

# PRINTECH

A SERVICE JOURNAL IN PRINTING & PUBLISHING

Vol. VII

AUGUST 1959

No. 1

## KLEIN AND PEYERL

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30 MOUNT ROAD MADRAS-2

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### 40 PER CENT Increase in Potential Production

#### The Seventy Series - Five Models Introduced

Faster Drives — Smoother Running — Streamlined  
Assembly — Simplified Controls — Improved Appearance

Linotype and Machinery Ltd announce the introduction of a new range of line-casting machines—'The Seventy Series', which will supersede preceding models.

The new Series springs from Linotype's conviction that the benefits of fast-casting machines, hitherto primarily used for automatic tape composition, can be applied to *all models in the range*. So each has undergone a process of re-engineering and redesign, with the following results:

Speeds variable at will from 7-10 or 8-12 lines a minute, according to Model;

Smoother running and quieter machine movements;

Simplified controls and easier operating;

Improved protection from dust and dirt;

Streamlined assembly; and

- Enhanced appearance.

One of the new machines—the Model 79—has two acute-angle magazines and cruises confidently at 12 lines a minute. It was designed for high speed manual keyboarding as well as for automatic composition with tape control.

While the Model 79 is a radical departure from previous designs, each of the remaining machines of the Series is related to an earlier model. For instance, the 78 inherits the 'general purpose' qualities of the earlier 48; the 73 is a one-magazine model similar to the 53; the 72 is a fast 'Super-Range' with wide-channel magazines similar to those of the 72-90 Model 50—and with variable speed drive all four models run at any speed up to 10 lines a minute.

There is no faster complete range of line-casters in the World to-day.

*[Continued on Page 23]*

AUGUST 1959

சிவமயம்  
**திருமண அழைப்பு இதழ்**

திருவாளர் ..... அவர்கட்கு  
அன்புடையீர்,

நிகழும் விகாரிஸ்ர சித்திரைமீ 27-க்குச் சரியான  
1959-ம்ஸ்ர மேமீ 10-உ ஞாயிற்றுக்கிழமை காலை 10-45  
மணிக்குமேல் 12-மணிக்குள்ளாக

எனது திருமகன்  
**ஸ்ரீ குமரவேலவனுக்கும்**

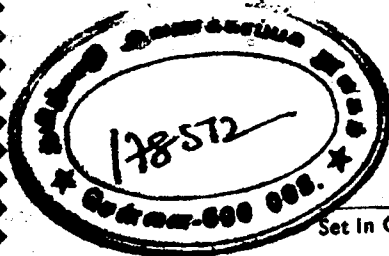
நம்பிராஜன் திருமகள்  
**ஸ்ரீ வள்ளியம்மையாருக்கும்**

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 :

நார்ட்டன் அண்டு கம்பெனி  
சூலை, சென்னை 7



Set in Cauvery Thin Script & Cauvery Bold Script

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## PRINTING-YESTERDAY AND TO-DAY

By

T. RANGASWAMI, B. A.,  
(ORIENT LONGMANS PRIVATE LTD., MADRAS.)

The progress of science is so great that we are enabled, at the present time, to enjoy several material comforts. The various discoveries and inventions that were made in the past ages were improved upon by zealous bands of scientists of successive generations, in every field of human activity. Thus we are the inheritors of the accumulated knowledge of the past and we are ever striving to widen that knowledge. We are now living in an age of speed - attempting space travelling and working on atoms for war, that is, for the destruction of everything that we hold as near and dear to our hearts and call the product of civilisation, and also on atoms for peace. There is a craze for production, and more production, maintenance of qualities and standards and for discovering new processes of manufacture to steal a march over our rivals in trade. I am sure that no one will wonder at this kind of introduction to this article, if it is remembered that all that is stated above has become possible mostly by means of the art of printing. We can well call this 'an invention of inventions', as it has enabled the spread of knowledge rapidly and cheaply. To realise the importance of this achievement, we need only to recall the depressing state of affairs that prevailed prior to the introduction of printing. In the Middle Ages hand-copyists, working very hard, might produce only one or two copies of a book in a year. In India, in the past, Knowledge was conveyed orally, by palm leaf manuscripts, inscription on temple walls and rock sculptures. By these means, Knowledge spread only to a limited number of people. Printing is now a real boon to humanity, as countless

numbers of books can be printed and sent far and wide, spreading literature and learning throughout the world. It is obviously not possible to attempt anything like a comprehensive survey of the evolution of printing within the compass of a short article, but what is proposed to be done is to mention sketchily the development of the art of printing and to record some reflections on topics such as the mechanical and human factors involved in printing and the pivotal position occupied by the printer among those connected with book production - author, publisher, artist, block-maker and so on.

### The Genesis of Printing

Printing by movable types was first practically utilised by John Gutenberg, at Mayence, about the middle of the fifteenth century. It was introduced into England by Baxton in 1475. Gothic characters were first used, which were later superseded by Roman letters. For a long time, several designs, of hand presses were used. The mechanism of the printing press was crude up to 1801. In that year the first iron press was invented by the third Earl of Stanhope. In 1814 steam printing, invented by a German named Konig, was used by the 'TIMES' Newspaper. This press printed 1100 copies per hour. A little later great improvements were made in this art and the names to remember in this connection are Applegarth and Bowper. The 'Hoe' machine appeared in 1858 which turned out 20,000 impressions an hour. Then came the Walter Press on which printing was done with curved stereotyped plates on rolls of paper.

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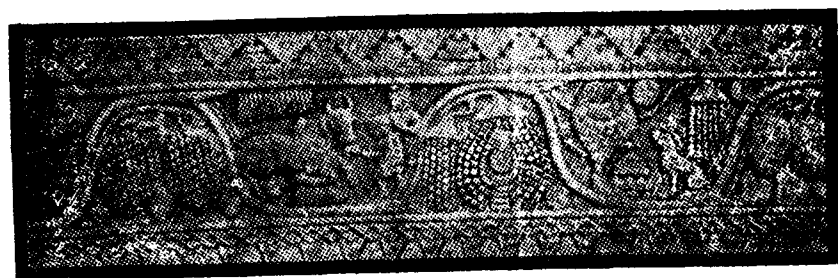


## showmanship in words and pictures

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 Saraswaty Press Ltd.**

32 UPPER CIRCULAR ROAD, CALCUTTA

### Present Position

At the present time, the printing industry has made great strides. Every big Country in the world (to mention a few, England, Germany, America, Russia and Japan) has manufactured printing machines and all equipment connected with printing. The names of the popular machines are too well known to every big printer.

Great attention is paid now-a-days by every reputed printer to each of the processes of printing. Let me discuss a few.

**Types, typography and typesetting :** There are various faces of type (such as, Bembo, Garamond, Fournier, Baskerville, Bell, Times New Roman, Perpetua in several points and sizes. The choice of type depends upon the nature of the work. For book work, Baskerville and Times New Roman seem to be mostly preferred.

Till about the end of the eighteenth century, book-work and jobbing printing was done by the same printer. Now we have three distinct categories of printers—the book-work printer, the printer of newspapers and periodicals and jobbing printer, though, in actual practice, the first two do both kinds of printing mentioned above (more of the one and less of the other). From about the middle of last century, following the expansion of trade after the Industrial Revolution, the jobbing printer has taken the place of the copper plate engraver, whose principal business was the printing of cards, shop bills, wall posters etc. (In our country every printer does all kinds of job works, though book work has been specialised only by a few).

In composing display work, title pages, covers or advertisement matter an experienced compositor can make his work pleasing, but with a lay-out prepared by a skilled typographer, his work can be made more handsome. Lay-outs are of two kinds: working lay-out and finished lay-out. They are made on drawing paper or lay-out pads of thin semi-transparent paper. The work of a typographer and the compositor should be creative, in the sense that the display matter should attract the

eye of the reader. For emphasis, capitalisation is generally resorted to. Other methods are: using small caps, italics, and upper and lower case of a related bold face. Where letterings or captions are to be used in illustrations, the typefaces that will harmonise with the illustrations should be used. Decorative types and ornamental borders improve the effect of display work in printing.

Regarding typesetting (other than display matter referred to above), there are two methods - hand composing and mechanical typesetting. The latter is done on the Monotype, Linotype, Intertype etc. By this method, much saving of time can be effected. There are certain conventional rules regarding the length of lines, the spacing between words, sentences and paragraphs.

**Machining :** Printing machines with the latest improvements are now available which are capable of turning out several thousands of copies per hour, ensuring at the same time, precision and quality of work. These machines are now driven by electric power. Small platen machines are utilised for printing covers of books, publicity material, etc. and cylinder and rotary presses for printing books and periodicals, using paper in sheets and reels respectively. Printing is also done by photo offset process. There are also machines on which two or more colours can be simultaneously printed.

The quality of the machining depends upon the skill and efficiency of the printer and his machine. The quality work should possess the following characteristics :

- i. Clearness of types
- ii. uniformity of inking
- iii. proper alignment
- iv. accurate registration
- v. halftones and other illustrations being clear and distinct.
- vi. colours, if any, being in proper places.
- vii. the ink should be suited to the paper used.

**Covers :** Special care should be given to the printing of covers which should be such as to attract attention. For some covers, type or lettering is suitable. For some others, photo-

graphs, or illustrations in two or more colours, are used. Cover designing and cover printing are regarded as an art. The printer could give the benefit of his experience to the publisher by giving the latter some suggestions regarding the proper lay-out and use of colours for the covers. Proofs of the cover in different colours can be of help in the proper choice of colours.

**Binding :** is done in various styles depending upon the price of the book and the class of readers for whom it is intended. The two primary classifications of books, according to binding, are paperbacks and hardbound books. The other styles are too well known to need mention.

#### The Printer And His Clientele

The jobbing printer or the book printer should develop the right attitude towards his business. Though, in printing, as well as in any other business, the profit motive is there, the printer should take some pride in turning out from his press something really good. Printing will not be creative unless the printer and his staff take an earnest interest in every job. This again is dependent upon the printer affording his workers healthy conditions in which to do their work and in keeping them in good humour and contented, as far as possible. The printer should give such members of the staff as show promise of good work sufficient encouragement and training to improve their skill and knowledge. He should give proper advice

#### Sir Francis Meynell is Re-elected President of the Society of Typographic Designers, England

This year the Society of Typographic Designers celebrates its 31st Anniversary, for it was founded in 1928, when it was known as the British Typographers Guild. The original guild pioneered the typographical layout and was the first organisation to institute a test in layout design and type specification; the Society held its 30th Annual General Meeting, recently, which was followed by an informal dinner at the Printer's Devil Restaurant in Fetter Lane, where the members entertained their ladies. The toast 'To our wives and sweethearts' was proposed by Mr. Caspar Mitchell, a former president. At the AGM, Sir Francis Meynell was unanimously re-elected President of the Society, and other officers re-

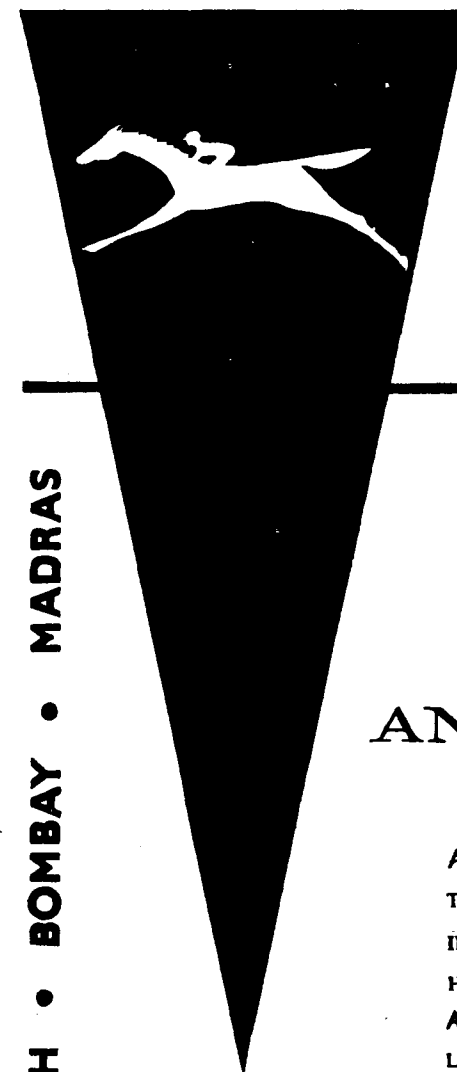
to the customer in the choice of type, paper illustrations, the style of binding and the use of the colours. His castoff of the manuscript or the typescript should be very nearly correct, so that his estimate may be depended on by the publisher for fixing the price of his book. Fair rates should be quoted to the publisher and suggestions about any possible savings given. The printer should, as far as possible, keep the promise dates for deliveries of books, so as not to cause annoyance to the publisher's customers, namely the booksellers, or educational institutions, who, in their turn, will, in case of delay, be pestered by the general public or the students.

The publisher, in his turn, has certain obligations to the printer. He should not stint paying the fair price for good work. He should arrange for the proper editing, illustrating, designing and production specifications of his books, leaving less and less for the printer to do in these matters. Any technical help may be sought occasionally from the printer, who should not be burdened with any work which he is not normally expected to do.

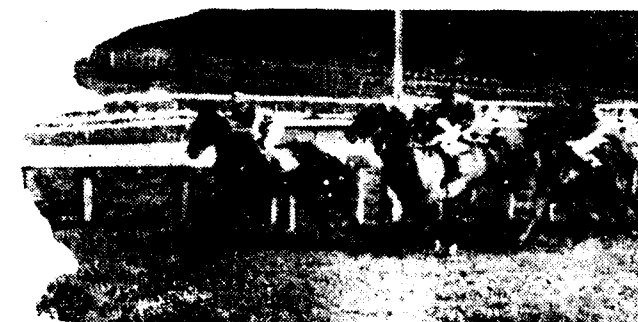
If proper co-operation is maintained between the printer and the publisher and earnestness is shown by both in the discharge of their functions, there is bound to be a good future for printing and a large mass of printed material can be produced to enlarge our knowledge. ★

elected were Capt. R. M. Baddeley (Chairman), and Messrs. R. W. Moulder (Hon. Secretary), L. G. Errington (Director of Programmes), G. W. Hynes (Examiner), and D. P. Harrison (Programmes Organiser). All the previous council members, except two who had resigned, were re-elected. New officers elected were Anthony Steer (Press Officer) and Messrs Edward Burrett and Reginald O'Gorman, the latter filling vacancies on the Council of Twelve. It is of interest to note that Edward Burrett, who is typographical adviser to a number of important firms, is one of the original seven who, at the invitation of Mr. Vincent Steer, congregated together and formed the original British Typographers Guild. ★

PRINTECH

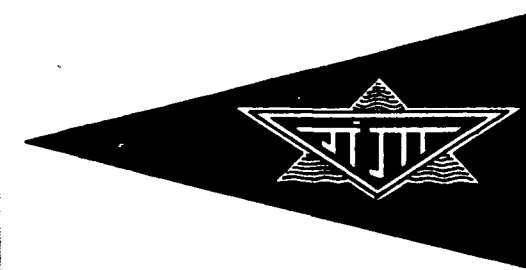


Manufactured at: **HOWRAH • BOMBAY • MADRAS**



## On The Top with **GANGES** ANITAK COMPOUND

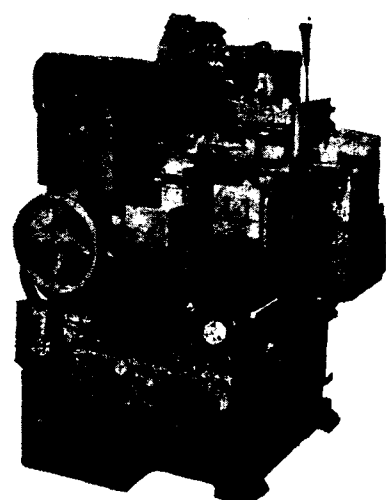
ANITAK COMPOUND IS A TRANSPARENT HIGHLY EFFECTIVE TACK REDUCER, CUTTING TACK WHILST MAINTAINING INKBODY. SAFE, NO INTERFERENCE WITH DRYING, HELPS INKLAY, DECREASES MOTTILING AND FLYING. ANITAK IS ECONOMICAL, VERSATILE, SAFE TO USE IN LETTERPRESS AND OFFSET INKS, OILBASED OR SYNTHETICS.



**MADE  
TO  
MEET  
YOUR  
NEEDS.**

**WHY NOT ASK FOR A SAMPLE!**

# Introducing the 'MONOPHOTO'



## FILMSETTER

to the

## Indian Printer

for the automatic composition of  
Devanagari, Tamil, Telugu and Bengali  
on photographic film.

A "MONOPHOTO MACHINE" is the filmsetting counterpart of a "Monotype" Composition Caster. Instead of producing columns of single type from molten metal, it produces exposed photographic film or paper ready for development as: (a) wrong-reading film positive; (b) wrong-reading film negative; (c) wrong-reading paper positive; (d) wrong-reading paper negative; (e) right-reading film positive; (f) right-reading film negative; (g) right-reading paper positive; (h) right-reading paper negative; all as viewed emulsion side up.

Your familiar "Monotype" Keyboard, which can be used BOTH for hot-metal composition AND for filmsetting, with only minor modifications. The speed of tapping, general maintenance and, consequently, the over-all efficiency are unaffected.



THE MONOTYPE CORPORATION LIMITED

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CALCUTTA

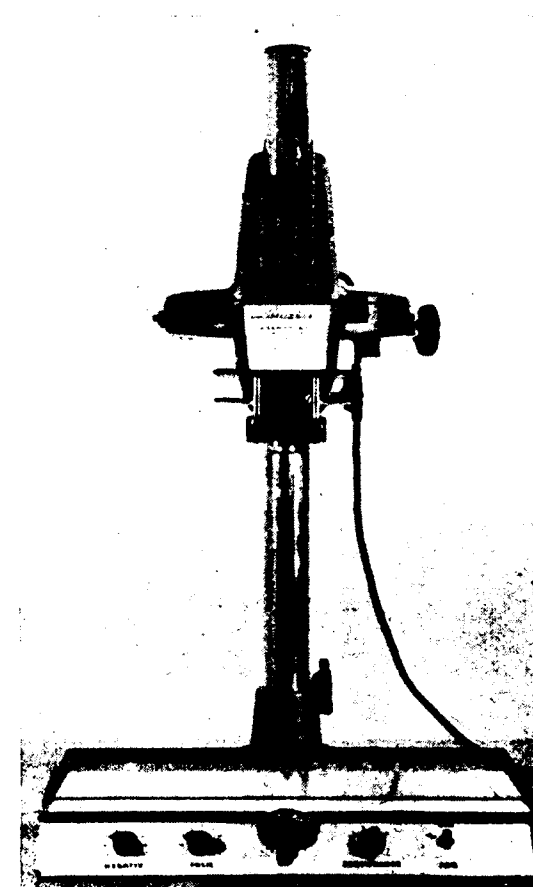
Offices at MADRAS, BOMBAY, DELHI

Registered Trade Mark

## FROM GUTENBERG TO "LETTERPHOT"

Since Gutenberg's invention to set texts by movable type and since the stone-printing method, where texts and illustrations are printed from drawings, by Senefelder of Munich,

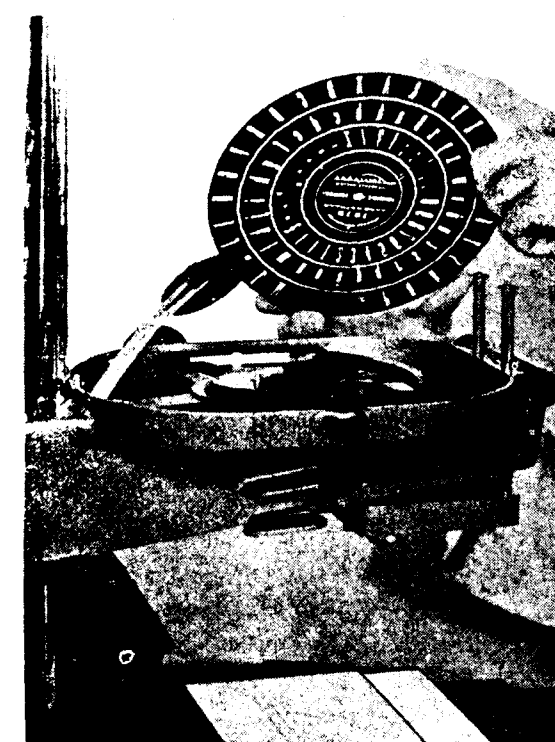
suffers due to lack of congruency with repetition. It would be ideal to combine both methods in such a manner, that one could freely circumscribe artistically mechanically or



"Letterphot" Title Light Setter

we have had no other technique to create printed texts than either the mechanical setting of single letters or the drawing.

The cut letter is held immovably in its place and there is no possibility of changing its size or shape. Very often the drawn character



Inserting the Letter Disc

optically prepared single characters. Therefore, both the typographer as well as the technician strive for a more complete solution: To combine the absolute purity and secure rhythm of mechanical text elegance with the freedom and the elegance of artistic drawing. All efforts concentrate on one aim: to free oneself from the awkward and costly mechanical setting of moulded type.

Such a way has been found:

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A path used for decades, the system of light setting, tempted the inventive spirit of constructors. Their research work resulted in numerous promising and useful solutions. Letter-title-light-setting equipment is built nowadays in many places throughout the world. The types of function are manifold. Unfortunately none of them have sprung from



The Disc in Position

the brains of the typographer: they are solely the creations of technicians. Such machines operate well, but the result is not quite satisfying. The craved-for solution of a character for set letters was not achieved by this system.

With the invention of "Letterphot" light setting device its spiritual father has finally achieved this aim. The longed-for possibility, to be able to freely, almost artistically, use the sharply cut and drawn typographic separate elements, and, at the same time, to keep setting completely under optical control, thereby changing the letter in size and shape

according to wish, became reality. In the history of development of text formation, it is now possible, through the "Letterphot" title-light setting system, not only to keep the rhythm of photographic type-setting within confined lines, but also to arrange it visually by fancy and wish: to change size and shape of the individual letters during the working process, an elegance without which modern typography is unthinkable.

#### What is the "Letterphot" Title - Light - Setting System?

The LLS is a photographic process for the production of direct photographic text setting in slide or negative reproduction (also mixed, partly slide and partly negative) in any desired



Setting of the First Letter

size (from 6 mm to gigantic letters), in which one can optically watch and guide the setting. The system is intended for printing processes of all types as well as for the typographer. From a new basic idea LLS has been developed with so much sureness and technical know-how, that it is an equally sure instrument in the hands of the expert as well as in the hands of a novice in photographic procedures.

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Until the invention of LLS the setting of texts by photographic means was rather difficult, because pictorial reproduction on the photographic material appeared only after laboratory processing. An optical control of the arrangement of the text elements was thus completely ruled out. At first technicians tried to solve this problem by complicated mechanisms which, however, were unable to



Turning the Fluorescent Foil

satisfy the typographer. This manner of blind work ruled out all possibilities of the absolutely essential visual control of the composition. Only the constructor of LLS was successful of making photo-projections visible after completed exposure but before the development of the photographic material by means of an ingenious simple device. On the basis of this singular invention he developed his light-setting system which, through electronic light control, through a mass of technical refinements and through the best optical equipment has become an instrument which can easily and safely be handled by any layman. With

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LLS everybody can produce direct photographic texting in any desired size (from 6 mm to 300 mm) in conventional or fancy lines, in negative or positive reproduction, with intermediate screen or blank, at amazing speed and in the shortest time without previous experience.

#### How is LLS Constructed?

LLS consists of three elements, all of which are connected organically with one another:

1. The light device
2. The type plates
3. The camera

The light device has been constructed as a bench apparatus with vertical function. The supporting column is 700 mm high and 50 mm thick. The plate stand is carried out in a bold design from the supporting arm and forms a caseteshaped platform, dependent on the size of the type plates.

The hood of the light device is constructed for a relatively small spot-projection lamp with



Production of the Letter on the Fluorescent Foil

double condenser, so that ventilation is more effective through a longer draught channel. The lens tube is, similar to the light housing,

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narrow, seen from the front, thus an elegant beauty of form has been achieved.

The super-hard light source which has been selected, and whose rays are collected by a corresponding double condenser, gives absolute point sharpness. A highly suitable, edgecorrected projection lens completes the careful selection of optical instruments.

The constructional method of the entire device is overdimensioned. This was of decisive importance for the elimination of the slightest vibration danger and for the achievement of the finest typographic work. Fast yet accurate elevational adjustment is obtained by a coarse and fine adjustment mechanism.

Magnification factor 1 : 11 linear

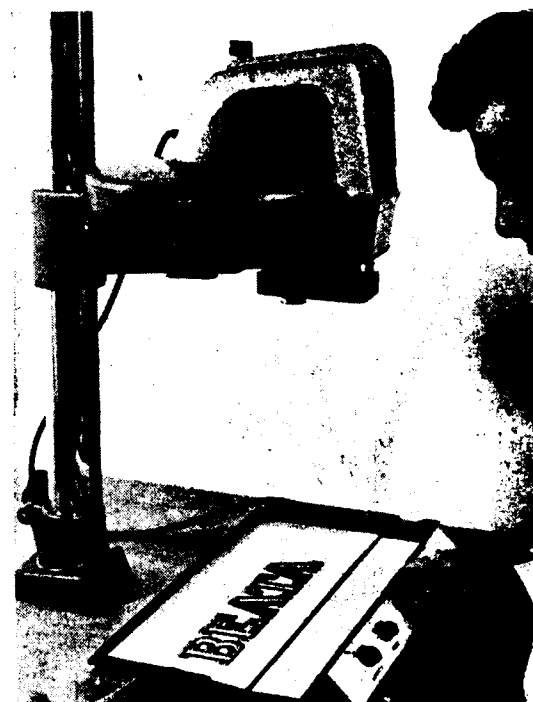
Reduction factor 3 : 1 linear

Since our light-setting programme is intended for round setting etc., fully automatic focusing adjustment had to be left out.

The type plates are made of 2 mm strong, glass-clear hard plastic stencilled round plates of 205 mm. The type programme is etched in deep black negative reproduction in three circular steps of 22 mm each following each other. Each step has 31 type characters, thus a total of 93 in the three steps and, consequently, more than any normal typewriter. Each illustration has its optical guideline and the screen notch milled in the edge, which serves optical control and mechanical arresting. The capital alphabet is arranged in the first step, the lower case in the second and figures and punctuation signs in the third.

The camera is the soul and the brains of LLS. It is a multiple purpose device and contains electronic and optical control instruments and command switching devices. Mounted on the upper part of the main instrument: the light-setting aligning foil. The camera is shaped as a flat cassette, size 20 x 40 x 4 cm, the front part of which is cut obliquely at 45 degrees. The inside of the cassette contains the electric and electronic instruments. Control switches are located on the oblique front panel. On the upper part, lined with adhesive foil, the longitudinally movable, sledlike platform, the film stage, is mounted.

On this film stage the luminous foil, called the aligning foil, which is oscillatingly movable by means of two scissors, is located. The aligning foil guarantees absolute safety of the optical supervision of the setting. As the



Returning the Fluorescent Foil by an extra hard light the reproduction of the letter lights up clearly and remains there until the conclusion of the setting

electronic light control instruments are the brain of the system, so the aligning foil is its soul.

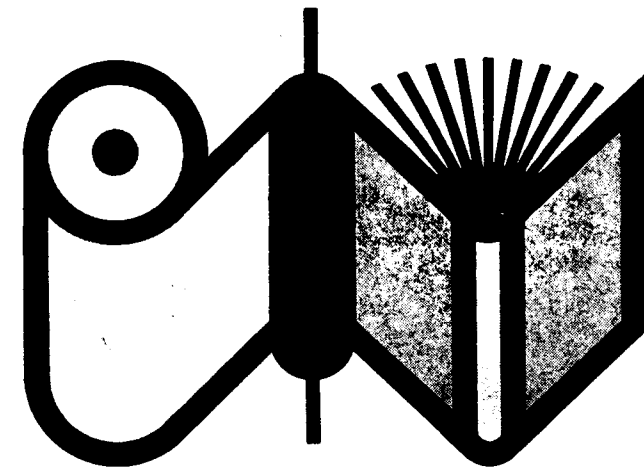
The film stage is the carrier of the photographic material. Attaching of the film is effected simply by gentle pressing-on of the film edges onto the adhesive foil. The aligning foil lying on it catches the projected light and, by its post-luminous power, delivers clearly visible the reproduction of the set letter which has already been fixed on the photographic material.

#### How does LLS Function?

1. The round type plate is inserted into the cassette of the light device, the top part of which is then closed.

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

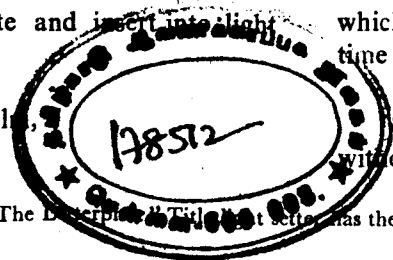


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2. A negative film of the desired text size is then attached to the adhesive foil.
  3. The "Start" button is pressed on the control panel, when the "Ready light" lights up.
  4. The first letter is selected, the desired height ascertained.
  5. Projection light is measured with the light meter.
  6. The result is transferred to the electronic exposure clock.
  7. The letter is adjusted into the exact longitudinal direction of the camera by means of the guide line which is also projected.
  8. The upper luminous foil is moved to the side by means of the grips attached to the scissors. At the conclusion of this movement the electronic exposure clock is automatically switched on and also off, after the amount of light necessary for the exposure of the photographic material has been supplied. Now the reproduction is fixed on the film.
  9. The luminous foil is brought back to its original position. At the end of this action the electronic exposure clock switches itself on again automatically and supplies an extra hard light in a quantity previously ascertained. The reproduction thereby lights up clearly and remains there until the conclusion of the setting.
- Now one selects the next letter of the text and thus easily composes the desired lettering.

#### Recapitulation in brief :

1. Select type plate and insert into light device,
2. Switch on light,
3. Insert negative film,
4. Adjust size,



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5. Meter light amount,
6. Transfer metering result onto exposure clock,
7. Adjust guide line,
8. Select letter,
9. Line-up aligning foil,
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## Dr. Keskar, Union Minister for Information and Broadcasting Releases a book on Bharathanatyam\*

[Of late the publishers have switched on to a novel method of publicising the publication of a new title. The book is released by outstanding personality at a pleasant function, wherein the press, booksellers, distributors authors and potential customers are invited. The author is introduced and the special features of the book is explained. This has a direct effect on the sales and the function is flashed in the press as well as the invitees act as a best medium of publicity.]

**Bharata Natyam** by Smt. T. Balasarasvati and Dr. V. Raghavan, the hundredth publication of the Southern Languages Book Trust was released on 14th July, 1959 by the Union Minister for Information and Broadcasting Dr. B. V. Keskar at the Srinivasa Sastri Hall, Mylapore, Madras. The Hall was packed with the elite of the City, musicians, dancers and connoisseurs of art, including some foreigners. The function was arranged by the Music Academy, Madras, Balasarasvati's Classical Bharata Natya School conducted under its auspices and the Southern Languages Book Trust. There was an artistic display of the publications of the S.L.B.T. in the Hall. On arrival the Minister was received by the representatives of the Academy and the S.L.B.T. Messages were read by Sri T.V. Rajagopalan, one of the secretaries of the Academy, wishing success to the function received from members of the Academy and its Expert Committee. Smt. Rukmini Devi, Kalakshetra wrote that she was very happy to know of the release of this book and that she was looking forward studying it. Sri N. Raghunatha Iyer congratulating the S.L.B.T. on this inspired venture of a book on Bharata Natya by Balasarasvati and Raghavan said that it was a book unique in its kind, combining as it did great gifts to considerable experience. Here, he said, one found in refereshing contrast to the arbitrary

and complicated methods of learning by rote which one gets at the hand of a Nattuvanar, an analytical method setting forth the rationale of the system, laying bare the alphabet of the languages of gesture and the intelligent integration of *adavus*. The book exposed many of the excrescences which had been imported into art recently and not the least valuable parts of the book, Sri Raghunatha Iyer said, were those wherein the historical background and the affinities with the sister-arts were set forth. Profound understanding and unerring taste had combined with wide and accurate scholarship to give us in this book a splendid introduction to the study of the art.



Dr. V. Raghavan, Co-author of the book, explains the main features

\***Bharatha Natyam** By Srimathi T. Balasarasvathi & Dr. V. Raghavan. Published by M/s. AVVAI NOOLAGAM, 141, BROADWAY MADRAS-1. Price Rs. 2-00. (It is one of the titles sponsored by the Southern Languages Book Trust, Madras.)

Welcoming the gathering Dr. V. Raghavan, Secretary of the Academy and Balasarasvati's Bharata Natya School and joint-author of the book, said that they were thankful to the Minister Dr. Keskar for agreeing to preside and release the book. Dr. Raghavan explained also the lines on which the book was written. With slight differences, different traditions of the art of Bharata Natya were in vogue and an account could easily be written incorporating all the material but that would confuse the reader and student alike. Instead they had taken their stand on one of the authentic traditions which was at the same time pure and beautiful, namely that associated with the school of Balasarasvati and had expounded the art according to its technique in the present book. The basic exercises consisting of the *adavus* had been first set forth and then the different items of a Bharata Natya recital had been explained in detail showing how they had been built up choriographically from the point



Sri V. Sundararaj Naidu, General Manager, S. L. B. T., explaining the programme of the Trust

of view of rhythmic dances as well as interpretative *abhinaya*; so that the book would form not only an aid to the learner of the art but also a help to the increasing number of persons who were witnessing the art these days, enabling them to understand and enjoy it better. At the end of each chapter there were also critical observations drawing attention to the highli-

ghts of each piece and the drawbacks one found commonly in most of the performances of the art today. The book traced also the historical background and links and also devoted attention to the aesthetics and philosophy of the art.

Sri V. Sundararaja Naidu, General Manager, Southern Languages Book Trust, then gave an account of the publication programme of the Trust. He gave the - number of books in the four languages of the South so far published and in the budgetted programme for the year, and the number of books expected to come. He expressed the gratification of the Trust at the presence of the Union Minister for Information and Broadcasting at the function.

Sri K. Chandrasekaran then spoke on the significance, contents and the merits of the publication. He said that the book on Bharata Natya had not been published too soon; on the one hand the art had become very popular,



Sri K. Chandrasekharan spoke at length on the subject of Bharatanatyam referring to the book

a very large number of juvenile trainees were being turned out, and there were numerous performances in the Sabhas; on the other hand, their standard had lamentably deteriorated. Even the teachers themselves were not insisting on the sufficiently long or arduous

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training which was necessary. A book like the present one which showed the fundamentals of the art and emphasised its standards and set forth the technique according to one of its best styles was therefore, Mr. Chandrasekaran said, most timely and useful. One of the authors of the book Smt. T. Balasarasvati, the speaker said, was an outstanding exponent of the art coming of a family of great gifts in the field of Carnatic music and the other Dr. V. Raghavan was already well-known for his scholarly works; their collaboration had produced a book of lasting value in the field of Bharata Natya. Though for the purposes on hand the book had been limited in its size, yet from the practical point of view it did not omit any detail. There were as many as 77 illustrations in the book. In 10 chapters the book not only dealt in an analytical manner with the form, structure and appeal of the different compositions forming part of a Bharata Natya recital, but also traced the evolution of these forms and the aesthetic setting of each. He drew attention to the critical evaluation at the end of the each chapter in which attention was drawn to the aberrations seen now-a-days in the execution of the each of the items, and pointed out the proper norm and aesthetic form in which they should be rendered. Mr. Chandrasekaran read out also the concluding portion of the work which pointed out the high place the art had been assigned in Indian Culture, and how in the art of dance, man became closest to God, the divine dancer on the cosmic stage.

The Minister then unveiled two stands with copies of the Book 'Bharata Natya' artistically arranged on either side of the dias. Agreeing with the previous speaker, the Minister said that in the book, the Trust was lucky in securing the collaboration of a famous artiste and a reputed scholar. While Balasarasvati, he said, had been wellknown as a renowned exponent of Bharata Natya, Dr. Raghavan had extended the field of his studies in Sanskrit so as to be able to make contributions in the allied cultural fields of music and dance. He was very glad that he was associated with this

function of releasing a book by the S.L.B.T. Though he did not pretend to be an expert in the art of Bharata Natya, he was interested in it as the classical art of the country. It was not possible to disassociate it from music and ancient books dealt with music and dance together and the two could not exist without each other. It was usual for speakers to refer to one crisis or other as facing the country at



Dr. Keskar, Union Minister of Information and Broadcasting releasing the book

the present juncture but personally he would express his dismay at the serious crisis that was facing them in the cultural field where there was a progressive deterioration in standards in all arts. There was growing ignorance about all cultural matters and it was therefore good that in recent years efforts were being made to create a growing interest in cultural revival. What was disturbing, the Minister

said, was that there was not simultaneous effort to lay down definite standards in music and other arts. No progress could be achieved in any art without a yardstick; without any critical appreciation of what was good and what was bad in the art, there would be cultural chaos and everybody would claim to be equal to Tyagaraja or Tansen. Luckily they had not yet arrived at that stage but one noticed with regret that the standards were steadily deteriorating. This was not due to any bad motive, but in the present situation, despite good motive, people did not want to take trouble and learn, because it demanded rather painful and hardwork. This was an important aspect which they should remember. The people, the Minister thought could, not be blamed too much, because they themselves were not doing the thing proper in neglecting to lay down the standard. It is time they cried halt and tried to see to the formulation of standards before it was too late. That was the reason why books by persons who were really masters of their art were well worth having and he believed that a book of the kind being released that day would be used as regular text-book. He would only add that in respect of other arts also, similar books should be published. In dance, as in other arts like music, the number of the genuine masters were dwindling and it was their duty to see that authentic expositions of their arts were prepared and published. From this point of view again, the present publication was opportune. They had other systems of the dance-art like Kathak and Manipuri but none of them was so elaborate and so all-embracing and had such a traditional foundation as Bharata Natyam. As Dr. Raghavan said in his welcome speech, there were different interpretations and styles that one was apt to be confused and it was proper that an exposition took its stand on one reputed tradition and reduced it to a systematic exposition as the present book had done. Books like the present one therefore served a precious purpose.

Thanking the Hon'ble minister for his kind acceptance to preside over the function and release their book Dr. Raghavan mentioned that there was an appropriateness in Dr. Keskar participating in the function as he was dealing not only with the arts of music and dance, but was also in charge of publication work. Dr. Raghavan referred also to the fact

that he and Balasarasvati had been giving illustrated expositions of Bharata Natya over the All India Radio, Madras and that those expositions afforded them opportunities to explore the ways in which the intricate technique of the art could be analytically placed before the public. He made a reference to Balasarasvati's teacher, one of the most gifted



Srimathi T. Balasaraswathi Co-authoress,  
Demonstrated a few items from the book

masters of the art, the late Sri Kandappa Pillai whose son Sri Ganesan had been of help to them in the preparation of this Book. Also in the setting forth of the exercises of the basic *adavus* at the beginning of the work, together with photographic illustrations, they had the association of Kumari R. Priyamvada, one of the pupils of Balasarasvati.

The highlight of the function was a recital of *Padas* in song and *abhinaya* by Smt. T. Balasarasvati assisted by her mother Smt. T. Jayammal and accompanied by Sri Radhakrishnan (Clarinet), Sri Narasimhalu (Vocal) and Sri T. Ranganathan (Mridangam).

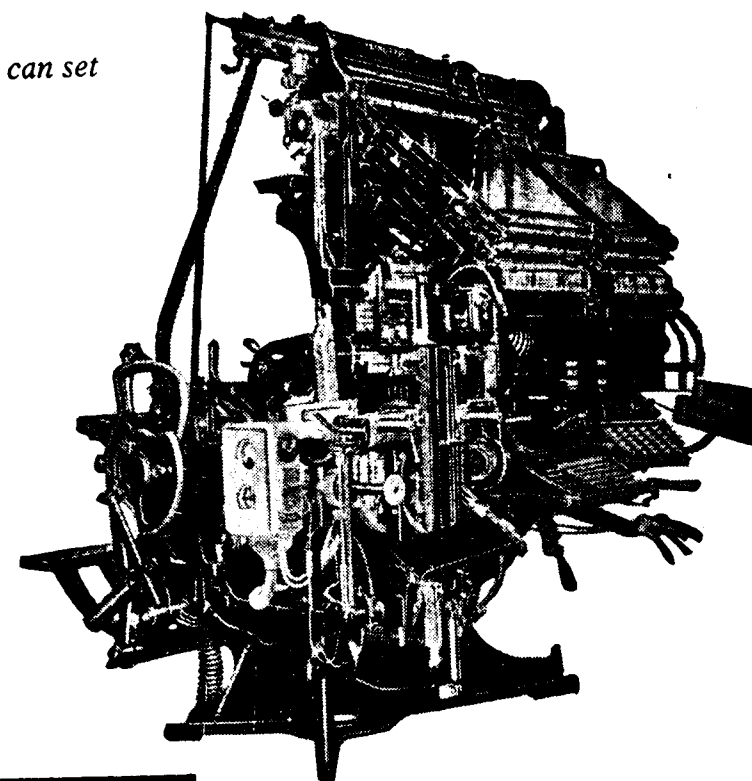
During the *abhinaya* of these pieces, for nearly an hour Balasarasvati held the audience spellbound, but it may be said that she excelled in the exposition of the *madhyamavati* piece giving an epitome of the story of the Ramayana. ★

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[Continued from Page 1]

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jaw action is softened, the second elevator improved, and so on.

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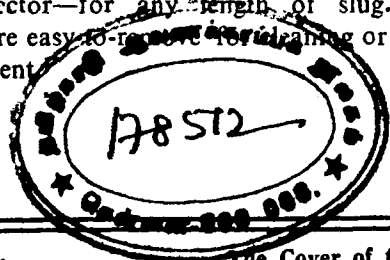
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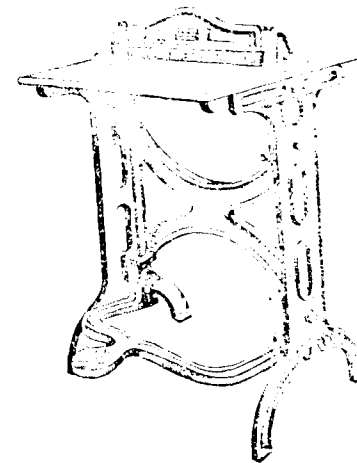
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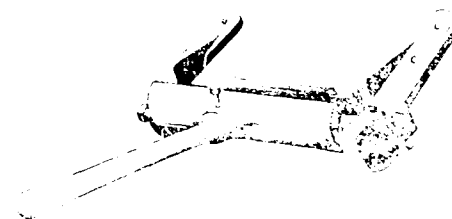


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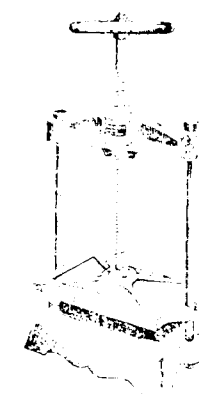
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