

Print Making

Aesthetics and history:

Understanding of fundamentals of visual art (space, form, size, shape, line, colour, texture, tonal values, perspective, design and aesthetic) in relation to print making. Understanding visual principles of composition (proportion, unity, harmony, rhythm, contrast, balance and emphasis). Reproduction of two dimensional identical prints. Knowledge of history, invention, development and definition of print making (Graphic Art) process, techniques and materials in Asia and Europe. Japanese woodcuts and important masters of *Ukiyo-e* School and works of masters such as Hokusai, Hiroshige, Utamaro etc. Print making as a mode of creative expression during 19th–20th century from book production to establishing of atelier/workshops, groups, experiments and influences on advertising.

Paper-303 :(Drawing)

Full Marks 20+80=100

a. Still Life :

Selection and arrangement of objects, composition, eye level structure, sources of light and its effects.

b. Life Drawing :

Head study of human, animal and birds from different angles.

Full figure study of human anatomy, proportion, planes or masses and postures of body parts in quick sketch and detail study.

c. Outdoor :

Selection of spot, pictorial frames observation and study of variation in nature of light and shade.

Medium- pencil, charcoal, ink, crayon and pastel

Paper-304 : (Relief and Planography)

Full Marks 20+80=100

Relief- Reduction Relief Prints :

a. Landscape, Composition of humans, animals or birds understanding of carvings, texture and tones, use of lines and colours, transparency in bi-colour or multicolored reduction relief prints.

Medium – Wood cut, Wood engraving and Linoleum cut

Planography :

a. Composition of human figures, sketches of nature or other objects, understanding of lines, textures and tones, grains of lime stone, use of crayons, glass marker and lithostick

Medium- Lithography or Planography

Paper-305 : (Stencil and Intaglio)

Full Marks 20+80=100

Stencil :

a. Composition based on studies and imagination of human figures, landscapes or cityscapes, possibility in paper cut stencils, preparing of silk screen, use of PVA to cover the areas according to stencil process.

Medium Paper-cut stencil, Serigraphy/silk screen

Intaglio : Non toxic Intaglio prints.

b. Composition based on studies and imagination of human figures, landscapes or cityscapes, possibility in paper cut stencils, preparing of silk screen, use of PVA to cover the areas according to stencil process.

Medium- Dry point and engraving

(above all study papers along with method & materials)

Paper-306 : Elective

Full Marks 20+80=100