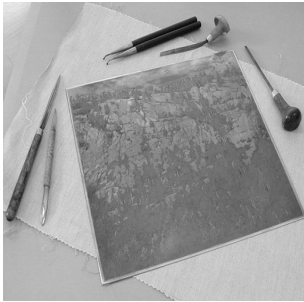


## INTRODUCTION



The Print is a unique work of art. To modern readers, the word print might suggest mechanically mass-produced commercial products, such as: books, newspapers, textiles etc. However the Print refers to the original creation of an artist; who, instead of the paint brush and the chisel, has chosen printmaking tools to express himself.

**Printmaking** is defined as the process of transferring of ink from a prepared surface to a piece of paper.

Printmaking is an overall term used for various techniques which include:

- Relief Printing (Wood-cut, Lino-cut)
- Intaglio Printing (Engraving, Drypoint, Etching, Aquatint, Mezzotint)
- Planographic Printing (Lithography, Oliography)
- Serigraphy
- **Relief Printing:** A Relief Print is an image produced by a raised surface (in relief) which is inked by a roller and then the impression is transferred to paper by applying pressure to the entire block evenly.

Woodcut and linocut are the main types of Relief Printing techniques.

- **Intaglio Printing:** Intaglio process means to engrave or cut. The design is cut, scratched or etched into the printing surface or plate. (plate can be copper, zinc, aluminum, plastic etc.).

It covers a number of techniques: Engraving, Drypoint, Etching, Aquatint, and Mezzotint.

- **Planographic Printing:** It is the process in which the image is printed from the flat surface of stone or metal, commonly known as Lithography and Oliography. It is closer to painting and drawing than any other process as the image is drawn directly onto stone or plate giving freedom of expression to artists. It is based on the fact that water and grease do not mix.
- **Serigraphy:** It is a stencil method of printing. The stencil acts as a mask attached to a fine mesh which is stretched on a frame and then color is forced through the open area of the stencil to print the image on the surface underneath.

Apart of these traditional printing techniques; the use of digital printing applications and integration of these applications into traditional print markets is rapidly expanding.

**Digital printing** refers to methods of printing from a digital based image directly to a variety of media. It usually refers to professional printing using large format and/or high volume laser or inkjet printers. It is a direct to output device process thus it does not employ a “pre-press” operation as would be associated with traditional commercial printing technologies. Instead, the image is created on the computer and transmitted directly to the output device.

In traditional printmaking processes, unique images are created directly on the plate or the matrix, though at times they may be composed using other methods of transfer or even photographic images. Artists choose the process in accordance to the imagery they want to create and may choose to enhance it by varying the basic steps and techniques. The printmaker for authentication, along with the edition number and medium information, signs each impression taken from the plate or matrix. Often the block is cancelled or destroyed after the declared edition number is printed, so that no further prints are possible from the block.

Contemporary printmaking came to India in 1556, about a hundred years after Guttenberg's Bible was first printed. At this time, printmaking was used merely as a device to duplicate and reproduce. Nevertheless, printmaking as a media for artistic expression, as it is recognized today, emerged in India less than eighty years ago.

Between the middle of the 16th century and the end of 18th century, printing activities had increased in different parts of India. However, during this period printing did not flourish as compared to the hectic printing activity initiated by the British in the early 19th century. As the Portuguese started mechanical book printing in India, the Britishers started printing pictures and illustrations during the last part of 18<sup>th</sup> century.

The technique of printmaking was introduced in the teaching programme of art schools from an early stage and special interest was paid to wood engraving, wood-cut and lithography. However, it was taught in those schools as a medium of mass-reproduction or re-duplication of a picture rather than as a creative medium. Priority was given to teaching illustration and copy work, made out of wood-cuts, wood engraving, metal plate engraving, etchings and lithographs.

Bat-tala, a name derived from a giant Banyan tree in the Shova Bazaar and Chitpur areas of Calcutta, was the hub of Indian printmaking activities in the 19<sup>th</sup> century. The prints produced here came to be known as '*Bat-tala prints*'. From this eventually evolved the famous Battala wood block print in the second half of the 19<sup>th</sup> century.

The wood block prints that developed from this are in a sense a variation of the Kalighat paintings; belonging technologically to the age of printing, but spiritually to the style of the Kalighat Pat, in subject, imagery and other elements. These prints had an excellent market. Unashamed copying of Kalighat's secular pictures, satirical pointers, and contemporary themes gave these prints a distinctively modern feel and ensured their wide circulation.

In 1915 the Tagore family of Calcutta established the 'Bichitra Club' at their ancestral home at Jorasanko, where new style of painting and printmaking were explored. With the establishment of Kala Bhavan at Santiniketan in 1921, printmaking became a major medium among a few artists. Mukul Dey is considered as a pioneer of printmaking in India. He was the first Indian artist to travel abroad for the purpose of studying printmaking as an art. A genuinely different aim can be seen in the work of Nandalal

Bose and Binode Behari Mukherjee. This was the turning point for printmaking in India, as artists no longer associated the techniques with their reproductive values, but instead, concentrated on using them to make fine art.

The 1950's may be considered a period of ferment and readjustment in Indian Art. In printmaking the ground for a development was in preparation. The new phase may be said to have arrived with the 1960's. Printmaking became more of a personal expression and more aesthetic than merely reproductive or illustrative. The new generation of printmakers works in a variety of media; exploring new possibilities in it.

Today relief prints continue to enjoy an elevated status, over those of the 19<sup>th</sup> century being drawn, cut and in most cases printed by the individual artist in very limited editions. These artist created prints are universally regarded as belonging to the Fine Art's family, each being viewed nearly equal in importance as painting and sculpture for artistic expression.

## REVIEW OF THE LITERATURE

- A literature review is a summary of research that has been published about a particular subject. It provides the reader with an idea about the current situation in terms of what has been done, and what we know. Sometimes it includes suggestions about what needs to be done to increase the knowledge and understanding of a particular problem.
- A literature review is a specific type of research paper that focuses on published literature on a given topic. It is often the first step in doing original research, either scientific or otherwise.

It is more than a mere summary of the literature, however, as it presents analysis, patterns and critiques of individual sources, groups of sources, and the body of literature as a whole.

- It gives an understanding of trends, issues, unresolved questions, controversies, and the importance of the scholarly knowledge related to a specific question (topic).

■ *Amit Mukhopadhyay and Nirmalendu Das in “Graphic Art in India: 1850 To 1950 (A Brief Background and History)”*; *Graphic Art in India Since 1850*; *Lalit Kala Akademi*; *Rabindra Bhavan, New Delhi*; *First edition- September 1985*; are explaining the term ‘Graphic Art’. The word ‘Graphic’ is derived from Greek word ‘Graphikos’ which stands for writing, drawing, etc. and the word ‘Art’ from the Latin ‘Ars’, ‘Artem’ meaning skill applied to a production of beauty or to a work of creative imagination. In general the term ‘Graphic Art’ includes a large number of activities like logogram, book printing, symbols, artistic prints; from commercial to Fine Arts. The term is largely restricted to printing activities; mechanical or manual.

■ They are also saying that of all the visual art media being practiced all over the world today, graphic art is one of the most powerful and universal. As a

medium it is most effective, because through the multiplication process prints can reach the maximum number of people comprising various strata of society. It enlarges the scope of communication by producing the quantities of printed matter.

- In the same chapter, the description of the history and the gradual development of printmaking are given. Earlier printmaking was considered as a craft. From well before the invention of the printing press and movable type, up to the beginning of the 20th century, the woodcut and wood engraving was exclusively the domain of the printing and publishing trades and a division of labor existed in the industry. An artist of some repute would execute a drawing or design on paper and this would be passed to the engraver for the actual cutting of the block and when finished handed over to the pressman for printing. Often, several engravers were enlisted to work on a single block as each also specialized in the cutting of either, buildings, people, animals, clouds, machinery, etc; and in this sense it truly was a craft. With the advances being made in printing technology and Painters and Sculptors alike began making woodcuts and engravings to explore the medium for its innate qualities for self-expression. It is here that printmaking becomes more art and less craft. Today relief prints continue to enjoy an elevated status, over those of the 19th century; being drawn, cut and in most cases printed by the individual artist in very limited editions. These artist-created prints are universally regarded as belonging to the *Fine Art's* family, each being viewed nearly equal in importance in the minds of many as painting and sculpture for artistic expression.
- *Consultant Editor: John Dawson, Contributing Editors: Stanley Jones, Reginald Legro, Derek Milner, Irit Rogoff, Rosemary Simmons, Robert Smyth, Lou Weelan in "Prints & Printmaking"; Edition Published 1988; New Burlington Books; 6 Blundell Street, London N7 9BH; says that printmaking is an overall term which encompasses a variety of techniques, like: Relief, Intaglio, Planography, Serigraphy.*

- In the same chapter they say that the choice of technique used by the printmaker is influenced by various factors such as, material available to the printmaker, the size of the print he wishes to make, his experience in using tools, together with his design ideas.
- In chapter 2, *Relief printing*; the editors are defining Relief printing technique.

“A relief print is an image produced by transfer from a raised, inked surface to a sheet of paper or some other surface and it derives its name from the Italian word *rilievare* which means to raise.”

- In the same chapter while talking about the history of Relief printing they say, it is a series of histories of all the different techniques evolved at quite separate time, among which wood-cut is the oldest and have been used as long ago as the 5th century in middle and Far East mainly for decoration of fabrics. Wood-cuts began to be used generally in Europe in the beginning of 15th century and their appearance coincided with the wide spread adoption of manufactured paper. They offered a means of reproduction which was quicker and cheap as compared to hand-colored drawings, mainly used for the production of devotional prints and unholy items like book illustrations and playing cards. More elaborate work was done later in the century by a number of artists in Germany, Italy, Netherlands, all countries where the paper industry flourished.
- A detailed description of various techniques which are included in relief printing like lino-cut, wood-cut, wood engraving, metal cut, relief etching, photo etching; their method of preparing the block and printing it along with the materials used is given in the same chapter.
- In chapter 3, *Intaglio printing*; the editors are defining Intaglio printing technique and the origin of the word *intaglio*.

“Intaglio printing, which derives its name from the Italian word *itaglione*, meaning to engrave or cut, covers a number of techniques, all of which involve the incision of designs into metal plate.”

- They are telling that it was the goldsmiths and metalworkers, the decorators of plates, chalices, shields and other items, who developed the tools and techniques which were used by the early engravers of the 15<sup>th</sup> century. The beginning of intaglio printing can be traced back to the work of the European metalworkers who employed a technique known as *niello* engraving. In this method a black compound of sulphur was melted into the grooves of the engraved decoration so that the whole design stood out more clearly against the metal.
- In the same chapter the author gives an overview of the history and development of Intaglio printing. The idea of taking image from engraved metal was first conceived of in the 15th century. During the second half Drypoint was introduced and then the next Intaglio technique; Etching was developed.
- In this chapter various techniques of intaglio printing namely engraving, drypoint, etching, aquatint, mezzotint, photo etching are explained; the material used and how the print is taken are explained. Types of plate, tools and equipment needed to prepare the plate, preparation of different types of ground (hard ground and soft ground) , etching acids, etc are also given.
- In chapter 4, *Planographic printing* of the same book; the writer is defining the planographic printing, which is distinct from the traditional methods of relief and intaglio, the image and the undrawn area are on the same level, the process is chemical based on the antipathy of grease and water.
- The history of planographic printing is being told in this chapter. Alois Senefelder is the man credited with the discovery of lithographic process.



The first uses of lithography were almost commercial; initially artists were slow to react to the new process. Francisco Goya was the first major artist to produce lithographs which displayed qualities unique to stone.

In the early 19<sup>th</sup> century the process began to gain popularity in France. Many workshops flourished. Lithography proved an ideal vehicle for a new and popular form of social satire, executed with great skill by artists as Honore Daumier.

The first mechanically operated presses appeared about 1850 and brought with them great potential for printing commercial work.

Lithography reappeared as an important medium for artists in France as the Expressionist movement got underway. Henri de Toulouse-Lautrec was encouraged to try poster lithography. His posters with their bold areas of color defined by clear outlines, transformed the art of advertising.

Lithography also flourished in other European cities.

- In this chapter method and material of lithographic printing are explained; how the stone is prepared, types of material used for lithographic drawing, process of preparing the stone for printing and finally how the prints are taken.
- *Rosemary Simmons & Katie Clemson in "The complete Manual of Relief Printmaking"; First Published in Great Britain in 1988 by Derling Kindersley Limited 9, Henrietta Street, London WC2;* are explaining that it is not necessary that we should start printing with very good quality and expensive material but even inexpensive and inferior quality material can be used for starting up with experiments in printing. Various materials can be used; giving a wide choice in both price and availability. However, the author lays more stress on a professional attitude on the part of the printmaker and at the same time also encourages simple techniques and free experimentation.
- The writer is telling about Relief Printing; the most ancient method of printing, methods of relief printing, materials, tools & cuts with different tools, inks and papers for printing, selecting the method for printing (single

block, multi-block, reduction method, jigsaw blocks) and the printing process.

- The writer while talking about ‘Relief Printmaking as an Experimental method’ says that there are printmakers who prefer working within a set discipline i.e., they would like to make an edition of identical prints. But there are also printmakers who like to experiment with the medium. It is not necessary to make an edition of identical prints. It all depends on the printmaker.
- *Pauline Rohatgi and Pheroza Godrej in “Introduction”; India-A Pageant of Prints; 1989; Published by J.J. Bhabha for Marg Publication at Army & Navy building, Mahatma Gandhi Road, Bombay 400023;* are telling about the range of subjects on which prints were taken, which is very vast. The subjects include various historical episodes, natural history, portraitures, field sports, naval & military events, customs, costumes, social life caricature, topographical views covering architecture & archaeology, scenic studies of mountains, rivers, waterfalls and coastlines, etc.
- They are also talking about ‘What is Print? And different techniques of printing.’ A print is an image that has been produced by a technical means which enables it to be multiplied. Every print formed by the hand techniques is classified as an original. Prints produced by the various new processes, resulting largely from the invention of photography, are usually described as reproductions.

Prints fall into three categories:

- Single items
  - Part of a set or series
  - Illustration in a printed book or journal
- The writer says that the reason for publication of prints varied greatly. They were produced to extend knowledge; many were issued for scientific, educational, political or communicative purposes. While others were

published to entertain and amuse the spectator. A large number of prints were also made for artistic purposes.

■ The printing techniques were divided into following categories:

- Wood-cut
- Line-Engraving
- Etching
- Mezzotint engraving
- Stipple engraving
- Aquatint engraving
- Lithography

- While talking about the prints of India the writers say that we can see the effect of European art on Indian prints. However, Indian miniature artists were keen observers of nature but their compositions were conceptual. The European artists interpreted nature perceptually and to a high degree of realism using aerial perspective, which can also be seen in prints. As a result many prints are valued as accurate visual records of the past. (Prints depicting topography show places or buildings that no longer survive or that have been altered. Social events, contemporary events and portraiture are few topics reflecting the spirit of bygone days.) The Europeans were interested in keeping records of the visual aspects of the country. So some of their published works included wood-cuts and engravings.



- The writer is telling about lettering in prints, which is the term used to denote any printed letters generally found below the picture, providing information about the subject, the name of the original draughtsman or painter, the name of the engraver or lithographer and the place & date of publication. During earlier stages the proof prints were generally without

lettering. Sometimes the title of the subject in the lettering was given in two or more languages, to increase the sale of prints.

- *Mildred Archer in "The Peoples of India"; India-A Pageant of Prints; 1989; Published by J.J. Bhabha for Marg Publication at Army & Navy building, Mahatma Gandhi Road, Bombay 400023; is talking about the people of India, their picturesque costumes, various events, celebrated personages, various craftsmen and workers in their natural surroundings, etc. and about the work of some of the artists, like, William Hodges or Thomas Daniell, were largely concerned with landscapes.*

Some of the amateur artists were interested in the costumes, customs, and occupations of the Indian people.

The view point for each scene has been chosen by John Zoffany to capture to the greatest visual extent, the people, their picturesque costumes and their reactions to various events.

Many details, accurately recorded by Francois Balthazar Solvyan, provide a wealth of information concerning

caste, costume and craft technology in Bengal in the late 18<sup>th</sup> century.

Arthur William Devis made a series of oil paintings of muslin, cotton and carpet weavers, sugar and saltpeter manufacturers, potters and brass workers. These craftsmen were most

sensitively portrayed in their natural surroundings with the implements of their trade around them. He planned a series of engravings to be made from these paintings.

Prints after paintings on historical events frequently include celebrated personages.

In contrast with the prints of the people of India, engravings and lithographs of important British officials after oil



paintings by professional artists who had gone to India were also produced in considerable number.

- *Ray Desmond in “A Floral Paradise”; India-A Pageant of Prints; 1989; Published by J.J. Bhabha for Marg Publication at Army & Navy building, Mahatma Gandhi Road, Bombay 400023;* says that Indian people, the landscape and architecture were perhaps always the most popular subjects for the artists and printmakers, but the floral riches of the subcontinent never lacked admirers and talented interpreters. Nature printing usually encountered only in works on Natural History. Various specimens of Indian flora were illustrated in different techniques like stipple engraving, line engraving, aquatint, mezzotint and lithography.



- *Ray Desmond in “A Bountiful Ark”; India-A Pageant of Prints; 1989; Published by J.J. Bhabha for Marg Publication at Army & Navy building, Mahatma Gandhi Road, Bombay 400023;* is talking about the illustration of various birds and animals. Animals like tigers, elephants, rhinoceros, horses, tigers, panther, pig, bear, deer, wolf, bison, fox, etc were made. Different species of birds like peacock, India’s rose-ringed parakeet (has talent for mimicry), bulbul, etc. Different types of snakes, fishes, butterflies and other insects; animal sports like fighting scenes, hunting activities, animals in their natural surroundings were also made. Some Britishers drew birds with great accuracy and affection which were later engraved and prints were taken.



- *Shalini Devi Holkar in “Eating Habits of British in India”*; *India-A Pageant of Prints*; 1989; Published by J.J. Bhabha for Marg Publication at Army & Navy building, Mahatma Gandhi Road, Bombay 400023; is discussing about the eating habits of the British in India.



Meals in those early days may have been largely Indian, but the etiquette at meals was unabashedly English. For special occasions they ate in a garden in the city. All dishes and the drinking vessels were of massive silver.

- *Nicholas Bristow; Screen Printing: Design and Techniques*; First Published in paperback 1991; Reprinted 1994; B.T. Batsford Ltd., 4 Fitzhardinge Street, London W1H 0AH; is talking about the origin of Screen printing from stencil printing. Stencil printing is one of the earliest known methods. From ancient times patterns have been pierced out of such materials as leaves; colors and dyes were then dabbed through the perforations to achieve a simple printed design. As time progressed, various cultures, especially the Japanese greatly refined the process. They devised a way of holding the various parts of the stencil in place by means of a network of human hair. This was later replaced by threads of silk, which may have led to the eventual use of silk cloth as a complete stencil support. This took place in the later half of the 19<sup>th</sup> century. Towards the end of the century, Japanese art and design became highly fashionable in Europe, and this helped to establish screen printing as an art form. During early years of this century, screen printed textiles became more widespread. By 1915 the first photographic silk screen process was developed, which rapidly led to a wider commercial use into such areas as graphic art.

- *Bhalchandra Khadke and Kailas Takle; Introduction to Screen Printing*; 1972; Published by MAC Enterprises, 229/29A, Girgaum Road, Bombay-4; Printed at The Times of India Press, Dr. Dadabhai Naoroji Road, Bombay-1, India; are telling about Screen printing; a method of print reproduction , like

letterpress and litho printing. It relies mainly on the skill and ability of the operator. This process is largely dependent on the human hand for quality and finish of the final reproduction. In many Western countries, this screen process is also known as ‘Serigraphy’. This name was coined by Mr. Carl Zigrosser, from the word ‘seri’ (silk) and ‘graph’ (to draw). This process has today achieved tremendous popularity with artists, and exhibitions of a variety of silk screen reproductions are held very often in art galleries and museums. Serigraphy offers new stimulating opportunities when the artist gives the screen the same attention or technical concern, as he would devote to the plate in etching or the stone in lithography. He will discover in serigraphy a new medium for artist expression.

- In chapter 1 “Various uses of screen printing”, the writers are saying that whatever the surface, whatever the shape, whatever the kind of printing (single color or multi-color) – screen printing is so far the only medium that has proved its utility in various and diverse applications. Not only has screen printing been used in the textile industry, but its use in the advertising trade has also grown. Whether a job is to be printed on plain paper or thick card, wooden planks or plastic articles, rexine or any other material or surface – screen printing is the only medium that can effectively fulfill this function with optimum economy. However, just as the scope for the application of screen printing is unlimited, it also has certain inherited limitations. Such jobs, which can be faithfully and accurately reproduced by the letterpress or litho process, may not be feasible with screen printing owing to various factors such as the mesh of the screen, the relatively thick consistency of the ink and the purely manual operation. Other limitation is quantity; when thousands of copies are to be printed the process would work out much costlier than any other process – in terms of the cost of inks alone; portions of the mesh may get clogged with ink – calling for elaborate, time-consuming cleaning; in between the printing of two or more colors, the paper contracts over so slightly, resulting in improper registration while printing the next

color; screen process inks take a longer time to dry and therefore the printed stock cannot be stacked one over the other.

■ *Contemporary Indian Art Prints*

[http://www.contemporaryart-india.com/index.php?page=art\\_history\\_art\\_prints](http://www.contemporaryart-india.com/index.php?page=art_history_art_prints)

The historical overview of the Bengal art scene would be incomplete without mentioning the region's pioneering role in the evolution of the Indian art prints. The earliest example of a signed printed illustration appears in a Bengali book, *Oonoodha Mongal*, written by Bharat Chandra, published by Ganga Kishore Bhattacharjee and printed at the press of Ferris and Co., Calcutta, in 1816.

The technique of printmaking was introduced in the teaching programme of art schools from an early stage. Priority was given to teaching illustration and copy work made out of wood-cuts, wood engraving, metal plate engraving, etchings and lithographs.

Bat-tala, a name derived from a giant Banyan tree in the Shova Bazaar and Chitpur areas of Calcutta, was the hub of Indian printmaking activities in the 19<sup>th</sup> century. The printing and publication industry that developed in the vicinity of the banyan was also known as Bat-tala, and maintained its reputation as one of the country's most important publication centers until the end of 19<sup>th</sup> century. The wood block prints that developed from this are in a sense a variation of the Kalighat paintings; belonging technologically to the age of printing, but spiritually to the style of the Kalighat Pat, in subject, imagery and other elements. These prints had an excellent market.

In 1915 the Tagore family of Calcutta established the 'Bichitra Club' at their ancestral home at Jorasanko, where new style of painting and printmaking were explored. With the establishment of Kala Bhavan at Santiniketan in 1921, printmaking became a major medium among a few artists.

Most of the important artists who can be credited for creating intense interest in creative printing were from Bengal region, like, Mukul Dey, Ramendranath Chakrovorty, Manindra Bhusan Gupta, Nandalal Bose,



Binode Bihari Mukherjee, Biswarup Bose, Swapan Kumar Das, Chittaprosad, Suranjan Basu, Sanat Kar, etc.

- In the same article it is said that an artist cannot be a good printmaker if he/she is not a good painter.

“Veteran Bengal artist Paritosh Sen says, "You cannot be a good print maker if you are not a good painter." And many in fact of today's famous Indian painters are also eminently creative printmakers who are responsible for the proliferation of print-making into diverse techniques mediums and technologies, and the growing demand for prints in the current market.”

- *Richa Agarwal, Vikram Bachhawat in “Publisher’s Note”; Artetc News & Views; Multiplying Importance; Indian Printmaking then/ Indian Printmaking Now I; August 2011/Vol. 3. no. 12;* are telling that Prints & Printmaking, has till recently been looked upon as a lesser art form. Earlier it was used for more commercial purpose, but now it is more an artistic medium. People have started taking notice of prints, not only as a form that combines creativity with technique, but also a viable investment option. The market for print is on the rise all over the world. India is no exception.

There are several reasons for this:

- II.) Good quality signature prints that are folioed & numbered, limited edition especially, cost a lot less than original paintings but in no way are lesser in terms of artistic brilliance & rarity.
- III.) Many artists are seriously looking at printmaking as primary mode of expression, thus ensuring the inflow of original manual art-prints into the market.”

- *Kavita Shah in a Presentation and Discussion on “Printmaking Practices in India: A Historical Sketch and Contemporary Printmakers”*  
<http://mohileparikhcenter.org/site/?q=node/232>

**She talks about the concept, techniques and processes of printmaking. A historical investigation of printmaking in India, beginning from the introduction of printing press in India by Jesuit missionaries and East India Company and the consequent development of engraving, etching, woodcuts, and metal engravings for book illustrations. Many art colleges were set up during the colonial regime along with printmaking facilities. Oleographs also became a very popular medium to reproduce the paintings of Kalighat and Ravi Varma. The contribution of Bengal school and influence of Japanese and German Expressionist woodcuts, Printmaking scene in the post independence era are also discussed.**

From the above research review, I came to the *conclusion* that printmaking was often viewed as the art of the masses and suffered much as being mere craft or as a minor art. With the advances being made in printing technology and Painters and Sculptors alike began making woodcuts and engravings to explore the medium for its innate qualities for self-expression. It is here that printmaking becomes more art and less craft.

Today printmaking enjoy an elevated status and it is universally regarded as belonging to the Fine Art's family, each being viewed nearly equal in importance as painting and sculpture for artistic expression.

All the literature I have gone through till now gives the historical overview of Printmaking, a detailed description of all the techniques of printmaking namely: Relief, Intaglio, Planography and Serigraphy. Material used and the complete process of preparing the block and printing it is explained. The influence of European art and Bengal school of art on Indian printmaking can also be studied.

I got the knowledge about the range of subjects on which prints were taken like, various historical episodes, natural history, portraitures, field sports, military events, customs, costumes, social life caricature, architecture & archaeology, scenic studies of mountains, rivers, waterfalls and coastlines, etc.

In my research I want to explore the techniques used by contemporary printmakers and what new experiments are being made in the field by them, their style, technique, material they are using, their working conditions, etc.

## MOTIVATION / JUSTIFICATION

From the painstaking efforts made by eminent scholars and art historians I got up to date with the current literature on a topic that forms the basis for my goal. I got the knowledge of techniques, method and material used for printmaking through literary sources and also through my personal experience.

Printmaking has always fascinated me. However, I did BFA in painting but printmaking always attracted me towards it. It is the medium in which I can make endless experiments; exploring my own self and my capabilities. And I decided to take master's degree in printmaking. When I started working in this medium I had no clue how the final print would look like since printing has a mysterious element in it, we can't predict the result beforehand. But the end result was outrageous, and I never thought that it would look so attractive and unique. It requires a lot of patience and hard work. This gave me direction where I should move.

All regarding literature try to explore the traditional techniques, method and material. So along with them I would also try to explore the techniques used by contemporary printmakers and what new experiments are being made in the field by them, their style, technique, material they use, their working conditions, etc.

Prints and printmaking were looked upon as a lesser art form and due to general lack of awareness and appreciation, print makers were slowly moving to other, more popular mediums. It is high time to understand and appreciate this versatile medium. So I believe that studying and analyzing the printmaking techniques, methods and material and the contribution of various contemporary printmakers in the development of printmaking will add something new to this study.

## **OBJECTIVES**

- To learn more about the various Printmaking techniques, methods and materials used for printing.
- Study and analyze the different techniques and styles of various printmaking artists of Jaipur.
- Study the influence of various art era (Bengal school of art, European art) on the contemporary printmaking.
- To know about the new experiments adopted by the printmakers in the present scenario.
- Contribution of the printmakers of Jaipur in the field of art.

## METHODOLOGY

Methodology entail claims about what can be known about that research subject and how a researcher might go about generating knowledge or “truth claims” from that ontological position. The term method, then, refers to procedural research tools for gathering and/or generating and analyzing data. Such tools are built upon methodological foundations, even though these links are rarely made explicit. Methods might include, for example, survey research or regression analysis on the quantitative side, metaphor analysis, category analysis or comparative-historical analysis on the qualitative or “interpretive” side (e.g., Feldman 1995; Yanow 2000; Yanow and Schwartz-Shea 2006). In other words, methodology refers to the philosophical presuppositions embedded in research methods – the assumptions, often unintentionally and even unconsciously made, about the character of the existence, the “reality status,” of the subject under study and about its “know-ability.” Methodologies provide logical structures from which to derive procedures of inquiry (methods), and they frame the ways in which we understand their products.

Keeping the objectives in mind the study will be carried in following phases:

***Phase I*** Survey (Observation and determination Schedule)

***Phase II*** Data Collection

***Phase III*** Interviews or Documents

## **Survey (Observation and determination Schedule)**

This research will accomplish chiefly through qualitative approach that is based on the primary information as well as quantitative studies like surveys etc. are also considered and taken into account.

- Find out the origins and development of printmaking. All the techniques will be separately studied.
- Determining the methods and material used for printmaking. What type of tools, printing inks, paper will be used, quality and their availability.
- Visit to various places
  - Museums: photographs of prints
  - Art galleries: collect prints and information about the artist
  - Private collection of individual artists

## **Data collection**

Collection of prints by taking good quality photographs from the collection of museums, private collections or from other places.

Collection of information about the material from the artists and art dealers.

Qualitative research includes the reviewing and analysis of the literatures, articles, research papers, and other published information in order to gain a deeper understanding of the prevailing scenario. These methods will help to understand the opinion and views of eminent and learned academicians, artists and art historians and provide knowledge of what has been done in this particular area. What has been covered and what gap has been left.

The research study will be accomplished through in-depth review and analysis of the information available in the published form, which includes data from textbook, journals,

management reports seminar papers etc. The data and results of surveys conducted by organizations will also be important data sources for the report. To gather all the information that my report need, I will find related information by accessing reference books, magazines, articles, journals & Web sources.

### **Interviews and Documents**

Interviews and questionnaire will be conducted with contemporary printmakers and the area of conducting survey will be Rajasthan & Delhi and other places related to the topic. The research design will be exploratory and descriptive.

### **Place of work and facilities available**

#### **Place of research**

The research will be conducted anywhere in Rajasthan & Delhi and where printmakers have worked or are working. Thus the geographical limitations can be assumed to be a hurdle in the authenticity of the research.

#### **Facilities available**

Books

Library

Internet

Journal

Research studies

Printing studios of individual artists

Museums and other private collections for prints

## LIMITATIONS

### **Limitation of the study:**

The scope of the study is limited due to the following reasons.

- I have to discuss about the printmakers of Jaipur only and thus if interesting work and information about any other printmaker is found, then that information would be irrelevant for my research. So my study has certain limitations that I have to look upon carefully throughout my research.
- If I find some interesting work of contemporary printmakers in some other medium like painting or sculpture, I cannot consider them in my study because I have to cover their prints only.



## LIST OF PUBLICATIONS BASED ON THE RESEARCH WORK

- Presentation and Discussion By Kavita Shah; ***Printmaking Practices in India: A Historical Sketch and Contemporary Printmakers***  
<http://mohileparikhcenter.org/site/?q=node/232>
- Article by Kavita Shah; ***Fine Art Printmaking; Printmaking: An Introduction***  
<http://www.saffronart.com/sitepages/printmaking/whatisprinting.aspx>
- ***Contemporary Indian Art Prints***  
[http://www.contemporaryart-india.com/index.php?page=art\\_history\\_art\\_prints](http://www.contemporaryart-india.com/index.php?page=art_history_art_prints)
- ***The History of Printmaking in India. A look into the development of fine art printmaking in India***  
<http://www.saffronart.com/sitepages/printmaking/history.aspx>
- ***Printmaking Techniques – Relief***  
<http://www.saffronart.com/sitepages/printmaking/relief.aspx>
- ***Printmaking Techniques – Intaglio***  
<http://www.saffronart.com/sitepages/printmaking/intaglio.aspx>
- ***Printmaking Techniques – Planography***  
<http://www.saffronart.com/sitepages/printmaking/planographic.aspx>
- ***Printmaking Techniques – Stencil***  
<http://www.saffronart.com/sitepages/printmaking/stencil.aspx>

## REFERENCES / BIBLIOGARPHY

- *Artetc News & Views; Multiplying Importance: Indian Printmaking then/ Indian Printmaking Now I*; August 2011/Vol. 3. no.12
- *Graphic Art in India Since 1850*; Lalit Kala Akademi; Rabindra Bhavan, New Delhi; First edition- September 1985
- Consultant Editor: Dawson John, Contributing Editors: Jones Stanley, Legro Reginald. Milner Derek, Rogoff Irit, Simmons Rosemary, Smyth Robert, Weelan Lou; *Prints & Printmaking*; Edition Published 1988; New Berlington Books; 6 Blundell Street, London N7 9BH
- Simmons Rosemary & Clemson Katie; *The complete Manual of Relief Printmaking*; First Published in Great Britain in 1988; Derling Kindersley Limited; 9, Henrietta Street, London WC2
- Dr. Kumar Sunil; *Bhartiya Chaapa Chitra Kala: Aadi se Adhunik Kaal Tak*; Edition Published 2000; 3421-A, Second Floor, Narang Colony, Trinagar, Delhi-110035
- Sharma Shyam; *Kashth Chaapa Kala*; First Edition 1999; Hindi Granth Academy, Patna
- Rohatgi Pauline and Godrej Pheroza; *India- A Pageant of Prints*; 1989; Published by J.J.Bhabha for Marg Publication at Army & Navy building, Mahatma Gandhi Road, Bombay 400023
- Nicholas Bristow; *Screen Printing: Design & Technique*; First published in paperback 1991; Reprinted 1994; B.T. Batsford Ltd., 4 Fitzhardinge Street, London W1H 0AH
- Khadke Bhalchandra and Takle Kailas; *Introduction to Screen Printing*; 1972; Published by MAC Enterprises, 229/29A, Girgaum Road, Bombay-4; Printed at The Times of India Press, Dr. Dadabhai Naoroji Road, Bombay-1, India

- Reddy N. Krishna; *New Ways of Colour Printmaking: Significance of Materials and Processes*; 1998; Published jointly by Ajanta Offset and Packagings Ltd. & Vadhera Art Gallery, New Delhi
- Gascoine Bamber; *How to Identify Prints: A complete guide to manual and mechanical processes from woodcut to inkjet*; First published in UK in 1986; Second edition 2004; Published by Thames & Hudson Ltd., 181A High Holborn, London WC1V 7QX

## **CONTENTS OF THE THESIS**

- 1. Introduction**
- 2. Review of published research work**
- 3. Objectives**
- 4. Methodology**
- 5. Chapter division**
  - i. Development of Printmaking in India**
  - ii. Expansion and Growth of Printmaking in Jaipur**
  - iii. Contribution of contemporary Printmakers**
    - a.) Bhavani Shankar Sharma**
    - b.) Subroto Mandol**
    - c.) Indu Sharma**
    - d.) Vinay Sharma**
    - e.) Mahesh Singh**
    - f.) Manoj Taylor**
- 6. Conclusion**
- 7. Questionnaire**
- 8. List of plates**
- 9. References / Bibliography**