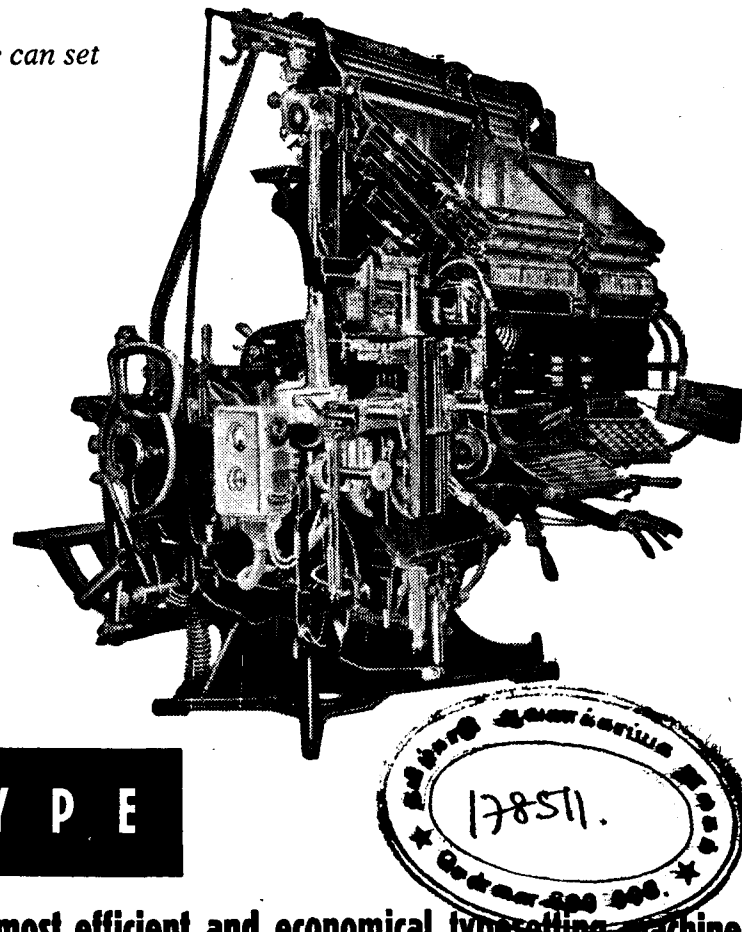
It is our hope and wish that she would be offered a decent job in one of our leading printing establishments so that her labour and love for the industry may not go waste.

We wish her a successful career.

With equal ease this machine can set

Roman
Hindi
Marathi
Bengali
Assamese
Tamil
Burmese
Sinhalese
Urdu

in fact, nearly
900 languages
and dialects.



L I N O T Y P E

The world's most efficient and economical typesetting machine

More than 100,000 Linotype Composing Machines are now in use throughout the world, producing shining lines of type, ready for printing direct, for stereotyping, or for litho or gravure reproduction.

Your Linotype may be equipped with automatic Three-way Quadder, automatic Metal Feeder, Thermo-blo, and electric motor with V-belt drive. The Swinging Keyboard is an exclusive Linotype feature.

Service is guaranteed by the manufacturers, who maintain in Calcutta a well-equipped workshop, a large and experienced staff of mechanics and large stocks of genuine Linotype parts and matrices as well as British-built Miehle, Centurette, and Centurion Press spares.

LINOTYPE & MACHINERY LTD., 14 MADAN STREET, CALCUTTA, 13

(Incorporated in England)

11-13 HORNIMAN CIRCLE, BOMBAY 1 · 10-29 MOUNT ROAD, MADRAS 2

TYPOGRAPHIC FASHIONS

PASSING FAVOUR VERSUS INTRINSIC MERIT

By ROGER HUTCHINGS,
(Editor, "British Printer," England.)

The phenomenon we call "fashion" is the visible reflection of human restlessness, of dissatisfaction with things as they are, and sometimes of nostalgia for the past. Viewed in the foreground of the present, fashion is perverse and often ridiculous, but in historical perspective its permutations are seen to be guided by an intricate interplay of social and economic factors which dictate a discernible inevitability of transition from one phase to the next.

When we speak of "inevitability" in this connection, we must beware of implying objective qualities in the content of fashion: the mechanism is essentially subjective. In other words, the motive force of a fashion derives from attitude of mind rather than from any tangible qualities in its subject matter, despite any amount of aesthetic claims that may be made on its behalf by its protagonists. To quote a specific example, let us examine the changes of fortune of the Egyptians during the past thirty years.

In 1928 this entire category of type design was moribund in style-conscious typography. The few authentic Egyptians then available were neglected relics of the first half of the nineteenth century and their use was universally condemned by typographers. The arrival of the first of "the new Egyptians" from Germany about 1932—Beton, Memphis and Luxor—was rapidly followed by the introduction of similar faces on the composing machines—Rockwell, Cairo and Karnak—and by typefounders in other countries, including Scarab from our own Stephenson Blake. The one characteristic common to all these series was a more or less angular termination to the tail of cap R, in contrast to the prevailing up-curling tail of

the nineteenth century forms which they superseded.

For upwards of twenty years it remained a matter of vital importance to fashion-conscious typographers to use Egyptians with angular-tailed cap Rs, and for most of this period their superiority was virtually unquestioned. During the past few years, however, the demand has switched to the nineteenth-century Egyptians styles, and it has become equally important to use series which have curly-tailed cap Rs, the superiority of which is now equally unquestioned. The transformation is by no means as simple as a change of outlook of succeeding generations: many typographers who insist on "original Egyptians" today were equally insistent in specifying "the new Egyptians" twenty and more years ago.

The essential difference, therefore, lies within the typographic outlook rather than in the faces themselves. The "new" Egyptians were claimed to be "improved" versions of the nineteenth century series, just as the revived slab-serifed antiques have latterly been applauded for their superiority over the new designs of the 1930's. The important factor to note here is that no-one attempts to justify the change of outlook on the basis of "we've had enough of Rockwell, so let's switch over to Con:ort"—although in fact both designs are precisely as good-or as bad-judged now by any impartial standards of aesthetic criticism as they were twenty years ago.

Changes of fashion status, in fact, have little or nothing to do with intrinsic characteristics of design. Typographers often try to justify their preference at any given moment by aesthetic rationalisations, but in practice they can always provide convincing reasons to

condemn a face when it is unfashionable and equally convincing reasons for using it when it is fashionable. There is probably no display face produced in the past that could not become fashionable at some time in the future, however "impossible" or "indefensible" we may consider it to be today - just as every revival of the past forty years has previously been discarded as worthless.

No type design has been the subject of such extremes of popularity and condemnation as Cheltenham. Every typographer over the age of twenty-five or so was born and bred to the unquestionable convention that Cheltenham and all its variants were "beyond the pale", but this has not prevented Cheltenham Bold Expanded from working its passage back into something rapidly approaching fashionable status in national press advertising during the past couple of years.

The nineteenth century grots were superseded by the new sans of the 1920s - the epigraphic Futuras, Cables, Erbars and Tempos and the humanistic Gills and Granbys - but during the post-war period Grot 9 and similar designs have effectively regained the lead, largely as a result of their almost complete disappearance from fashion-conscious typography for something like twenty years. In typography, as in other fields of design, there are always those who lead and inspire, and those who follow and conform. Yet those who initiate are rarely, if ever, as free to act on impulse as they may seem to be; at the very moment of creative originality they are the prisoners of social forces - and the extent to which their originality inspires others is merely the measure of their ability to give expression to the groping trend of a continuous tradition. Top-flight typography implies a combination of creative ability and practical skill, and there is probably no typeface in existence that could not be used effectively - in a suitable context - by an able practitioner. If novelty alone were sufficient to generate new fashions there are innumerable neglected designs awaiting exploitation, yet at any given moment there are no more than a handful which could

invoke the flattery of imitation, let alone initiate a new trend.

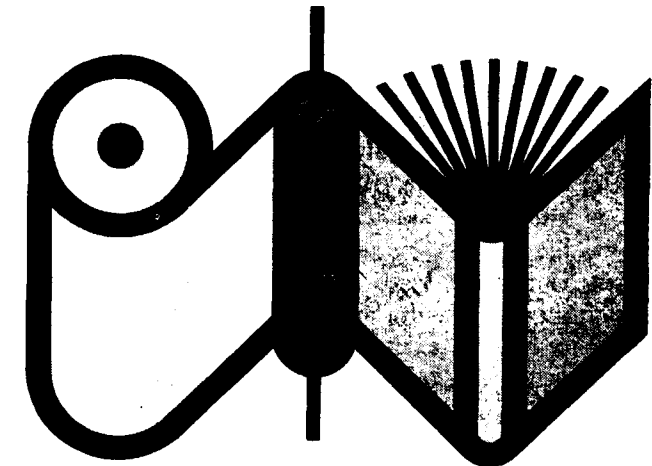
The connecting link between personal leadership and fashion is an incidental one: the top designers in our field occupy the jobs which offer tactical opportunity to influence the course of fashion because they number among their abilities an acute awareness of the changing moods and needs of typography as a living function in the social scene.

One of them tries something that hasn't been tried before, or at least in recent history, and others start thinking in the same direction. The original move may have been for strictly practical reasons and without the slightest conscious reference to considerations of fashion but if the result is successful and inspires a suitable response the stage is set for a new trend. At this point but not before - it is possible for determined effort by typefounders or composing machine manufacturers to exploit the trend into full-scale fashion status. No typographic trend can survive long without adequate support from those who produce the type designs, and no trend supported by the typefounders can be effectively withstood indefinitely by the advertisement typesetting houses, although a fashionable phase evident in national advertising does not necessarily extend into the printing industry proper.

Beyond the "high fashion" level, however, it should not be forgotten that new typefaces can sometimes achieve very substantial sales throughout the printing industry without ever entering the field of national press advertising. Several examples could be quoted - such as Mercury and Keyboard - of series that have enjoyed widespread popularity within the printing industry in recent years without any effective recognition from agency typographers. Both these series could claim novelty value when first introduced and were at least as original as many other designs which have reached "high fashion" levels, yet they have never achieved any visible penetration into national press advertising. Both of them, too, are consistently designed and technically well-engraved, and yet neither has inspired the

PRINTECH

International Show and Congress of Printing Publishing and Paper Industries



MILAN 3rd—11th October 1959

MILAN FAIR GROUNDS

The great event meeting point of the
International Paper and Printing Industries
and Graphic Arts, at the dawn of the
European Common Market



INFORMATION:
**INTERNATIONAL SHOW AND CONGRESS
GEC - 1959**

MILAN - Via BORGONUOVO, 26

Telephone 66 28 96 - 66 54 07

Telegrams: ESPOGEC - MILAN

JULY 1959
p. 2

agency men to exercise the pressure of demand needed to bring them into the advertisement typesetting house, ranges.

Does this indicate an unbridgeable gulf between intrinsic merit and fashionable acceptance? There is certainly no direct connection in terms of cause and effect: display type designs can unquestionably be assessed on the basis of aesthetic merit irrespective of their fashion status; and conversely, no amount of fashionable success can alter this assessment for better or worse. But it must also be admitted that intrinsic quality of design and engraving cannot in itself ensure fashionable acceptance-or at least not until the tide of fashion finds itself flowing in the appropriate direction.

Intrinsic merit can, however, have some influence on the length of survival of a design beyond its purely fashionable lifetime. In this connection it is notable that Beton, which was certainly the most skilfully designed and engraved of the "new egyptians" is the one family of its category that has retained general acceptance in national press advertising typography in the face of the prevailing ascendancy of the revived antiques and clarendons. The Corvinus family, too, which although "dated" in its conception is fundamentally well executed, is still accepted in fashion-conscious typography despite the apparent liability of its overwhelming success during the late 1930's.

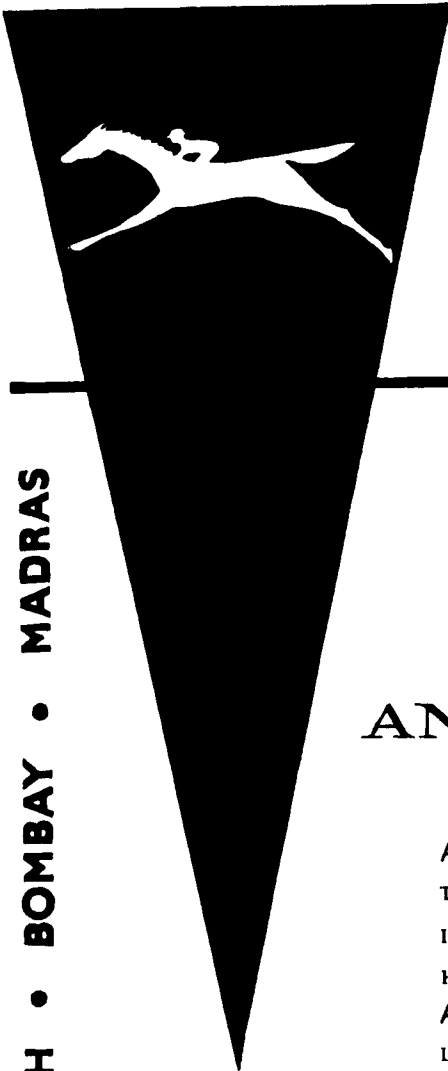
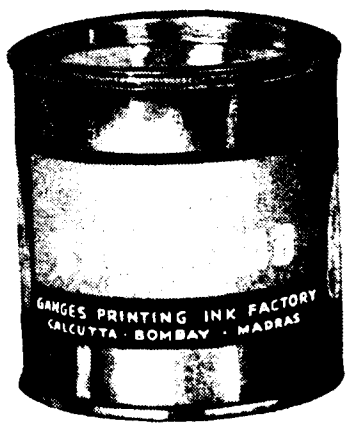
The subject of typographic fashion in our own time is largely a study of revivals, although each phase of revival adds its distinguishing touch to the accumulating tradition of type design. With the one exception of stencil effects, virtually every convention of display type design introduced during the past fifty years was originally exploited by the typefounders of the first half of the nineteenth century. It would be unwise, however, to anticipate a logical continuation of the process; after 1860 or thereabouts display type design was increasingly influenced by litho stone-drawn styles, and it is unlikely that any of the characteristic faces of the second half of the nineteenth century will qualify for revival within the foreseeable future. The early display faces of

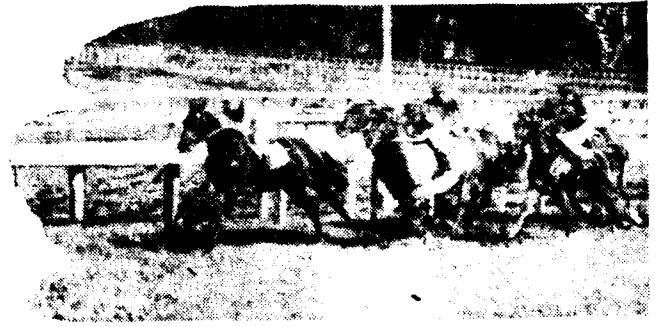
the present century are also unlikely to be the subject of fashionable revival with the notable exception of the Cheltenham family. This much-maligned design has already achieved a remarkable recovery in national press advertising during the past few years, and if re-cut with minor modifications could not only reach high-fashion status but stay there for an extended period. Most revivals have, in fact, been preceded by periods of complete oblivion. When a revived form suffers a slow decline from popularity but remains sufficiently in evidence to lose novelty appeal, then its revival normally involves some degree of modification. The latest sanserifs-Venus, Standard and Folio, for example-are as distinct from "the new sans" of the 1920s as from the authentic nineteenth century revivals, and can now be conveniently described as neo-grots. Similarly, the latest egyptians-Fortune, Egizio and Craw Clarendon-must be classed as neo-antiques in relation both to "the new egyptians" of the 1930s and the genuine revived clarendons.

The pace of typographic fashion is indeed accelerating rapidly, and is likely to advance even more rapidly as we enter the filmsetting era, in which the changing demands of type-users will be less limited by economic considerations than has been the case with metal type and "hot metal" composing machine matrices. The range of basic designs and their variants now available to American typographers on film-including the various hand-operated systems and alphabet transparency sheets-already far exceeds the metal type resources of the world's foundries. The cost of producing new series on film obviously involves far less capital risk on the part of the manufacturers, and far less expenditure of time and skilled resources. It is significant, in fact, that film has now graduated from its apprentice stage of reproducing faces originally issued in metal, and the tendency in future will be for new designs to be initiated on film in a generous range of variants, certain of which will subsequently become available in traditional type form. This phenomenon is already making itself felt

PRINTECH

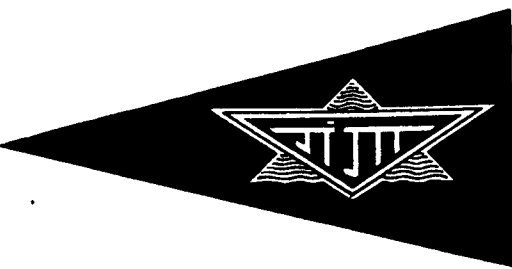
Manufactured at: **HOWRAH • BOMBAY • MADRAS**



On The Top
with
GANGES
ANITAK COMPOUND

ANITAK COMPOUND IS A TRANSPARENT HIGHLY EFFECTIVE TACK REDUCER, CUTTING TACK WHILST MAINTAINING INKBODY. SAFE, NO INTERFERENCE WITH DRYING, HELPS INKLAY, DECREASES MOTTILING AND FLYING. ANITAK IS ECONOMICAL, VERSATILE, SAFE TO USE IN LETTERPRESS AND OFFSET INKS, OILBASED OR SYNTHETICS.



**MADE
TO
MEET
YOUR
NEEDS.**

WHY NOT ASK FOR A SAMPLE!

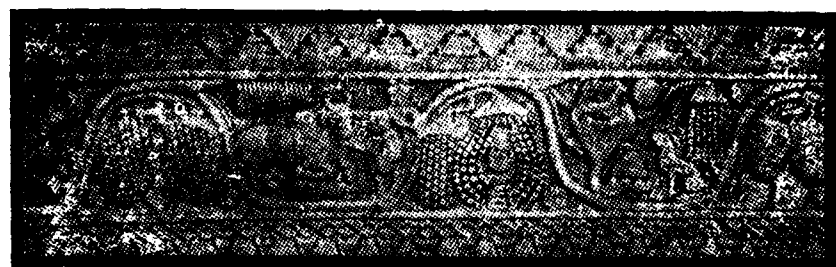


showmanship in words and pictures

COLOURFUL pictures on a cave wall, graceful hieroglyphs on a crumbling pillar—ideas handed down the centuries through a variety of significant symbols and media—all express, interpret and present the thoughts of some memorable civilization.

Today, the heritage of India's tradition and culture has gained a new meaning through her own printing skill. The printed word and picture offer a wider scope of expression through an eloquent range of typography and colour reproductions, opening the minds of people to the past, present and future.

With her own words and pictures, India impresses her ideas at home and abroad through the showmanship of good printing.



● BHARHUT STUPA, BALUSTRADE RELIEF, Early 1 century B.C.

good printing
tells a
better story



Sree Saraswati Press Ltd.

32 UPPER CIRCULAR ROAD, CALCUTTA

in the United States, where several post-war ATF series have been selected from ranges first issued on film.

Another significant contribution of filmsetting to the future course of typographic fashion is likely to be a revival of interest in several neglected categories of type design which have suffered in the past from practical limitations in terms of cast metal. Cameo faces, engraved and halftone effects, and two-colour combinations have all been severely restricted by their excessive vulnerability to wear and damage. Film methods of composition will obviously free such designs from external restrictions and may well tend to encourage their revival. It is notable that drawn lettering of these categories has been increasingly employed in recent years in the gravure periodical field, and with the arrival of powderless etching the way seems open for their exploitation within the scope of the letterpress process.

And what of the immediate future? Typography is a notoriously dangerous subject for short-term prophecy; new trends have often, in the past, hovered for some years on the verge of popularity before finally reaching a climax amounting to fashionable acceptance. Type-writer faces in enlarged sizes were extensively

used in national advertising for some five years prior to the arrival of "the new Egyptians"; the outline shadow types which became popular about the time of the 1951 Festival of Britain were originally revived before the war; and one of the most successful designs of the early 1950s—Chisel—was first issued in 1938.

Similarly, there are several display type categories which have failed to make their mark when first introduced but which cannot be expected to remain in the background indefinitely. Stencil faces, for example, are clearly "ripe for development" and have a number of intrinsic qualities which should, sooner or later, ensure their re-evaluation. Heavy-weight formal copperplate scripts, too, are due for serious consideration; and there are several varieties of black-letter which can claim some very practical display advantages in comparison with romans of equivalent weight and size. And when every neglected corner of the historical treasure chest has been ransacked there are still a number of contemporary designs of genuine originality—such as Mistral and Ashley and London Scripts, for instance—that have to date received far less attention than they deserve from British typographers.

(Continued on page 13)

Phone :

Grams : " GUNARAYCO "

Printers' Engineers & Providers

Gunvantray & Company

Importers & Dealers in :

LETTER PRESS, LITHO, OFFSET, PROCESS
BINDING MACHINERIES, MATERIALS AND
SPARE PARTS

CRESCENT CHAMBERS, 1st FLOOR, ROOM No. 2, TAMARIND LANE,
FORT, BOMBAY-1



Head Office :—AHMEDABAD-1

PLANETA

OFFSET MACHINES

renowned for their high quality and efficiency for decades

Their special features:

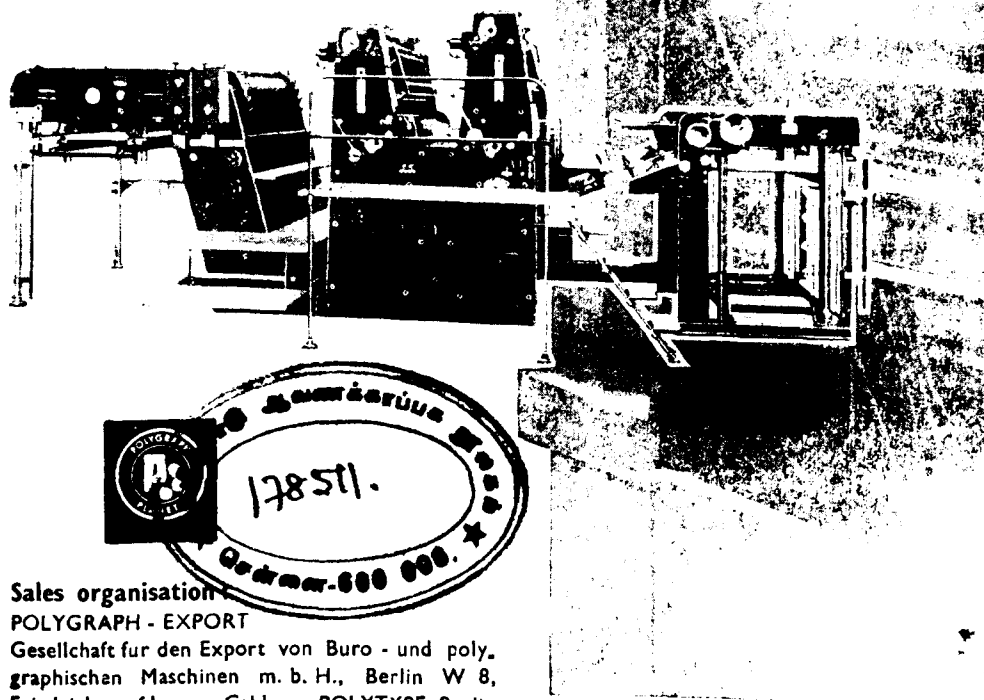
High printing speed - sharp impression of every dot-dot-to-dot register - high reliability - easy attendance - stylish casing

Multicolour machines of VEB Druckmaschinenwerk Planeta:

Planeta - Super - Quinta PZO 5—I Paper size up to 81 x 112 cm.

Planeta - Super - Quinta PZO 6—I Paper size up to 89 x 126 cm. (see picture)

Planeta - Super - Quinta PZO 7—I Paper size up to 98 x 138 cm.



Sales organisation:
POLYGRAPH - EXPORT
Gesellschaft für den Export von Büro- und poly.
graphischen Maschinen m. b. H., Berlin W 8,
Friedrichstr. 61 Cables: POLYTYPE Berlin

Representation for these machines in India: **THE STANDARD TYPE FOUNDRY**
BOMBAY-1 (India)
4, Himalya House 79, Paltan Road

Introducing

Personalities in Printing & Publishing

Sri V. Sundararaj Naidu, M.A., B.L., T.D.
—The New General Manager of the Southern
Languages Book Trust, Madras. He is a well



known educationalist. He was for some time
Pro Vice Chancellor of the Kerala University.

Sri M. N. Rao, Chairman of the Board of
Directors and President of the Book
Industry Council of South India.

M. N. RAO, M.A.—A First Class Honours
Graduate of the Madras Christian College.
Served as Economic Investigator in the survey
for the Rural Indebtedness. General Secretary,
Indian Cooperating Committee, International
Students' Service. Visited Burma to survey
the Post-War Relief needs of the University
Students (1946); Convenor & Secretary of the
1st S.E.A. Regional Conference (now World
University Service). Visited Europe and U.K.
to study the latest printing and Book Production
techniques. Till recently the Production
Coordinating Officer of the Southern
Languages Book Trust, Madras, Secretary,
M. Seshachalam & Co., Educational Publishers,
for the last 14 years and has intensive know-

ledge of the Publishing and Book Industry.
Secretary and Partner, Andhra Pradesh Book



Distributors, Secretary, the Publishers' Association of S. India.

LINOTYPE'S NEW CHIEF FOR INDIA

Mr. Albert E. Salt, until recently Linotype's
Manager in Scotland, has taken over as the
Manager for India, Burma and Ceylon of Linotype
& Machinery Limited, from Mr. T. King.

Mr. Salt has had considerable overseas
experience with the world-wide Linotype
organisation both in the United States of
America and the continent of Africa. He had
planned a number of new printing establishments
and recently studied Linotype's latest
developments both in London and New York.

சிவமயம்
திருமண அழைப்பு இதழ்

திருவாளர் அவர்க்கு
அன்புடையீர்,

நிகழும் விகாரிஸ் சித்திரைமீ 27-க்குச் சரியான
1959-ம் ஆண்டு மேமீ 10-ல் ஞாயிற்றுக்கிழமை காலை 10-45
மணிக்குமேல் 12-மணிக்குள்ளாக

எனது திருமகன்
ஸ்ரீ குமரவேலவனுக்கும்

நம்பிராஜன் திருமகன்
ஸ்ரீ வள்ளியம்மையாருக்கும்

சென்னை, சூலை, ரொட்டி கிடங்கு திருவேங்கட முதலி
தெருவு, 1-16-வது எண்ணுள்ள இல்லத்தில் நடக்கும்
திருமணத்திற்கும், அன்று மாலை நடைபெறும் திருவிதி
புறப்பாட்டிற்கும் தாங்களும் தங்கள் சுற்றமும் நட்பும்
சூழ வந்திருந்து உயரான காட்சியைக் கண்கூடாகக்
கண்டு இதம்பெற வேண்டுகின்றேன்.

இப்படிக்கு, தங்கள் அன்பன்
ஸ்ரீ சோமசுந்தரப் பெருமான்

தங்கள் வருகையை அன்புடன் எதிர்பார்க்கும் :

நார்டன் அண்டு கம்பெனி
சூலை, சென்னை 7

Set in Cauvery Thin Script & Cauvery Bold Script

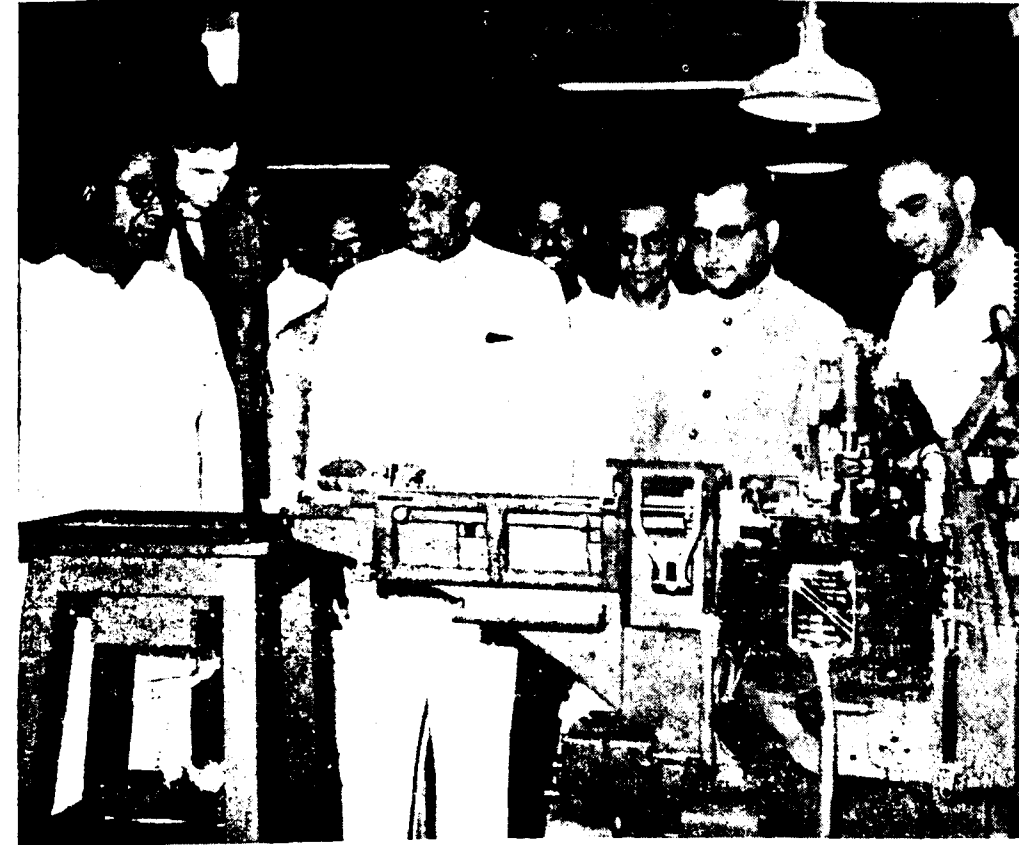
**Mayor of Madras Switches on "Monotype" at Norton & Co.,
one of the leading typefounders in South India**

To mark the commissioning of the 14th and 15th Automatic Type-Casting machines, supplied by the Monotype Corporation Ltd., a pleasant function was got-up by Mr. T.S. Shunmugam, Managing Partner of Messrs. Norton & Co., Choolai, Madras at the premises of the factory. Mr. T. Purushotham, M.L.C., presided and Mr. A. P. Arasu, Mayor of Madras switched-on the new machines.

After tea, welcoming the guests, Mr. K.

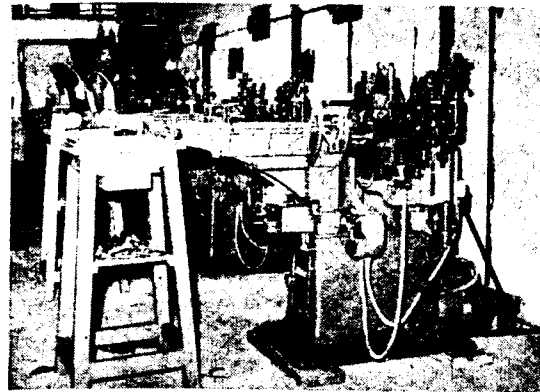
Ganapathy, Manager of the factory pointed out the several hardships facing this Industry and appealed to the Government to give all encouragement to the Industrialists in the private sector. He laid stress on the need of liberalising the imports of more up-to-date capital machinery to increase and augment production which would facilitate export.

Mr. T. Purushotham in his remarks said that the Industry should be developed on modern



Left to right (front row) :—Mr. T. S. Shanmugam, Managing Partner, Norton & Co., Mr. Collier, Manager, Eastern Area, The Monotype Corporation Limited, Mr. A. P. Arasu, Mayor of Madras, Mr. T. Purushotham, M.L.C., Mr. Roberts, Engineer, The Monotype Corporation Limited.

lines in view of the large demand for printing work in the country due to the publication of numerous journals and books and stressed the



A view of the Monotypes at Norton & Co.

importance of State Aid to Type Foundries by liberal concession in the matter of import of latest machinery and accessories. He complimented Mr. Shunmgam, the Managing Partner on his laudable efforts to improve the Industry and appealed to him to encourage the starting of model printing presses throughout the State by supply of machinery etc to such concerns on a well-planned 'loan' scheme.

In his inaugural address Mr. A.P. Arasu appealed to the Central Government to give all aid to the Industrialists in the private sector and also pointed out that increased investment in the public sector is not the panacea for the growth and well-being of the industrial potential of the nation.

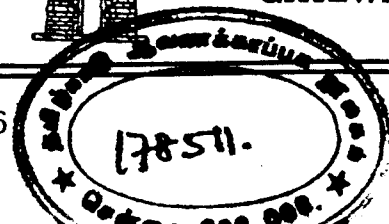
Mayor of Madras Sri A. P. Arasu switching on the Monotype Machine



[Sri A. P. Arasu, the Madras Mayor is himself a Master Printer and is the first Master Printer to hold the office of the Mayor of Madras.—Ed.]

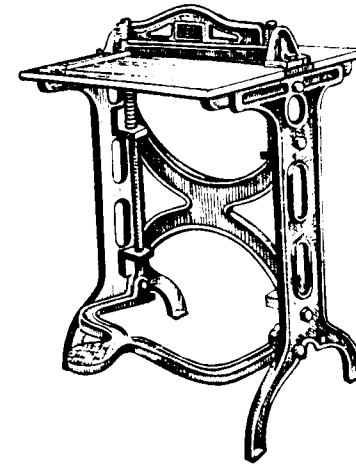


The Cover of this issue is printed on
GATEWAY PAPER, "Proven" White Art
Double Crown, 45 lb., 500 sheets



TREADLE PERFORATOR

Size 18 inches

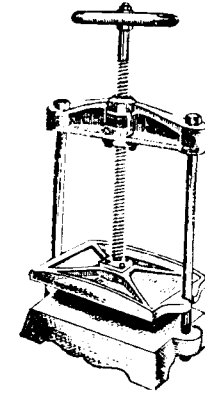


This is designed for efficient and neat working. All components are accurately machined. The machine is fitted with tempered English pins.

The tables of highly polished wood are provided with side and back guages.

HARD PRESS

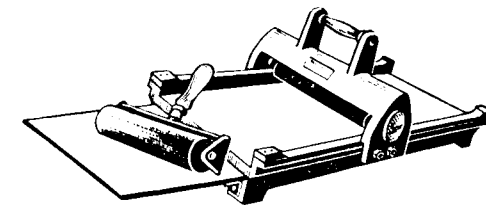
Sizes 12" x 18" and 15" x 20"



This is very essential in any Binding shop and Printing Press. The spindle is effectively cut to exert pressure. Platen and Bed are heavy and strong.

"EVEREST" PROOF PRESS

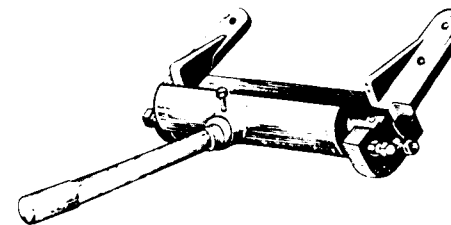
Size of Bed 13" x 32" Size of Galley 12" x 24"



The Ball Bearing Proof Press, with Rubber Roller is simple in design, easy to operate and built to precision standards. Capable of sharp, clear impressions of heavy forms, a single line or an unsupported character, the machine is inexpensive to install and simple to operate.

CALENDAR RIMMING MACHINE

Sizes 18 and 24 inches



This machine is useful to Printers, Show Card and Calendar Makers etc. for fixing Metal Rims and Suspenders to Calendars, Maps etc. The Machine makes single and double folds.

Made by

THE MADRAS TYPE FOUNDRY

38, JONES STREET

::

MADRAS - 1

Our Latest New Designs of TAMIL & TELUGU TYPES

14 Pt. Avvai Thin Roman

8 to 14 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Sigamani Antique

8 to 36 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Avvai Roman

6 to 18 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Sigamani Bold

10 to 36 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Avvai Antique

8 to 36 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

24 Pt. Sigamani Italic

10 to 36 Pts.

அகர முதல எழுத்
து எல்லாம் ஆதி

14 Pt. Avvai Condensed

10 to 36 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Manickam Telugu Roman

10 to 18 Pts.

సరస్వతీ నమస్తుభ్యం వరదే కామరూపిణి
విద్యాపంథం కరిష్యామి సిద్ధిర్భవతుమే నమః

14 Pt. Avvai Italic

10 to 14 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Manickam Telugu Italic

10 to 24 Pts.

సరస్వతీ నమస్తుభ్యం వరదే కామ
రూపిణి విద్యాపంథం కరిష్యామి సిద్ధి

1 Pt. Sigamani Roman

8 to 24 Pts.

அகர முதல எழுத்து எல்லாம்;
ஆதிபகவன் முதற்றே உலகு.

14 Pt. Manickam Telugu Antique

10 to 18 Pts.

సరస్వతీ నమస్తుభ్యం వరదే కామరూపిణి విద్యా
పంథం కరిష్యామి సిద్ధిర్భవతుమే నమః వద్యవత్ర

No. 452

GRAMS "NELSONCO"

NELSON & CO.,

Estd. 1916

(THE FINE-ART TYPE FOUNDRY)

Office :

62, SAMI PILLAI STREET
CHOOLOI MADRAS-7
PHONE : 2722

Factory :

1, NELSON MANICKA MUDALIAR ROAD
AMINJIKARAI MADRAS-29
PHONE : 61736