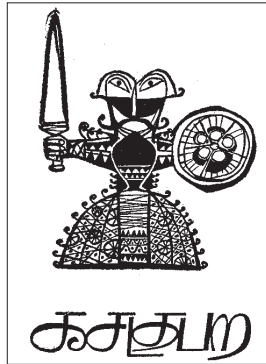


Illustrations for the mainstream media.



செங்குந்தன்
மணிமுடி மலர்



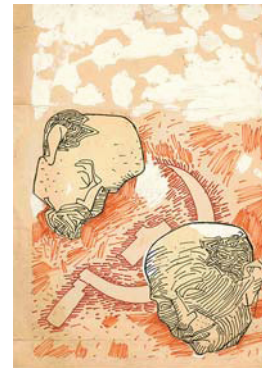
"Ka Sa Da Ta Pa Ra".
Adimoolam was the
designer of this literary
magazine, of which he
was also an editorial
board member.



An early
illustration for
a poem by
Gnanakoothan.



A quarterly titled 'kaal',
which in Tamil means
one-fourth.



A colour illustration for
a publication.

On lettering

One of Adimoolam's everlasting contributions is his lettering in Tamil. He worked on the alphabet in a conscious manner to locate the Tamil language itself between its two extreme manifestations—near-immortal presence in the form of rock edicts and stone engravings on the one hand and vulnerability in the form of palm scripts on the other. Drawing from

Tamil's early *vattezhuthu* form (a sort of circular shape for each letter), he created a particular handwritten typeface that simultaneously saddled the certainty of permanence and the poignancy of vulnerability. This gave these letters a shape that was not geometrical but an asymmetry that has been amazingly constant over a period of 40 years.