

**Dept. of Graphics-Printmaking**  
**Faculty of Visual Arts**  
**BFA Syllabus under CBCS**  
**(Rectified 2018-19)**

**Dept. of Graphics-Printmaking**  
**BFA under CBCS**  
**List of Courses**

**A) Core Course**

- CC 1.1 History of Art (Theory) General
- CC 1.2 Practical – Applied Art
- CC 1.3 Practical – Painting
  
- CC 2.1 History of Art (Theory) General
- CC 2.2 Practical – Graphics-Printmaking: Introduction to Relief Printmaking
- CC 2.3 Practical – Sculpture
  
- CC 3.1 History of Art (Theory) General
- CC 3.2 Methods & Materials – Relief Printmaking
- CC 3.3 Relief Printmaking & Still Life Study
  
- CC 4.1 History of Art (Theory) General
- CC 4.2 Methods & Materials – Lithography
- CC 4.3 Lithography & Outdoor/architectural Study
  
- CC 5.1 History of Art (Theory) General
- CC 5.2 Methods & Materials – Intaglio Printmaking
- CC 5.3 Chromolithography, Introduction to Intaglio & Life Study
  
- CC 6.1 History of Art (Theory) General
- CC 6.2 Methods & Materials – History of Printmaking
- CC 6.3 Intaglio Printmaking & Interdisciplinary Study
  
- CC 7.1 Methods & Materials – Serigraphy & Papermaking
- CC 7.2 Serigraphy & Papermaking
  
- CC 8.1 Project – Review of personal practice
- CC 8.2 Advanced Printmaking

**B) AECC (Ability Enhancement Compulsory Course)**

- AECC 1.1 English Communication/Bengali (MIL)
- AECC 1.2 ENVS

AECC 2.1      English Communication/Bengali (MIL)  
AECC 2.2      ENVS

**C)      SEC (Skill Enhancement Course – Home Dept)**

SEC 3.1      Introduction to Computers & Portfolio Making  
SEC 4.1      Learning Basic Software

**D)      DSE (DISCIPLINE SPECIFIC ELECTIVE – Home Dept)**

DSE 5.1      Advanced techniques in lithography  
DSE 6.1      Colograph/Wood Intaglio  
DSE 7.1      Water-Based Serigraphy/Making Paper casts  
DSE 8.1      Viscosity/Bookmaking

**E)      GE (GENERIC ELECTIVE – Other Depts)**

GE 1.1 Monoprints  
GE 2.1 Multicolour Relief  
GE 3.1 Introduction to Serigraphy  
GE 4.1 Introduction to Etching

## **Semester-wise Course Content**

### **SEM 1**

Referred to Applied Art & Painting

### **SEM 2**

CC 2.2 Introduction to Relief Printmaking

CC 2.3 Referred to Sculpture

### **SEM 3**

Relief Printmaking & Study

### **SEM 4**

Exploring Lithography & Study

### **SEM 5**

Advanced lithography, Introduction to intaglio printmaking, & Study

### **SEM 6**

Intaglio printmaking & Interdisciplinary Study

### **SEM 7**

Serigraphy & Papermaking

### **SEM 8**

Advanced Printmaking

## Department of Graphics-Printmaking

Sem	CORE COURSE (22)	ABILITY ENHANCE MENT COMPULS ORY COURSE (AECC) (2)	SKILL ENHANCEMENT COURSE (SEC) (2)	ELECTIVE DISCIPLINE SPECIFIC (DSE) (4)	ELECTIVE GENERIC (GE) (4)	TOTAL CREDIT (THEORY + PRACTICAL)
1	<b>CC 1.1</b> HOA (Cr - 5+1) (Theoretical)  <b>CC 1.2</b> (Cr - 3) (Practical – App. Art)  <b>CC 1.3</b> (Cr - 3) (Practical – Painting)	<b>AECC 1.1</b> (Cr – 1) ENG/BENG (MIL)  <b>AECC 1.2</b> (Cr – 1) ENVS			<b>GE 1.1</b> (Cr – 6)  Monoprint	20
2	<b>CC 2.1</b> HOA (Cr - 5+1) (Theoretical)  <b>CC 2.2</b> (Cr - 3) (Practical - Graphics) <ul style="list-style-type: none"> <li>• Paper collage</li> <li>• Introduction to black and white relief printmaking</li> <li>• Bicolor (grey &amp; black) linocut/woodcut</li> <li>• Bookmaking in relief</li> </ul> <b>CC 2.2</b> (Cr - 3) (Practical - Sculpture)	<b>AECC 2.1</b> (Cr – 1) ENG/BENG (MIL)  <b>AECC 2.2</b> (Cr – 1) ENVS			<b>GE 2.1</b> (Cr – 6)  Multicolour Relief	20

3	<p><b>CC 3.1</b> HOA (Cr - 5+1) (Theoretical)</p> <p><b>CC 3.2</b> (Cr – 2) (Dept Theoretical)</p> <p><b><u>M &amp; M (Relief)</u></b> Acquaint the students with the history of Printmaking, point out to the uniqueness of Fine Art Printmaking within a larger Print culture, make them aware of the relevant historical terms, concepts and applications, acquaint them with its conventions and gesture, sensitize the student to the distinct approaches and criteria of expressive use as displayed in the works of different practitioners, the distinction between various medium and their respective linguistic marks.</p> <p><b><u>Content – PART A</u></b></p> <ul style="list-style-type: none"> <li>• From Printing to fine Art Printmaking a brief overview</li> <li>• Know a print: the established conventions/debating their relevance in the light of contemporary fine art practices</li> <li>• Idea of the Graphic Mark: The different Mediums in currency and their respective linguistic possibilities</li> <li>• Printmaking and</li> </ul>		<p><b>SEC 3.1</b> (Cr – 2)</p> <p>Basic introduction to Computers – MS Word &amp; PPT</p> <p>Preparing a Portfolio</p>		<p><b>GE 3.1</b> (Cr – 6)</p> <p>Serigraphy</p>	26

	<p>Social intervention.</p> <p><b><u>Content – PART B</u></b></p> <p><b><u>Relief Printmaking</u></b>          Acquaint the students with the history of Relief Printing, sensitize them to the linguistic nuances of the medium , sensitize the student to the distinct approaches and their expressive utilization as displayed by different practioners, aware of existing terminology and methods.</p> <ul style="list-style-type: none"> <li>• History of Relief printing (world art &amp; Indian Art in particular)</li> <li>• Individual Artists, artist Groups and their approaches</li> <li>• Relevant Terms &amp;Methods, ( tool sets their respective use and nomenclature, different matrix used, their material character and their specific approaches, composition of printing inks , ways of inking the matrix, methods of registration and ways of taking impression from the matrix)</li> <li>• Relief printing using a printing press</li> <li>• Black and White , (covered in practical class in their</li> </ul>					
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	<p>foundation)</p> <ul style="list-style-type: none"> <li>• Multicolour relief prints-reductive process (use of single block, light to dark &amp; dark to light) and additive process( use of multiple blocks), (covered partially in Foundation)</li> </ul> <p>Japanese Wood Block Prints(terminology, methodology and Process)</p> <p><b>CC 3.3</b> (Cr – 10) (Dept Practical)</p> <ul style="list-style-type: none"> <li>• Multicolour Relief</li> <li>• Wood Engraving</li> <li>• Still Life Study</li> </ul>					
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4	<p><b>CC 4.1</b> HOA (Cr - 5+1) (Theoretical)</p> <p><b>CC 4.2</b> (Cr – 2) (Dept Theoretical)</p> <p><b><u>M&amp;M – Lithography</u></b> <b><u>Content: Part A</u></b> <b><u>Methods of conventional lithography</u></b></p> <ul style="list-style-type: none"> <li>• Different categories of planography</li> <li>• Fundamental theory of Lithography</li> <li>• Invention of lithography &gt; Brief history of the technique</li> <li>• Different categories of lime stones</li> <li>• Methodology of the conventional technique of Lithography : Different stages of the Lithography technique : preparation of stone, drawing and basics of printing</li> <li>• Detail study of the materials and chemicals used in lithography</li> <li>• Detail study of the equipments (Rollers, spatula, scrapper etc), inks and press machines</li> <li>• Relevant techniques of multi-color lithography (including reverse</li> </ul>		<p><b>SEC 4.1</b> (Cr – 2)</p> <p>Learning basic software – Adobe Photoshop, etc.</p>		<p><b>GE 4.1</b> (Cr – 6)</p> <p>Etching</p>	26

	<p>and re-reverse techniques)</p> <p><b>Content: PART- B</b>  <b><u>Advanced methods of Lithography</u></b></p> <ul style="list-style-type: none"> <li>Aluminum plate lithography : Technique, chemicals and materials</li> <li>Polyester Lithography : Techniques, chemicals and materials</li> <li>Methods of image transfer on aluminum plate</li> </ul> <p><b>CC 4.3</b>  (Cr – 10) (Dept Practical)</p> <ul style="list-style-type: none"> <li>Introduction to Lithography &amp; its various techniques &amp; methods</li> <li>Outdoor &amp; architectural Study</li> <li>Reverse technique</li> <li>Study in lithography</li> </ul>					
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5	<p><b>CC 5.1</b> HOA (Cr -2) (Theoretical)</p> <p><b>CC 5.2</b> (Cr – 2) (Dept Theoretical)</p> <p><b><u>M&amp;M – Intaglio</u></b></p> <p><b><u>Content: Part A:</u></b> <b><u>Methodology of Intaglio</u></b></p> <ul style="list-style-type: none"> <li>• Invention of Intaglio &gt; Brief history of the techniques</li> <li>• Different categories of Intaglio &gt; Etching, Aquatint, engraving, dry-point, mezzotint, viscosity printing, colograph</li> <li>• Detail study on different types of matrix (Zinc, copper, paper board, acrylic sheet ), press machines, rollers, ink</li> <li>• Detail study of the machines: Intaglio press, Resin-box etc</li> <li>• Introduction to tools ( Respective uses and nomenclatures ) and equipments - detail study</li> <li>• Introduction to different chemicals used for intaglio</li> <li>• Preparation of different materials : Grounds, stop-outs</li> <li>• Different techniques of plate making &gt; Etching, Aquatint, engraving, dry-point,</li> </ul>			<p><b>DSE 5.1</b> (Cr – 6) Reverse technique in Lithography/ Plate Lithography</p>		20

	<p>mezzotint, viscosity printing, colograph</p> <ul style="list-style-type: none"> <li>• Different techniques of inking the matrix, registration, preparation of paper and methods of taking impressions</li> </ul> <p><b><u>Content: Part B</u></b>  <b><u>Advanced methods of Intaglio</u></b></p> <ul style="list-style-type: none"> <li>• Non toxic methods of plate-making in Intaglio : Introduction to different methods; Chemicals and equipments</li> <li>• Technique of Photo transfer on intaglio plate : materials, equipments and technique</li> </ul> <p><b>CC 5.3</b>  (Cr – 10) (Dept Practical)</p> <ul style="list-style-type: none"> <li>• Introduction to chromolithography</li> <li>• Introduction to Intaglio</li> <li>• Life Study</li> </ul>					
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6	<p><b>CC 6.1</b> HOA (Cr -2) (Theoretical)</p> <p><b>CC 6.2</b> (Cr – 2) (Dept Theoretical)</p> <p><b><u>M&amp;M</u></b> <b><u>(History of Printmaking)</u></b></p> <p><b><u>Content: PART A</u></b> <b><u>HISTORY OF INDIAN</u></b> <b><u>PRINTMAKING</u></b></p> <ol style="list-style-type: none"><li>1. Printmaking &amp; European printmakers in Colonial India</li><li>2. 19<sup>th</sup> Century Bazaar Schools of Printmaking</li><li>3. The emergence of artistic printmaking in the pre-independence years<ol style="list-style-type: none"><li>a. Vichitra studio</li><li>b. Gaganendranath Tagore</li><li>c. Nandalal Bose &amp; the Santiniketan printmakers</li></ol></li><li>4. Dissemination of the medium, Haren Das &amp; Chittaprosad</li><li>5. The pioneer printmakers<ol style="list-style-type: none"><li>a. Somnath Hore</li><li>b. Jagmohan Chopra</li><li>c. Krishna Reddy</li></ol></li><li>6. The Modernist Era – Printmaking initiatives &amp; practice in India</li><li>7. Introduction to</li></ol>			<p><b>DSE 6.1</b> (Cr – 6)</p> <p>Colograph/ Wood Intaglio</p>		20

	<p>Contemporary Printmaking practice</p> <p><b>Content: PART B</b> <b><u>HISTORY OF WESTERN</u></b> <b><u>PRINTMAKING</u></b> <b>Renaissance - Contemporary</b> <b>Approaches</b></p> <ul style="list-style-type: none"> <li>• Renaissance &amp; Mannerism</li> <li>• Baroque &amp; Rococo</li> <li>• Romanticism and Neoclassicism</li> <li>• The Modern (with a focus on German Expressionism, ,Cubism, Surrealism, Constructivism);</li> <li>• Post World War II Developments (with a focus on Pop and Minimalism)</li> <li>• Re-evaluating Conventions: Print Making practices in light of (Conceptual, Post Modern and Contemporary Approaches)</li> </ul> <p><b>CC 6.3</b> (Cr – 10) (Dept Practical)</p> <ul style="list-style-type: none"> <li>• Aquatint</li> <li>• Step bite and &amp; color intaglio</li> <li>• Multiplate etching</li> <li>• Interdisciplinary Study</li> </ul>					
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7	<p><b>CC 7.1</b> (Cr – 2) (Dept Theoretical)</p> <p><b><u>M &amp; M</u></b> <b><u>(Serigraphy &amp; Papermaking)</u></b></p> <p><b><u>Content: PART A</u></b> <b><u>Methods of Stencil-</u></b> <b><u>printing</u></b></p> <ul style="list-style-type: none"> <li>* Different techniques of Stencil printing &gt; Pro-choire and serigraphy</li> <li>* Invention of serigraphy &gt; Brief history</li> <li>* Details on direct and indirect methods of serigraphy</li> <li>* Methods of photo transfer</li> <li>* Tools and equipments</li> <li>(i) Different types of mesh</li> <li>(ii) Different types of squeeze</li> <li>(iii) Different types of colour &gt; reducer-based and aqua-based</li> <li>(iv) Different types of light box</li> <li>* Preparation of screen and stretcher</li> <li>* Ways of inking the methods of registration and ways of taking impression from the matrix</li> <li>* Making of water based paste</li> </ul> <p><b><u>Content: PART B</u></b> <b><u>Papermaking</u></b></p> <p>1. Introduction to</p>			<p><b>DSE 7.1</b> (Cr – 6)</p> <p>Water-based Serigraphy/ Papercast</p>		18

	<p>papermaking – raw material &amp; manufacturing of pulp, papermaking equipment, basic process of lifting paper</p> <ol style="list-style-type: none"> <li>2. Stencil &amp; Sandwich process in papermaking</li> <li>3. Dyeing process of paper pulp and methods of colour papermaking</li> <li>4. Making of paper reliefs from POP moulds</li> <li>5. Making of 3D paper casts from sandbags</li> </ol> <p><b>CC 7.2</b> (Cr – 10) (Dept Practical)</p> <ul style="list-style-type: none"> <li>• Introduction to B&amp;W reducer based serigraphy</li> <li>• Introduction to papermaking</li> <li>• Paper dyeing and stenciling</li> </ul>					
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8	<b>CC 8.1</b> (Cr – 2) (Dept Project)  <b>Project:</b> Review of personal practice supported by research & reference. Project paper in 1500 words with images to be submitted, alongside PPT presentation.  <b>CC 8.2</b> (Cr – 10) (Dept Practical with display) <ul style="list-style-type: none"> <li>• Advanced methods of printmaking</li> <li>• Digitally aided printmaking</li> </ul>			<b>DSE 8.1</b> (Cr – 6)  Viscosity/ Bookmaking		18
					<b>TOTAL CREDITS</b>	168

