

Telugu is a language of Dravidian origin used by more than 80 million people. The language belongs to the states of Andhra Pradesh and Telangana in the Union of India.

The script is fluid, and the roundness is formed by the wrist moving in a circular motion. Developed in 1300CE, was made to form complex glyphs of consonants and vowels. Unlike Latin where letter forms are placed side by side to form sounds, Telugu employs a system of *ottulu* below base-line, above base and postsub forms to form sounds. For example, write the word 'Ga' in Telugu it would be గ, and 'Ka' would be క. The consonants inherently hold vowel sounds which are represented by *thalakattu*, (the tick mark symbol above the characters) which is replaced with other vowel marks. When making complex vowel and consonant sounds, simple forms of consonants are stacked under or placed on the side.

This makes Telugu a complicated script to be digitally encoded. Depending on the design of the font, glyph count ranges anywhere from 600 to 800.

The landscape of Telugu typeface design has seen an increasing demand but with only few companies developing the fonts or a handful of people producing them.

Telugu typefaces were most commonly developed for Soviet publications. Many Indian states have seen a massive inflow of Soviet book translated to their language in the eighties. This was part of Soviet propaganda to bring revolution to the subcontinent. However the plan took a different turn as it produced fonts and hand lettered designs of the Telugu and other Indic scripts.

Type design of Telugu in the Soviet Union made a great impact during generation of my father. People waited patiently for the next batch of books to appear in the communist book stores. Most of my childhood I had only consumed children's books from the Soviet Union, without realising that they were 'made' in a different country.

As I grew older I understood what information dissemination and type can do to languages. These experiments according to me were the first connection to modern experiments done in Telugu type design. Unlike a font developed in Google or Microsoft, these experiments were crude, raw, diverse and weird.

When I visited the jewellery museum in Tallinn, I was reading about the lives of the artists and designers from the State Applied Art School(Now EKA) who were working for factories designing mundane objects with a new sense of experimentation. They were under the supervision of the authorities to censor and streamline the products and objects to support the USSR, and I could only imagine what the type designers in Moscow experienced in order to design these publications. These books brought pleasure, and influenced Indian leftist circles.

As I have researched more, I came across an archive of the translated Soviet books, where I found statements of the translators and workers of Raduga (a publishing house from Soviet Union), Telugu department. I would like to know more about the names behind these letter forms. What was it like to design a type and typeset a book of a foreign language and script to these workers? And what makes me think about these letter forms and their makers?

Monthly advertisement asking
soviet book lovers for donations.
Made in Andhra Pradesh.

In a Sideways Manner
Bulletin 8, 13.11.2023

Bulletin 1 *Stakeholders*
by Laura Martens on 1.11.202
Bulletin 2 *Image is text and the other
way around* by Joao Pedro
Nogueira on 2.11.2023

Additional bulletins
for Palestine
Bulletin 3 *Created*
by Fatima-Ez-Zahra
on 6.11.2023

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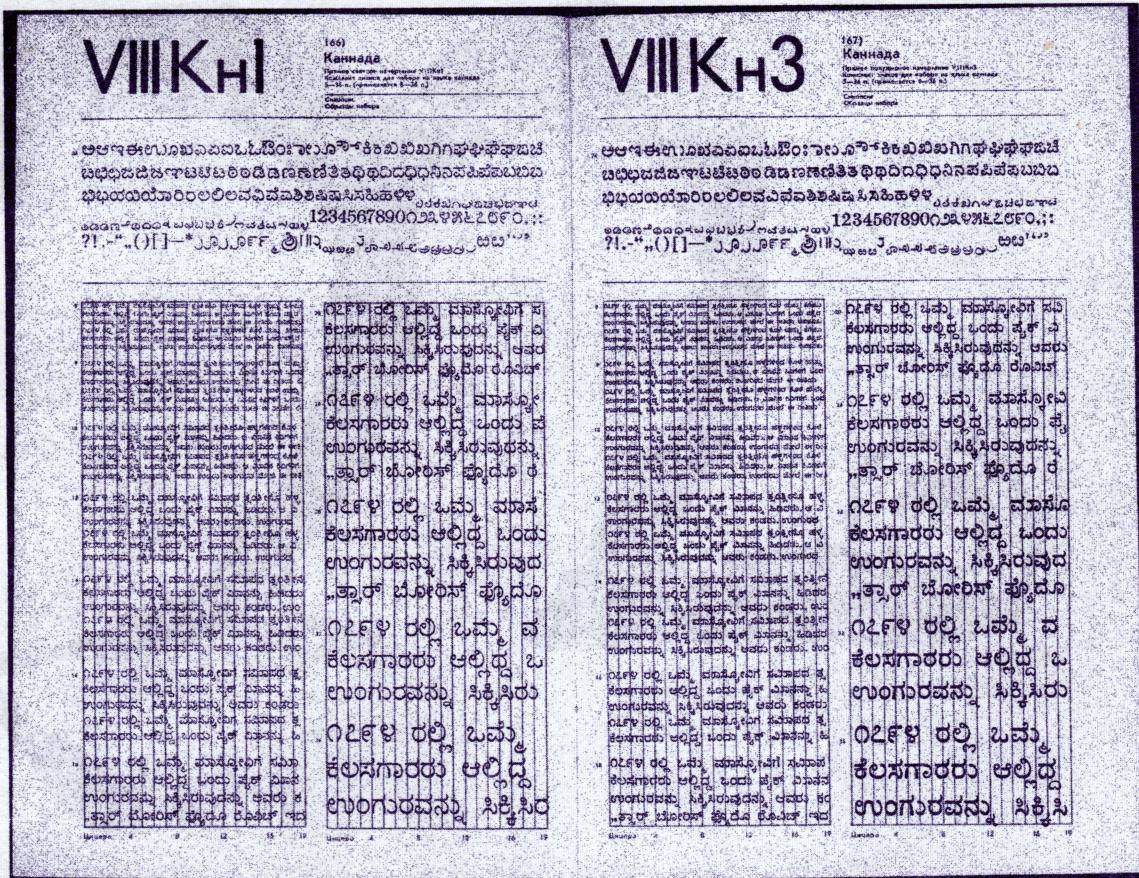
Duncull + Lou woonen i steue
a car, torrent a film or reproduce
a book by Linnea Lindgren
on 7.11.2023

Duncan J. Omoruyi, 2023
by Hanafi Gazali on 8.11.2023
Bulletin 6 Marx on a bicycle
on a board in a school by Rok Ifko
Krajnc on 9.11.2023

by Archil Tsereteli on 10.11.2023
Bulletin 8. Fascinating obscurity of
iron curtain by Karthik Palepu
on 13.11.2023

is a platform for publishing current activities, research and writing by students of the MA Graphic Design program at the Estonian Academy of Arts.

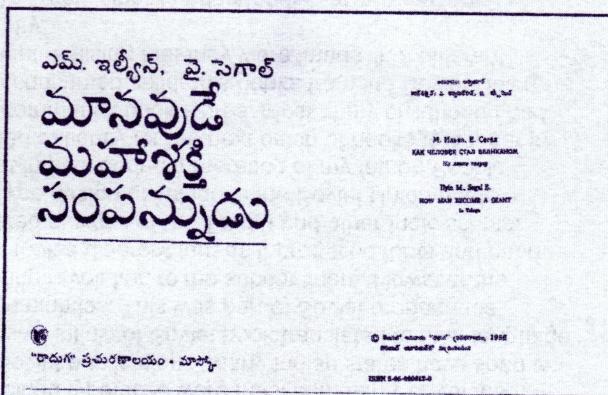
Fascinating Obscurity of Iron Curtain
Karthik Palepu



Kannada font specimen
showcased in a book "Photo
Typesetting Fonts, 1983"

Kannada script is a close relative of Telugu and this is the only reference I could find.

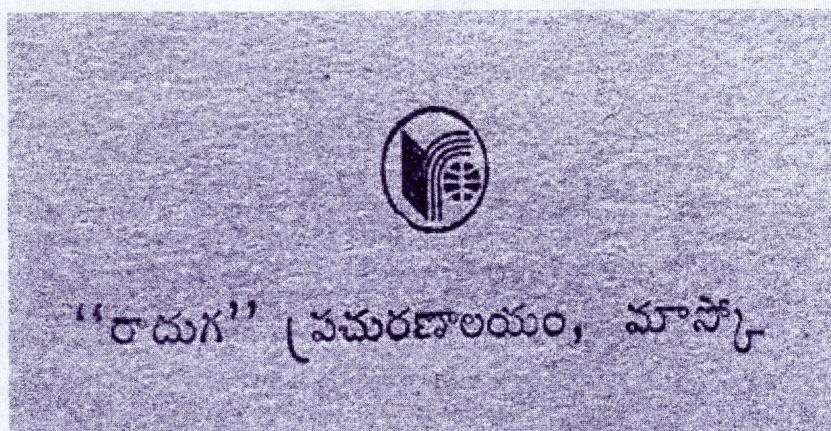
Thanks to Roman Gorintsky for sharing this resource with me.



Inner cover of "How man become a Giant" by Illyn M and Segal E.

Designed by A Benjaminson and B Kystymov

The sketch showed overleaf of the letter ॥ is based on the lettering of n this book.



Logo of Raduga.
"Raduga" Publishing house, Moscow