

“Printmaking as an Expanding Field in Contemporary Art Practice”

Two years of senior fellowship programme
(Scheme for Award of Senior Fellowship
to Outstanding Person in the Field
of Culture: 2013-2014), started from
January 2016 to December 2017

Partha Pratim Sharma

Statement of Intent

In this two years of senior fellowship programme (**Scheme for Award of Senior Fellowship to Outstanding Person in the Field of Culture: 2013-2014**), started from January 2016 to December 2017, I worked on my project “**Printmaking as an Expanding Field in Contemporary Art Practice**”.

In this two years, which is divided into four parts; this is a compilation of all four reports.

In this two years of fellowship, I had done projects on Introduction printmaking art in middle school level. Understanding of printmakings. Introduction the history of printmakings. Different types of printmakings using mostly found and recycled materials or economical substitutions for the junior to secondary students in the classroom.

In this project I am trying to establish printmaking art in an Art Education career in secondary education in schools.

Herewith I am researching ideas and concepts which is in my recent works.

Thanks for the fellowship.

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Printmaking on a Budget

Part-1

5 Inexpensive Printmaking
Lesson for the classroom

by Partha Pratim Sharma



Statement of Intent

Printmaking on a Budget. 5 Inexpensive Printmaking Lesson for the secondary students in the classroom.

This set of 5 lesson plans was created during the months of January and June of 2016 as first part of the project “**Printmaking as an Expanding Field in Contemporary Art Practice**” funded through the Scheme for Award of Senior Fellowship to Outstanding Person in the Field of Culture: 2013-2014.

The goal of this **first part** of research was to create 5 different kinds of prints using mostly found and recycled materials or economical substitutions for the secondary students in the classroom.

The process used adhered to safety standards for school children and a press was not used for any of the lesson plans.

All paper used for the projects was collected from recycle bins or made from recycled paper. Many of the printing plates were produced by using primarily recycled cardboard and White Glue.

In this first phase of this project I am trying to use of the printmaking art with a concentration in an Art Education career in secondary education in schools.

Comments and suggestions are encouraged.

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Glossary of Printmaking

ARTIST'S PROOF

One of a small group of prints set aside from the edition for the artist's use.

BAREN

A round, smooth pad, either flat or slightly convex, used to press paper against an inked wood or linoleum block to lift an impression from the block.

BENCH HOOK

A metal or wooden plate with a raised edge on each end (opposite sides) to hold a woodcut or linocut in place on a table while cutting.

BRAYER

A small, hand-held rubber roller used to spread printing ink evenly on a surface before printing.

BLOCK

In printing, a piece of thick, flat material, with a design on its surface, used to print repeated impressions of that design.

Called a **PLATE** in etching and engraving (metal). **PRINT** The actual picture the artist makes from a printmaking process.

BURIN

An engraver's tool with a steel shaft and a sharp, oblique point at one end and a handle at the other. A burin cuts into

a metal plate by being pushed forward rather than being drawn toward the artist.

COLLAGRAPH

A print made from an image built up with glue and sometimes other materials.

EDITION

A set of identical prints, that are numbered and signed. This set of prints have been pulled by or under the supervision of the artist and are authorized for distribution.

GOUGE

In relief printing, a tool for clearing non-image areas from a block of wood or linoleum.

IMPRESSION NUMBER

The number of a print in an edition. The first three prints in an edition 10 would be 1/10, 2/10, 3/10 etc.

INK

Coloring material composed of pigment (color) , a binder, and a vehicle. Ink is usually thicker than most paints, and has a slower drying rate.

LINOLEUM PRINT

A type of relief print in which the image is cut into a piece of linoleum.

PRINTING PRESS

A device used by a fine art printmaker to produce prints one copy at a time. It applies pressure between a sheet of paper and an inked printing plate. Presses for intaglio printing apply considerable pressure as they force the paper and plate between a roller and a flat bed, thus squeezing the paper into the inked grooves of the plate.

PRINTMAKING

The process of designing and producing prints using a printing block, woodcut, etching, lithographic, or screenprinting.

REGISTRATION

Adjustment of separate plates, blocks, screens or paper in color printing to ensure correct alignment of the colors.

RELIEF

Printmaking technique in which the image is printed from a raised surface, usually produced by cutting away non-image material.

RELIEF PRINT

A means of making prints by creating

a raised design on a flat surface. The design is inked or covered with color and stamped on paper or another surface.

STENCIL

A printing process by which areas are blocked out to keep ink from non-image areas.

TRIAL PRINT

A proof pulled from a block, plate, or stone to check the appearance of the image to make sure it is all right before making the edition. After a critical or important change is made on a plate, it is necessary to see what has been done before going to the next step; checking to see if a change was successful.

Types of Printmaking

MONOPRINT

(monotype) A print pulled in an edition of one. There is no series of identical prints that are signed and numbered. It is actually an image usually painted on glass or plexi-glass, and transferred (or stamped) on paper.

ENGRAVING

When lines are cut into a metal plate with a V-shaped tool called a burin; ink is then forced into these lines and wiped from the flat surface of the plate, which is then printed with paper that has first been soaked in water and then blotted. The damp paper is forced down into the grooves, where it picks up ink.

ETCHING

A drawing is scratched through a wax-covered or tar covered metal plate which is then placed in acid that eats into the exposed areas that were scratched forming shallow grooves. The plate is cleaned and inked; ink is cleaned from all areas except the grooves. Printing Paper that has been soaked in water and then blotted is forced through a press against the plate; the damp paper is forced down into the grooves, where it picks up ink.

INTAGLIO PRINTING

(an Italian term) the ink is deposited below the surface of the plate which has been corroded, scratched, or incised, and the surface wiped clean; a damp paper is forced into the surface in a press.

REDUCTION BLOCK PRINT

Reduction printing is a method used in relief printmaking, most commonly with wood or linoleum blocks. In relief prints, cuts are made into the flat surface of the block and ink is then rolled across the surface. Any area that is not cut away will pick up the ink, but the ink will not go down into the cut lines.

Woodcut—occasionally known as xylography—is a relief printing artistic technique in printmaking in which an image is carved into the surface of a block of wood, with the printing parts remaining level with the surface while the non-printing parts are removed, typically with gouges.

Linocut is a printmaking technique, a variant of woodcut in which a sheet of Lino is used for the relief surface. A design is cut into the Lino surface

with a sharp knife, V-shaped chisel or gouge, with the raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed.

SILKSCREEN

A print made by forcing ink through a stencil attached to a woven mesh. The screen as certain areas blocked out to prevent ink from getting through those areas. Today cheaper Fabrics are used because silk is not usually used, the more generic name screen print May be more appropriate. The term serigraph is meant to designate a fine art of Screen Prints on

paper. The stencil may be painted on by hand or done photographically.

LITHOGRAPHY

Lithography, planographic printing process that makes use of the immiscibility of grease and water. In the lithographic process, ink is applied to a grease-treated image on the flat printing surface; nonimage (blank) areas, which hold moisture, repel the lithographic ink. This inked surface is then printed—either directly on paper, by means of a special press or onto a rubber cylinder (as in commercial printing).



Workspace setup

PRINTING

While students are on printmaking, the workspace should have a designated “inking area” and a designated “clean area”. The ink station setup should have large enough for 3-4 colours. The “ink area” should preferably be close to the sink area and should have table covered in newspaper that can be disposed off for easy clean up.

DRYING

The “dry area” should be where students will have to dry prints. Because drying racks are costly and consume lots of space, they are not a likely solution. The water-based inks used for these works will dry in less than 30 minutes.

Some ideas for drying prints:

- Using soft board to pin up prints while drying take it down for next day print

- Hanging rope for easy clipping with clothes pins for drying prints
- Newspaper laid out on tables so that students can lay prints flat to dry, making sure not to overlap prints that are still wet as they may stick together.

PRESS ALTERNATIVES

A printing press is expensive, it is typically not an option for a public school's art department

Some alternatives to using as a press:

- Using hand to burnish
- Wooden spoons
- Barrens
- Rolling pins



Signing prints

Unlike paintings or drawings, prints usually exist in multiple impressions, each of which has been created from the inked plate. The total number of impressions made is called an EDITION. Artists began to sign and number each impression around the turn of the 20th century to ensure that only the editions they intended to make would be in circulation. Plates are not to be used in subsequent printmaking runs without the artist's explicit authorization.

How do you sign a print?

The traditional way is to sign and number prints at the bottom of the image on the original paper, in pencil. A pencil mark cannot be reproduced by computers, making it less vulnerable to fraud. The

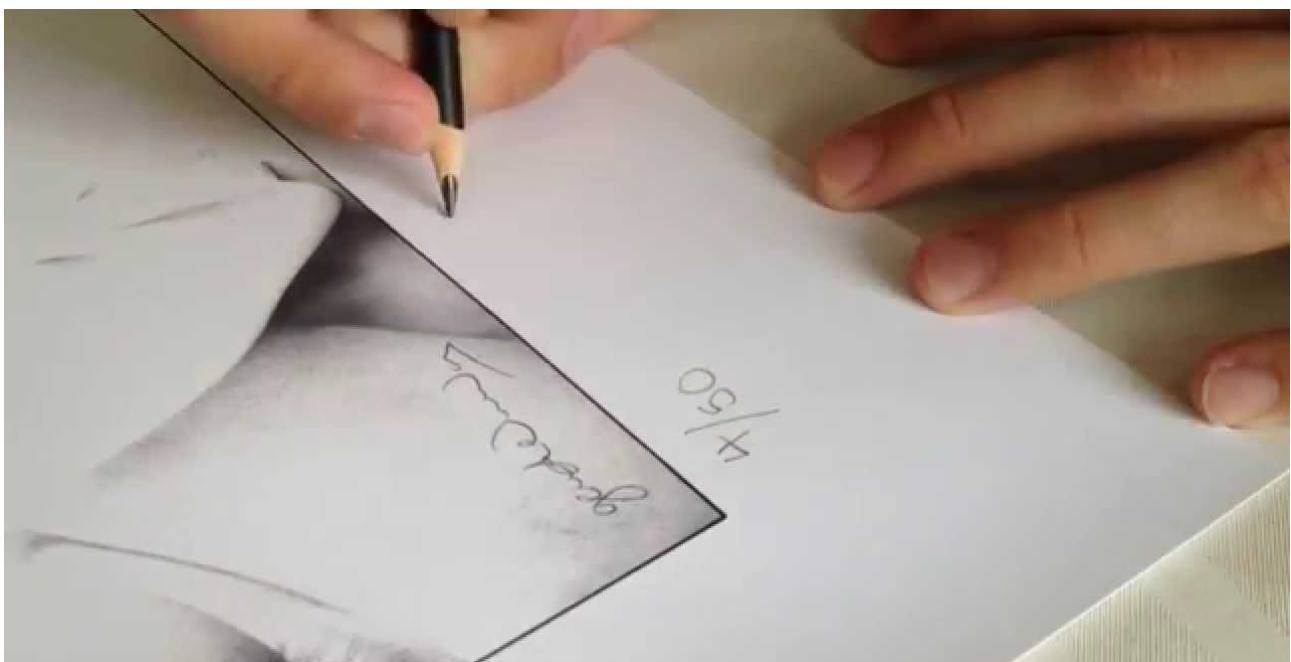
signature will be on the lower right and the numbering on the left.

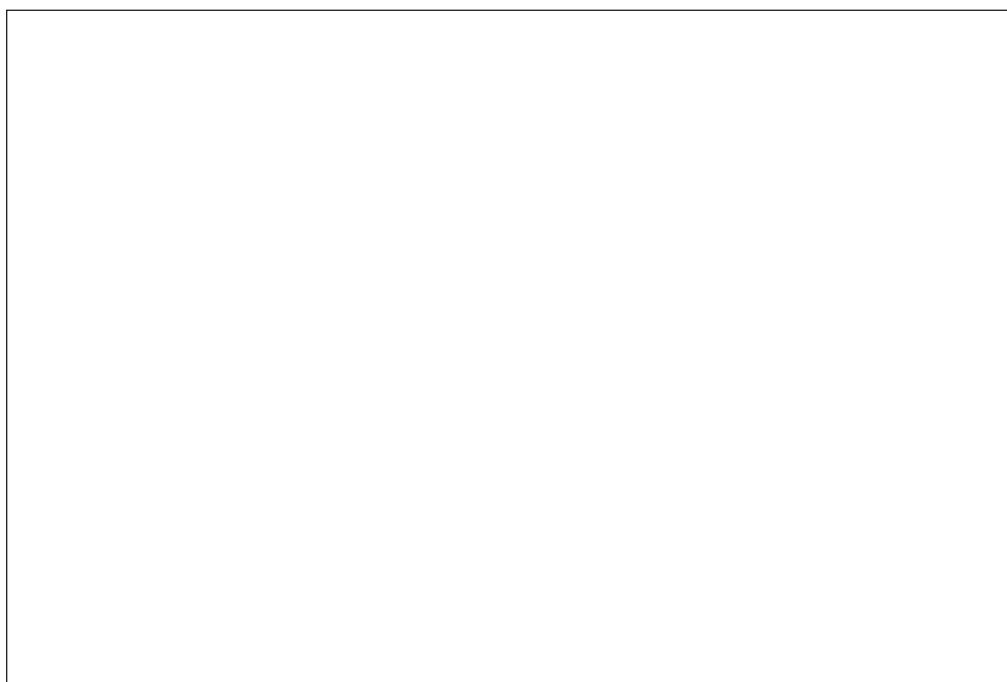
What is an edition of prints in printmaking?

In printmaking, an edition is a number of prints struck from one plate, usually at the same time. This is the meaning covered by this article.

What does artist's proof mean?

The Artist's Proof edition is usually, but not always, 10% of the limited edition size. For example, if the limited edition size of a print is 100 the artist's proof edition would be 10. Artist's proofs have a perceived higher value in the market place due to its limited supply and availability.





Title

#of print/ #in edition

Signature

Portfolio Exchanges

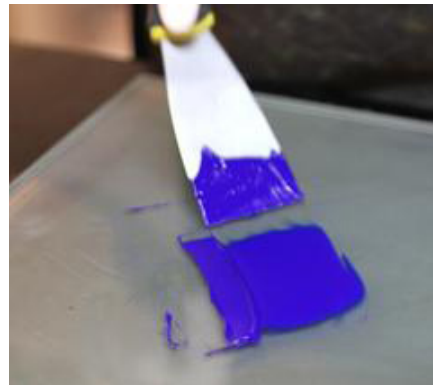
It is a fun way to working together at a community studio. Exchanging portfolio is encouraging students to work together and help each other. If there are 15 students and each students makes 10 prints. They should sign and number each one of prints. After each student

completes the edition, a stack for each students is made and the students go around the table placing one of their prints in each of the 15 stacks. Each portfolio is then placed in a folder and the students have a print from each of their fellow classmates to keep.



Ink

The ink used through these projects should be non-toxic and water based ink for safety and easy cleanup.



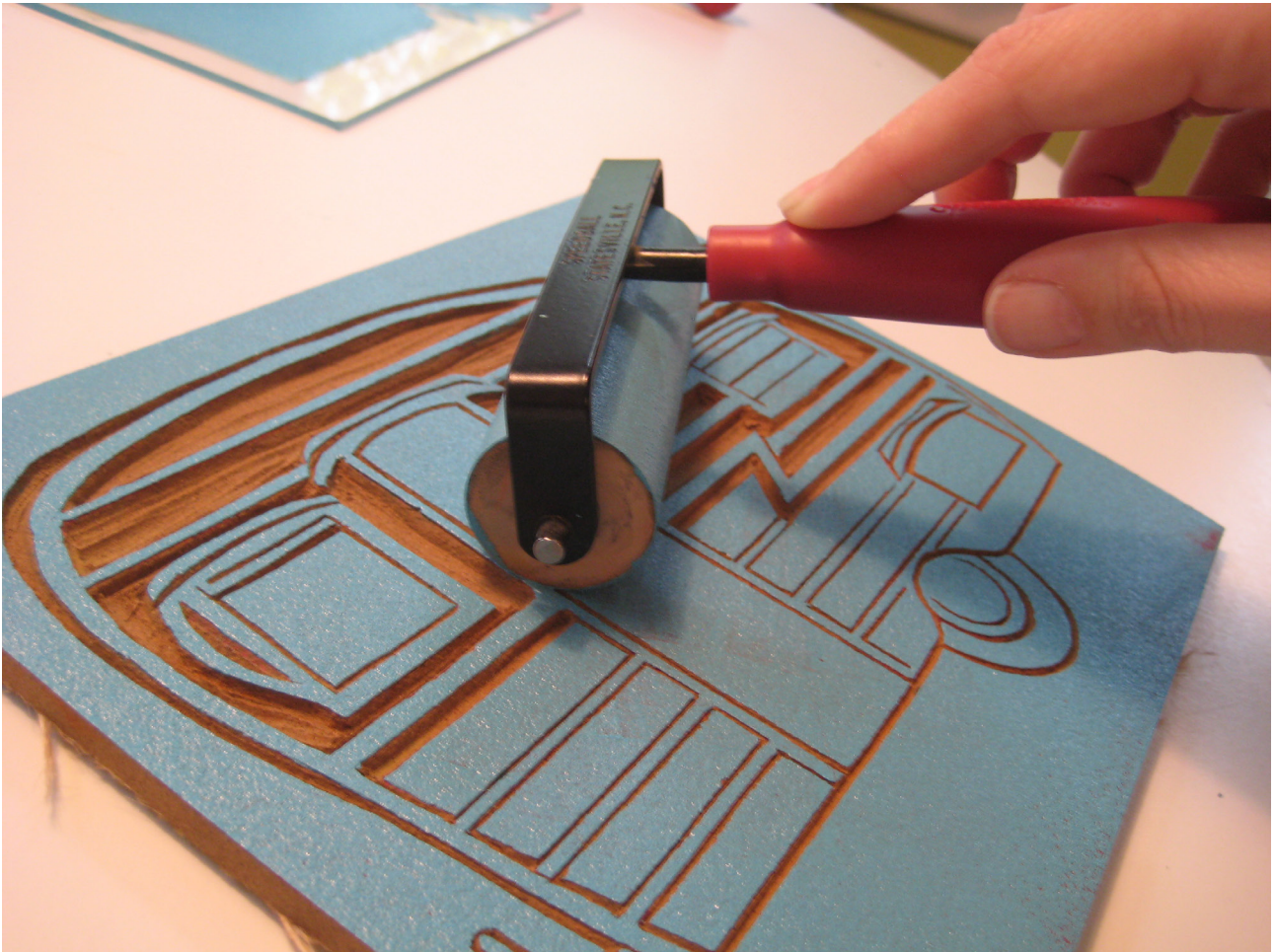
Rolling out Ink

A glass table or a square foot piece of glass, or a coking sheet as a rolling surface. Inking as little as your block need. More ink may be added if needed, start with small quantity. Using a clean 3-4 inch brayer, pick up some of the ink and roll out the surface of the ink in a small area.



Inking a Relief Plate

After rolling out ink, begin to evenly distribute ink over the entire surface of the plate. Keep picking up more ink from the inking slab until the surface of the block has a shiny inked surface on all raised surfaces to the edges of the block. Check the block for any missed spots.



Learnings

All these 10 lessons secondary students in the classroom will learn how do Printmaking as a Fun in inexpensive way. Here are the expectations, objectives and materials you need during work. Whole these process and for every work divided into four days of one hour each session.

Expectations

Students will understand and apply media, techniques and processes. Use of variety of tools and materials technique and processes to create printing plate that reflect personal experiences, imaginations.

Objectives

Use of recycle materials to create a collagraph using glue, cardboard and string. Being to use line as a way of creating texture and movement. Create an edition of 3-5 prints. Understand reverse image in printmaking.

Materials

Cardboard, Glue, String Soap, Styrofoam from food trays and cartoons, and all other of easily available and free recycle materials. Water based printing ink.

Duration (Four one hour sessions)

Day 1: Introduce project, drawing and planning

Day 2: Cutting the shapes, first coat of glue and placement of forms and strings as drawings. Or curving out the shapes.

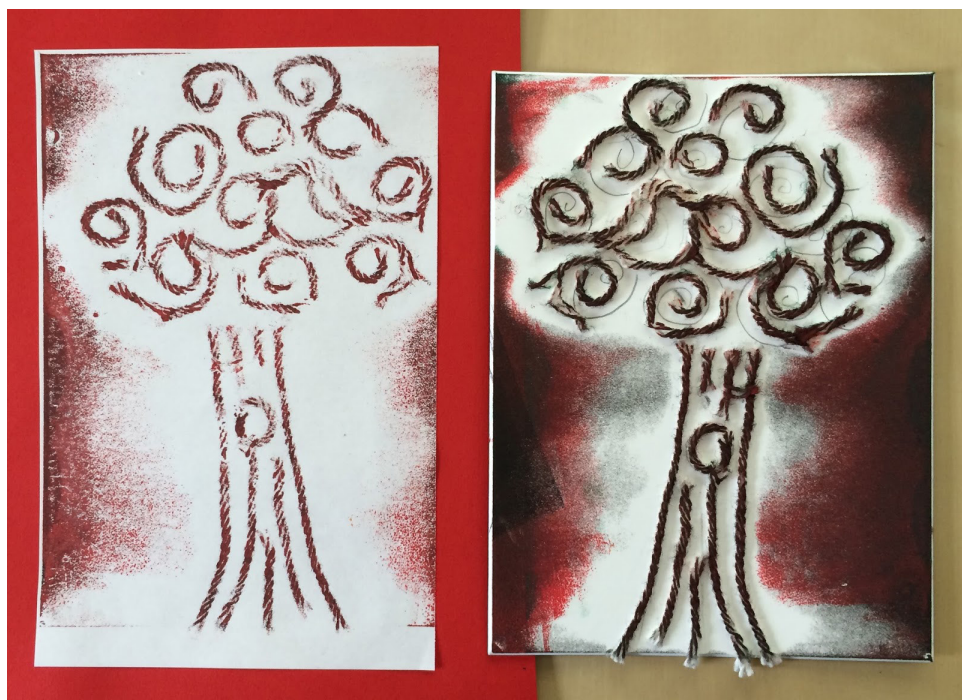
Day 3: Finalising the plate. Like sealing coat of glue.

Day 4: Printing and drying

Some of the procedure of Lesson 1 will repeate in other Lessons also.

Lesson 1

String Line Print



String Line Collagraph Prints

Creating printing plates based on line and shape.

Materials using cardboard, thick yarn and glue.



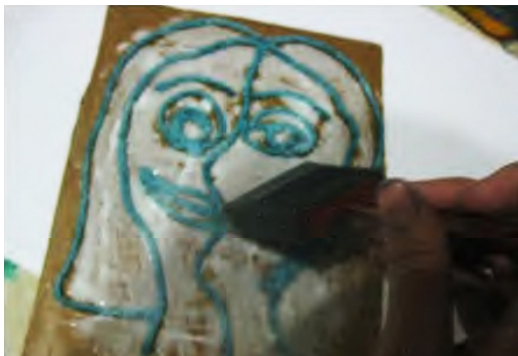
Procedure



1. Students will plan images and ideas on paper. After deciding on a final design, the students should draw the design onto the cardboard with a soft pencil. Students should use a paintbrush to cover the cardboard in a thick even layer of glue.



2. The students should use different widths and lengths of strings to create their design by laying the string into the glue. The students should lay flat and allow to dry overnight.



3. After completely dry, students should coat the plate in glue again, avoiding tearing or moving strings that may have not been completely attached to the cardboard.



4. After allowing the coat to dry overnight, the plate can coat is applied to the raised areas of string. Students may use their hands, barren, or a wooden spoon to print by rubbing for several minutes. After that slowly peel up the paper.

Hang prints to dry.

Lesson 2

Glue Line Relief Print



Glue Line Collagraph Prints

Glue Printing is a form of Relief Printing.

This is printing from a raised surface. Relief printing plates are made from flat sheets of material such as wood, linoleum, metal, styrofoam etc.

The plate is constructed by drawing a design with a glue bottle on the surface using the glue line as it emerges from the bottle.

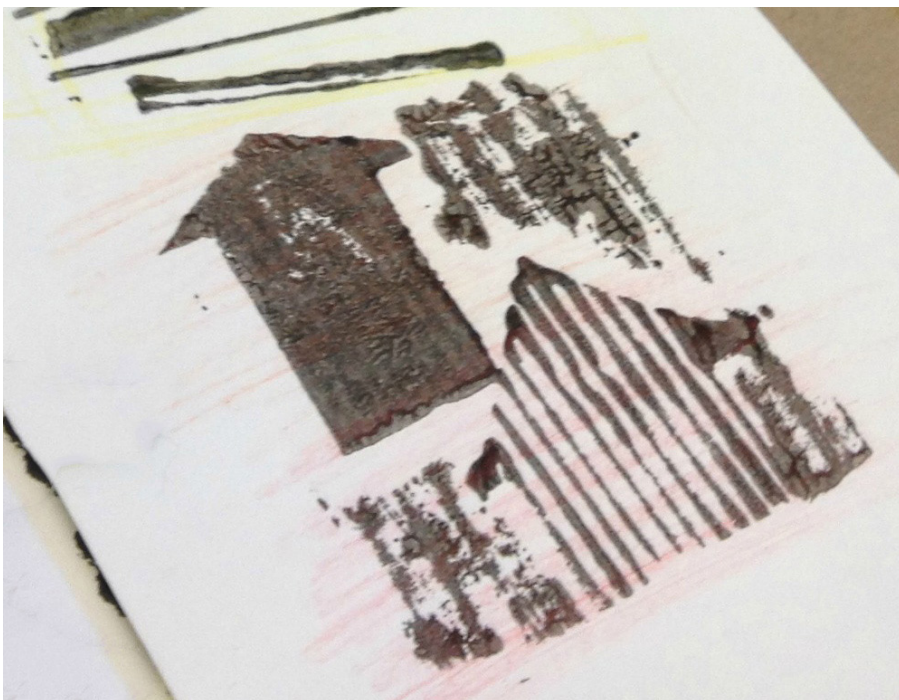
Following the dry process, a brayer is used to spread ink on the plate. A sheet of paper is placed on top of the plate and the image is transferred by rubbing with the hand or a block of wood.

Follow Lesson 1 for rest of the procedure.



Lesson 3

Cardboard Collagraph Print



Procedure

Step 1: Topic

The initial design of a print is very important, because great art does not simply happen. Therefore, brainstorm different ideas is crucial in making a print. Your first idea is probably not going to be your best idea, instead the fourth or fifth idea probably will be. Talking with fellow students and get their feed back on your ideas is also a good starting point to coming up with a brilliant idea.

Step 2: Materials

Once you have an idea you can begin gathering materials that will create your print. You will need to make a plate; a stiff piece of cardboard will work. Liquid glue to attach materials to the plate. Stationary weight or card stock work best for printing on, and the colour is a preference. Water based printing ink are the most common paint options. Other materials you may want are: newspaper, scissors, paper towel, and a paintbrush. Lastly you will need a printing press, which you will replace by brayer or rolling pin, however, the press works best.



The materials put on the plate are up to the artist.

However, keep in mind that the materials should not be too thick (can tear the paper) or have sharp edges (can ruin the paper).

Almost any house hold material will work. Some ideas to get you started are: fabric, lace, rope, leaves, rice and other house hold items. Remember, the more variety of texture on your plate the better it will turn out.

Step 3: Preparing the Plate

Cut the plate to the size you want your print to be. If you are using a rolling pin or brayer the process will be difficult if it is bigger than 10"x10".

Step 4: Layout the Design and Gluing

Arrange the materials as desired then securely glue each piece to the plate. White glue may take a few hours to dry; Be sure the plate is completely dry before printing. Apply a coat of glue over



the entire board as a sealer. Acrylic medium or varnish are other ways of preserving and sealing the plate. It is useful to use a best quality glue if you intend to use different colours and want to wash your plate. Note: the print will come out in reverse to the plate, this is especially important if you choose to use words.

Step 5: Inking the Plate

Here we are not using any press, we don't need to wet or dampen paper. Dab an even coat of paint or ink on the plate by using a paintbrush or wadded up paper towel; be careful not to brush it on because it can damage materials on your plate.

Also, be sure to get ink in every crevice and crack on the plate. By the time the plate is all inked up the paper should be medium wet. If it is not, a clean piece of paper towel can be used to dab some of the water off. Ink can be re-applied to the plates and take prints as many edition of print you want to take.



Step 6: The Press

Students may use their hands, barren, or a wooden spoon to print by rubbing for several minutes. Using a rolling pin or brayer: be sure to apply even pressure and only make a few passes (the more passes you make the more likely the plate will move and cause a blurry print). After that slowly peel up the paper.

Step 7: Drying and Trimming

Allow the print time to dry out thoroughly, a drying rack is preferable, however a table where it will not be touched will work or hang in a rope by clipping. When the paper is completely dry trim the edges to the desired size.



Lesson 4

Symbolic Soap Relief Carvings Print

Using an inexpensive bar of soap or wax and toothpicks, students will design, carve and print their own symbol for themselves or interpreting a word or idea.



Procedure



1. Students will plan their carving and draw onto soap, using a permanent marker.



2. Using a toothpick, students will begin carving, keeping in mind that small details will not show.



3. Students will apply ink when completely finished with carving. Ink may be rolled onto soap, applied using an ink pad, or brushed on.



4. Students will then print by placing paper on top of soap and very carefully rubbing, avoiding the paper slipping. The edges of the print will not be perfect, but the print could be cut down to attain straight edges if desired.

Hang prints to dry.

Lesson 5

Eraser Relief Block Print

Through the use of inexpensive eraser sets, students begin to understand the principle of safety when using carving tools.



Procedure



1. Students will trace around the erasers when they have their desired sizes on to tracing paper. This serves as a template for the maximum size of their artwork. They will draw their design onto the tracing paper in pencil, keeping in mind that large areas will work much better.



2. Students will transfer image to eraser or draw it on with a marker. Students will begin carvings. Safety is very important. They should not carve towards themselves. Slow and steady movement of hand during cutting will give more control. Carve until the design is complete.



3. They may then ink up and take a test print. Test print will give an idea of some more carvings needed or if it's done. Brush away any flakes of eraser remaining.



4. They may then use a stamp pad to print their carvings.

Follow Lesson 1-5 for inking, printing and drying procedure.

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Printmaking on a Budget

Part-2

Accessible Printmaking Techniques

Linocut



by Partha Pratim Sharma

Statement of Intent

Project: Printmaking on a Budget

Part-2

Accessible Printmaking Techniques

Linocut

Under my project “**Printmaking on a Budget**”, I was working on “**Accessible Printmaking Techniques-Linocut**” during the months of July to December 2016 as second part of the project “**Printmaking as an Expanding Field in Contemporary Art Practice**” funded through the **Scheme for Award of Senior Fellowship to Outstanding Person in the Field of Culture: 2013-2014.**

The goal of this **second part** of research explored how low-tech printmaking techniques can be used with broad audiences. Which are mostly found materials and economical. Students will create their own linoleum print using proper linoleum printing tools to create a unique, unified, and symmetrical artwork.

In this second phase of this project I am trying to use of the printmaking art with a concentration in an Art Education career in secondary education in schools.

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Linocut

Partha Pratim Sharma 2016

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PRINTMAKING

What is an original print?

An original print is the printed impression produced from a block, plate, stone or screen on which the artist has worked. By choosing to use a fine art print medium, it is possible to produce a number of identical images, each one a hand-made original by the artist. Normally there is a separate inking, wiping and printing of each color and for each copy within the edition.

The total number of prints is predetermined by the artist and thereafter; the blocks, plates, stones, or screens are destroyed or recycled so that no further impressions may be taken. Only in modern times have editions been limited to make them more desirable as an investment. Each original print must bear the signature of the artist (usually in the lower right-hand corner or margin) and also an indication of the total edition and serial number of the print. This appears like a fraction;

1/5 meaning the first print out of an edition of five.

What are proofs?

Besides numbered prints, a fine art edition usually includes artist's proofs.

These proofs are designated P/A. The number of these proofs is usually 5-10% of the total number of the edition, more would be considered abusive. So an edition of 50 would have a maximum of five artist's proofs. Sometimes these proofs are numbered with Roman numerals, e.g. I/V, II/V, III/V etc. Some of the most valuable proofs do not form part of the edition. These are the trial proofs, P/E, which the artist pulls in the process of creating the final print. A series of trial proofs represents a unique record of the work in process, and as such is highly sought after by fine art print collectors.

Sometimes H/C is seen written in the margin of a print. This is a French annotation "hors de commerce", which means the print was a gift or unsuitable for selling.

Every edition has a single "bon a tirer", which is the artist's final proof, the ideal which all the prints in the edition must emulate.

I. RELIEF PRINTING

A relief print is any print in which an image is printed from the raised portion of a carved, etched, or cast block. A

simple example would be a rubber stamp. The most common relief prints are woodcuts.

Chinese stone rubbing and woodcuts

Printmaking originated in China after paper was invented around AD 105. Relief printing appeared in Europe in the 15th Century, when the process of papermaking was imported from the East.

Stone rubbing predates any form of woodcut. To enable Chinese scholars to study their scriptures, the classic texts and accompanying holy images were carved into large, flat stone slabs. After lines were cut into the stone, damp paper was pressed and molded on the surface, so that the paper was held in the incised lines. Ink was applied and the paper was carefully removed. The resulting image appeared as white lines on a black background. This technique was the foundation of printing. The development of printing continued with the spread of Buddhism from India to China; images and text were printed on paper from a single block. This method of combining text and image is called blockbook printing.

Woodcuts

Woodcuts are the oldest method of

printmaking. They were first developed in China in the 9th Century. European examples date from the 14th Century. It is called a relief process because the lines and surfaces to which the ink adheres are higher than the parts that are not printed.

To create a woodcut, the artist draws a design on a piece of wood sawed lengthwise across the grain. Pine is the wood most commonly used, although fruitwoods such as pear or cherry may also be used. After smoothing the surface, the wood may be hardened by treating it with shellac. This makes it more durable under the pressure of a press and also makes it easier to carve strong, bold images. The artist then paints or draws an image on the surface. The wood between the drawn lines is cut away, leaving only the drawn image standing on the surface. To make the cuts chisels, gouges or knives may be used.

A roller holding a film of oil-based ink is rolled completely over the block. A sheet of paper, ideally an absorbent paper like rice paper, is placed over the block and the artist may then print the image by hand rubbing the surface with the bowl of a spoon or with another burnishing instrument. The block and paper may be run through a press; under the pressure of the press the image is

transferred to paper. The impression is pulled by carefully lifting a corner of the paper and peeling it off the block. Separate blocks are used for color woodcuts, one block is used for each color.

In the Middle Ages woodcuts were used to print patterns on textiles. Beginning in the 1400's, artists made woodcuts to portray religious subjects, to decorate and illustrate books, and to make playing cards. In the late 1400's and early 1500's the German artist, Albrecht Dürer brought the art of woodcuts to a new level with his expert artistic and technical skills.

During the 1700's and 1800's Japanese artists produced outstanding woodcuts that greatly influenced such European artists as Degas, Manet, Toulouse-Lautrec and Van Gogh.

In the 1900's expressionist artists such as Ernst Ludwig Kirchner of Germany and Edvard Munch of Norway created many fine woodcuts.

Linoleum cut

Linoleum cut is a relief print carved into linoleum rather than wood. Linoleum is composed of burlap coated with linoleum; polymerized oil mixed with ground cork and pigments. The best grade, battleship linoleum, is usually brown or gray.

Linoleum is more easily cut than wood and lighter weight tools are now made and sold for this process.

Generally speaking, linocuts are less esteemed by artists than woodcuts.

Linoleum will not take very delicate or subtle cuts. The end result may appear block or poster like. However it is a good medium for artists who enjoy producing less exacting, more casual work.

II. INTAGLIO

The intaglio method of printing involves cutting or incising an image into a metal plate with various tools or acids. The wide variety of methods used gives this medium enormous range. The two basic types of intaglio printing are engraving and etching. In engraving the image is cut into the plate with tools called needles, burnishers, scrapers or rockers. In etching the image is cut into the plate with acids.

Engraving

Engraving is a form of intaglio printing (from Italian meaning to carve or to cut) in which the lines that print are incised into the surface of the print form. The print form is a thin metallic plate, usually made of copper. A sharply pointed steel instrument called a burin is used to cut the grooves into the surface of the plate.

Burin engraving requires considerable force and is done from the strength of the arm (this differs from etching which is done more from the fingertips like a fine drawing). The finished plate is inked with heavy, viscous ink and wiped with a rag, leaving ink in the grooves. Slightly moistened paper is applied to the inked plate. Plate and paper are run through a printing press, which can apply sufficient pressure to force the paper to pick up the ink in the grooves. The resulting printed lines are sharply defined and slightly raised. Several hundred prints can be made before weak lines on the print reveal the plate is wearing down.

Most early engravings were book illustrations and religious images intended for popular use. Today these are sought after by museums and collectors.

Today engraving is used for producing currency and certificates.

Giclee print

Giclee is a relatively new and exciting form of fine art reproduction. It is a French term, pronounced “zhee-clay”, meaning “that which is sprayed”. This plateless fine art printing method was developed in 1989, and was used mainly for printing posters and proofs. Giclee prints are sometimes referred to as Iris prints due to the fact they were printed

on an Iris printer, one of the first high-end digital printers. Giclee prints can be original works of art generated with a computer, multiple originals based on artwork (created with or without a computer) made with the Giclee process in mind, or high quality reproductions of original artwork.

One of the drawbacks of the early Iris printers was the lack of durability of their inks. The initial colors were rich and beautiful, but tended to fade noticeably in two to three years. As the Iris giclee evolved from the Iris print process, the permanence of the inks has improved dramatically. A typical giclee now resists fading for thirty to sixty years. Ongoing advancements in ink technology include inks that will remain stable for up to seventy-five years.

Prints can be made on most absorbent media, from glossy or textured photo papers to canvas to watercolor paper. When prints are executed using high visual resolution, even artists have a hard time telling the original from the copy. Obviously, using quality paper and inks are key to this process.

After determining the paper, size and quantity of the edition, the printmaking process begins. A roll of paper or canvas is loaded on the machine. The system’s computer processes the digital file with

the final approved pre-press version. The artist chooses (this final version). The computer controls six heads which each spray pigmented ink. The heads move back and forth across the width of the paper as it slowly moves through the printer at a rate of about one-inch per minute.

Giclee has several advantages over other printmaking methods such as streamlining production, reducing upfront costs and eliminating the need for storage. The artist works with the printer to approve the Giclee print; he can then order prints as needed without huge upfront costs and storage problems. This method gives the artist a chance to test market a new idea without investing time and money on an image that may not sell in large quantities. Also artist can build inventory slowly over time in response to the market.

How do Giclee Prints differ from lithographs and serigraphs?

Taking a continuous tone image and processing it through a screen makes offset lithographs. The result is an image created with a series of dots, each one proportional in size to the density of the original at the location of the dot. The human eye is tricked into seeing something that approximates a

continuous tone image. Most printed material such as newspapers and magazines are made this way.

Serigraphs are really screenprints. These prints are made by creating a set of screens, each representing one color. Ink is squeezed through the screen and onto the media. For fine art reproduction, the number of screens required to approximate the tonal qualities of the original are typically from 20 to more than 100. The larger the number of screens the closer a serigraph can appear to be continuous tone and the more expensive it is to reproduce.

Giclee prints have advantages over both of these methods. The color available for giclee processing is limited only by the color gamut of the inks. Therefore, literally millions of colors are available and the limitation imposed by the screening process does not exist. The giclee process uses such small dots and so many of them that they are not discernible to the eye. So a giclee print is essentially a continuous tone print showing every color and tone nuance. And lastly, giclee prints are available to “print on demand”, meaning you only print what you need and can reorder additional quantities as needed.

But are Giclee Prints “Real Art”?

Giclee prints are not “computer-generated” in the way we usually know and think of that term. Computers control the complex and technologically advanced printers that create the reproductions, much as computers are used to create offset lithographs and serigraph. The giclee process is simply a new and significant step in the creation of limited edition fine art prints.

It is also interesting to note that many photographers are using giclee-reproduced photographs. They like the soft, painterly look of giclee prints, and photos reproduced in this way do not have the reflectance of traditional photographic prints.

Artists such as Robert Rauschenberg, Jim Dine, David Hockney and Andrew and Jamie Wyeth are using giclee to create original works of art, multiple originals or reproductions. Also, giclee prints are shown at the Metropolitan Museum of Art in New York, the Los Angeles Museum of Modern Art and the Corcoran Gallery in Washington, DC.

But it isn't just high-profile artists and galleries who are making and showing giclees. Artists at all levels are working in a wide variety of media to create prints and original works using giclee technology. While the fine art market

increases by about three percent annually, the giclee market is growing more than 60 percent annually. The growth in the print market of giclees has been mostly at the expense of the serigraphs.

III. LITHOGRAPHY

Process

Lithography is a method of printmaking based on the chemical repellence of oil and water. It is a process of printing from a smooth plate; the printing and non-printing surfaces are all at the same level, as opposed to intaglio or relief processes in which the design is cut into the printing block.

Designs are drawn or painted on a level, porous surface with a greasy material, such as conte crayon, grease pencil or a greasy substance called tusche. The most commonly used surfaces are limestone or plates made of metal or plastic.

After the image is drawn, the stone is dampened and ink is applied with a roller. The greasy image repels the water and holds the oily ink while the rest of the surface does the opposite. The stone is chemically treated after the image is created in order to enhance the effect.

The artist then places a sheet of paper on the printing surface and runs the paper and the stone or plate through

a printing press under heavy pressure. The pressure transfers the inked design onto the paper. To make additional impressions the artist redampens and reinks the surface

It is interesting to note that because of the equipment used and the knowledge and skill required for the printing process, lithography lends itself to collaboration between artist and printer. Also pulling a large print requires two people.

History

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Although lithography enjoyed early commercial success as a leading method of printing books, magazines and newspapers, it took a while longer to be accepted as a legitimate art form. In the

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means to own a work of art by a well-known painter.

However many European artists began experimenting with lithography soon after its invention in 1798. They liked the spontaneous effect they could achieve by drawing directly on the printing surface. Some of these early masters included Eugene Delacroix, Pierre Bonnard, Henri de Toulouse-Lautrec and Edvard Munch.

Today it has come to be seen as a well-respected art form with very unique expressive capabilities. Many artists combine lithography with other printmaking processes, such as silk-screen. Some leading lithographers of the 1900's included Marc Chagall, Edvard Munch, Pablo Picasso, Willem de Kooning, Jasper Johns and Robert Rauschenberg to name only a few.

Colour Lithography

Almost immediately after lithography was invented, attempts were made to create works in color. In 1837, Godefroy Engelmann patented a color printing technique called "Lithocolorprinting or Lithographs in color imitating printing". His use of the word "imitating" illustrates the initial attitude toward this procedure as an accepted art form.

Color lithography is a complex process that usually involves multiple

pressings, one for each color in the image. According to one text on the technique, “The original color drawing should be treated as a guide for the final print, not as a finished work to be exactly duplicated”. When different stones (the same stone may also be used) are used for each color, it is very important to keep the print in register each time it passes through the press. This means insuring that the print is lined up exactly each time it goes through so that each color is in the right position and the overlaying colors merge correctly.

IV. MONOPRINT

A monoprint or monotype refers to any print made in one version and incapable of being exactly duplicated. It cannot be editioned. They may be unique prints or variations on a theme.

The artist paints, rubs or wipes designs directly onto a plate using a slow drying paint or ink. The image must be printed before the ink dries. It is printed by press or hand. The artist gets only one strong impression. The remaining pigment can be reworked, but the next print will not be an exact copy of the first print. The final effect can only be guessed at as no trial proofs can be done. This method allows the artist much freedom and spontaneity.

V. SCREEN PRINTING

SERIGRAPHY

Serigraphy (silk-screen printing or screen printing) is a 20th Century printmaking technique that was developed in America. It was introduced as a fine art technique with an exhibition of serigraphs at the New York World’s Fair in 1939.

Anthony Velonis of New York City developed the term serigraphy. In 1940, Velonis was working for the WPA as head of the Fine Arts Project. The WPA was a depression era project aimed at finding work for the unemployed. The Fine Arts Project was developed to find government projects for unemployed artists to work on. The work was mostly of a commercial nature, such as producing poster and other mass media type work. Velonis noticed that many of the artists in his employ were suffering depression and a lack of self-esteem due to their situation. He consulted with gallery owner Carl Zigrosser about this problem, and also spent much of his own time thinking about and researching the situation. Finally he came up with the word Serigraphy to differentiate the creative art in silkscreen produced by the artists from the commercial applications. Seri comes from the Latin work for silk and graphein, from the Greek, means to

write or draw. This simple word change did much to elevate the feelings of fine artists such as Elizabeth Olds, Ruth Chaney and Harry Gottlieb, who were working with the FAP at the time.

The origin of screen-printing may have been in Japan, where artist made large, delicate paper cuttings in which the elements were joined and held together by human hair. The hairs served as stencil ties without interfering with the printmaking process.

In its simplest form, screen-printing involves forcing ink through a stencil that is embedded or securely attached to a silk or synthetic mesh screen. The screen is tightly stretched on a wooden or metal frame. Viscous ink is squeegee through the screen depositing the ink on the paper under the frame. A separate screen is used for each color and selected parts of the stencil can be blocked out, if desired, during the reprinting. Wet prints are usually hung to dry.

In the 1930's and 1940's artists used the touche-washout method. This involved painting directly on the top surface of the screen fabric with a grease crayon or touche. Once the image is drawn, the screen is elevated and a water based glue solution is pulled evenly across the fabric. When this solution dries, the grease marks on the fabric are removed

leaving the image areas of the fabric open for painting. It is interesting to note that according to Velonis these depression era artists used fabric remnants for mesh, literally "anything they could get their hands on!" They used paint from the hardware store in lieu of today's fine art inks. Today many artists use photographic techniques to make stencils directly on the screen.

Artists such as Warhol, Albers, Motherwell, Stella, and Rauschenberg have all worked in Serigraphy.

What is Lino Printing?

Linocut is a printmaking technique, a variant of woodcut in which a sheet of Lino is used for the relief surface. A design is cut into the Lino surface with a sharp knife, V-shaped chisel or gouge, with the raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed. The Lino sheet is inked with a roller, and then impressed onto paper or fabric. The actual printing can be done by hand or with a press. As the material

being carved has no particular direction to its grain and does not tend to split, it is easier to obtain certain artistic effects with Lino than with most woods, although the resultant prints can lack the often angular grainy character of woodcuts and engravings. Lino is much easier to cut than wood; especially when heated, but the pressure of the printing process degrades the plate faster and it is difficult to create larger works due to the material's fragility.



Bleyl-Poster, Die Brücke



Programm_der_Brücke, Die Brücke

History of Linocut Printmaking

Linocut is a printmaking technique, a variant of woodcut in which a sheet of linoleum is used for a relief surface. A design is cut into the linoleum surface with a sharp knife, V-shaped chisel or gouge, with the

raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed. The linoleum sheet is inked with a roller (called a brayer), and then impressed onto paper or fabric. The actual printing can be done by hand or with a printer



Jahresmappe, Die Brücke

Origins

Although linoleum is a floor covering that dates to the 1860s, the linocut printing technique was used first by the artists of Die Brücke in Germany between 1905 and 1913, where it had been similarly used for wallpaper printing.

Technique

Using a handheld gouger to cut a design into linoleum for a linocut print

Since the material being carved has no directional grain and does not tend to split, it is easier to obtain certain artistic effects with lino than with most woods, although the resultant prints lack the often angular grainy character of woodcuts and engravings. Lino is generally diced, much easier to cut than wood, especially when heated, but the pressure of the printing process degrades the plate faster and it is difficult to create larger works due to the material's

fragility.

Linocuts can also be achieved by the careful application of arts on the surface of the lino. This creates a surface similar to a soft ground etching and these caustic-lino plates can be printed in either a relief, intaglio or a viscosity printing manner.

Colour linocuts can be made by using a different block for each colour as in a woodcut, but, as Pablo Picasso demonstrated, such prints can also be achieved using a single piece of linoleum in what is called the 'reductive' print method. Essentially, after each successive

colour is imprinted onto the paper, the artist then cleans the lino plate and cuts away what will not be imprinted for the subsequently applied colour.

Due to ease of use, linocut is widely used in schools to introduce children to the art of printmaking, using it to complete many tasks in the art lesson rather than going straight for the pencil and eraser; similarly, non-professional artists often cut lino rather than wood for printing. However, in the contemporary art world the linocut is an established professional print medium, following its use by Pablo Picasso and Henri Matisse.



Lesson Plan: Linoleum Printing



Grade level: 8-12

Duration: Seven 45-minute class periods

Media Type: Linoleum

Objectives: Students will create their own linoleum print using proper linoleum printing tools to create a unique, unified, and symmetrical artwork.

Assessment: Students will demonstrate an understanding of proper linoleum print techniques using various tools, such as, lino-cut linoleum, cutting tools, printing ink, brayers, trays, and watercolor paints.

- **Materials and Procedure:** White Drawing paper or other available paper approx. 9" x 12"
- Pencils
- Black printing ink
- Brayers
- Linoleum cutting tools (gouge)
- Linoleum cut into 3" x 3" pieces
- Ink trays (about one for every 4-5 students)
- Patercolor paint brushes
- Water containers, water, newspapers for covering table



Linoleum prints by Henri Matisse

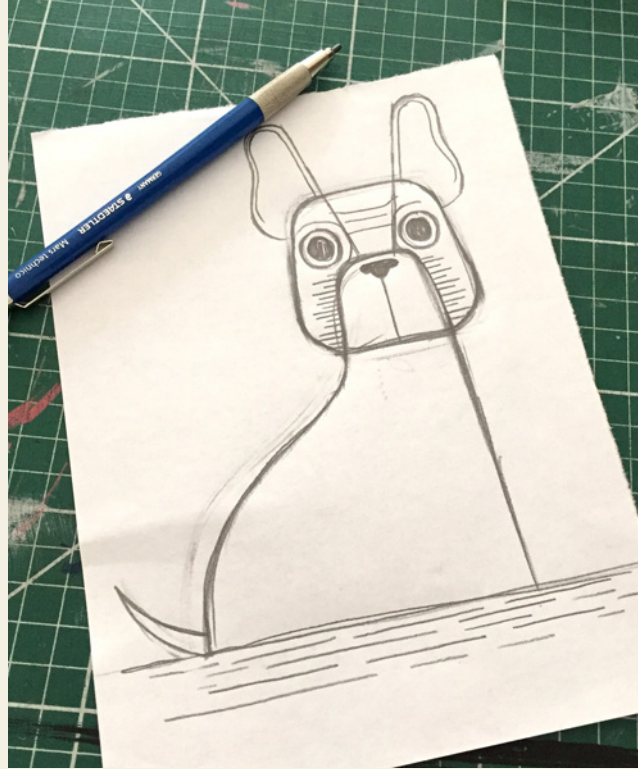
Day 1:

1. Introduce the art of linoleum printing. Show slides of various linoleum prints.

Discuss/ show famous linoleum prints by Henri Matisse. Henri Matisse is known best for his paintings, drawings, and paper cut-outs, but he also created linoleum cuts back when fewer artists were. Linoleum printing can be traced back to artists in Germany between 1905-13 where it had been used for wallpaper printing. Discussion: “What do you see in these prints?” “How do

they make you feel?” “Which do you prefer? Prints of landscapes, objects you recognize? Or prints that are more abstract?” “Why or why not?”

2. Pass out newspapers to cover tables/ desks. Pass out scratch paper. Allow students to plan work. Explain how artists plan their work through sketching, being inspired by other artists, looking at various work examples, etc. Pass out 3”x 3” blank square of linoleum and have students trace it on their sketch paper so they can plan size and shape of finished



Blink

Free Association is where you allow yourself to write down whatever comes to mind without censoring yourself for a few minutes. Read back your stream of consciousness and pick out some interesting themes or ideas. This might help you come up with a sketch for your print!



work. Teacher and student decide together which sketch will be used for final work.

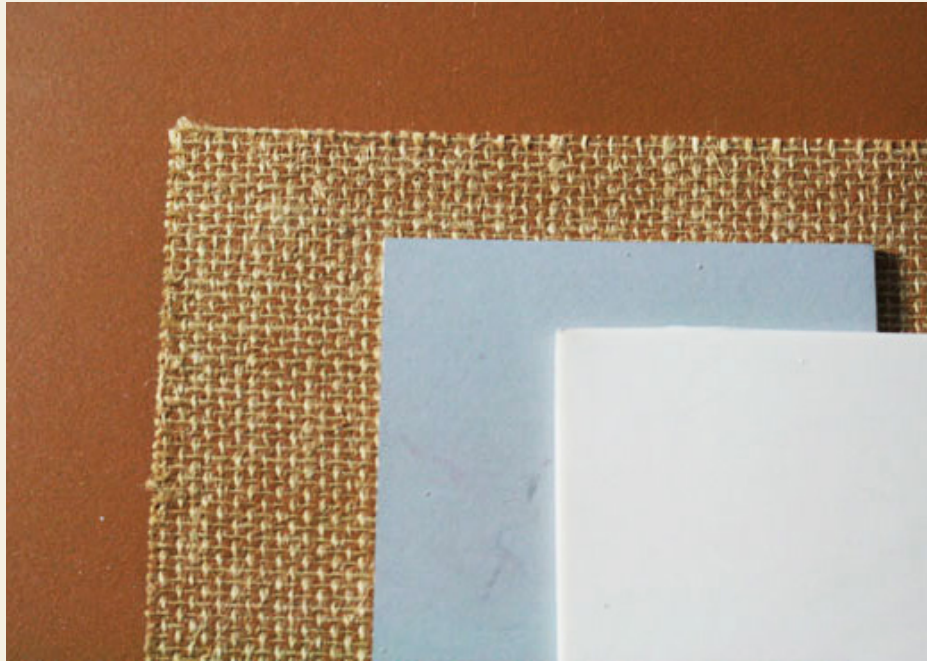
3. Teacher demonstrates process of transferring student's pencil plan onto linoleum. Image is then cut into the soft-cut linoleum with cutting tool or gouge. Proper tool usage is demonstrated for safety.

4. Inking process is demonstrated. Tray, ink, and brayer are used. Many prints will be created to get the 'best' print. Some prints may come out too light, some too

dark. Teacher will explain how students will get a feel for using too much or too little ink.

Day 2:

Recap Day 1. Check for understanding. "What did we discuss during our last class?" "What are the steps to make a print?" "What do we need to do to ensure safety?" "What are the names of the tools being used?" "Which artists did we discuss?" Students create several prints, getting a feel for what "works" and what



Types of Linolium

Lino sheets are like rubbery bits of cardboard that are generally about 5mm thick. There are a few different kinds that vary in how easy they are to carve. Here is a list from easiest to most difficult.

Traditional linoleum is recognizable due to a mesh of strings on the backside of the sheet – this is usually cheaper as it can be bought in hardware stores, but is also harder to carve into, making it best suited for larger, less detailed designs.

These sheets might be more difficult to carve so heat can help soften them up. Warm the linolium sheets by leaving them in the sun or holding a blow-dryer to it for a few seconds! Battleship Grey is named after its color; these sheets are available at most art stores and are made for more intricate work. Easy-Cut lino: is pretty self-explanatory, comes in a number of sizes and can be found at most art stores!

does not. Emphasize how trial and error is important in this process.

Day 3:

Review Day 2. Students use class time to print. When students are ready to print their “final” print, they will print their image twelve times on a 9” x 12” piece of paper, with all prints fitting so that the only white space left on the page is part of the image itself.

Day 4:

Printing day.

Day 5:

Printing day.

Day 6:

Printing day / Watercolor painting of white spaces. Discuss pattern, color.

Day 7:

Painting / finish artwork.

Discussion Questions:

What did you learn about linoleum printing that you did not know before?
What did you learn about Henri Matisse?
Which part of the linoleum printing technique was your favorite? Why?
What did you find easy to accomplish within your artwork? What did you find difficult? What would you do different next time?

Follow-up activities:

- Create cards from single prints and

sell for charity / classroom art supplies

- Guide students in classroom critique and discuss work
- Understanding and applying media, techniques, and processes

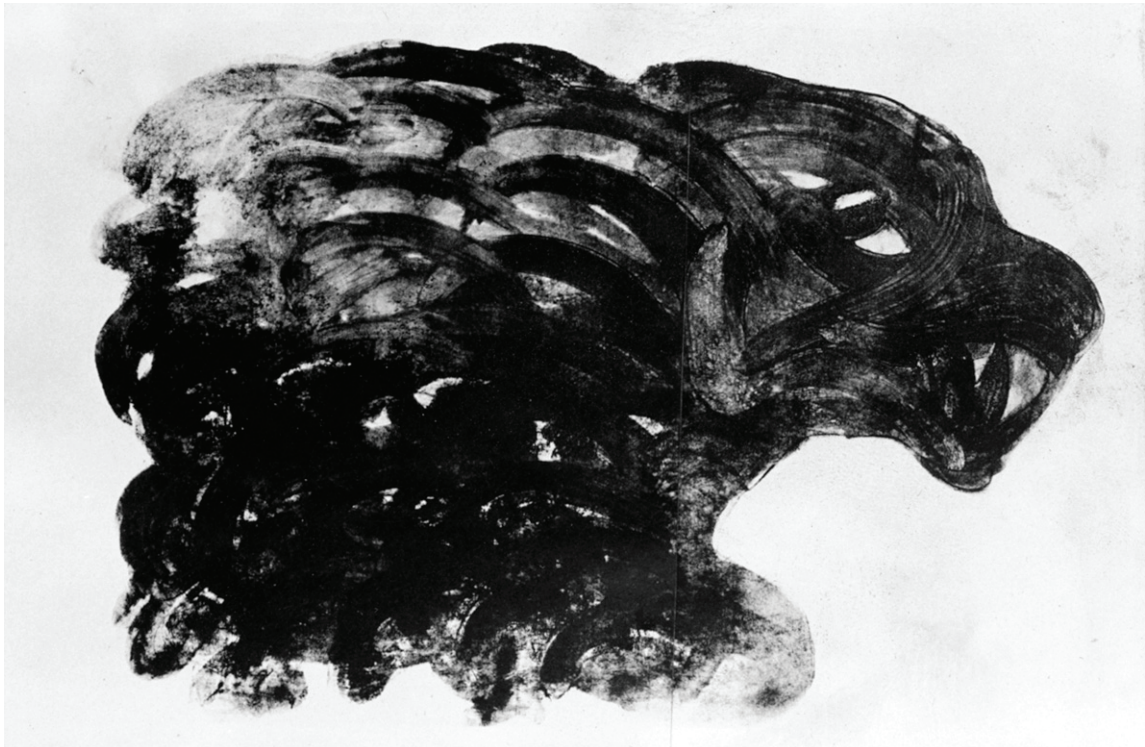
Achievement:

1. Students know the differences between materials, techniques, and processes
2. Students describe how different materials, techniques, and processes cause different responses
3. Students use different media, techniques, and processes to communicate ideas, experiences, and stories
4. Students use art materials and tools in a safe and responsible manner
5. Using knowledge of structures and functions
6. Students know the differences among visual characteristics and purposes of art in order to convey ideas
7. Students describe how different expressive features and organizational principles cause different responses
8. Students use visual structures and functions of art to communicate ideas
9. Choosing and evaluating a range of subject matter, symbols, and ideas
10. Students explore and understand prospective content for works of art



11. Students select and use subject matter, symbols, and ideas to communicate meaning
12. Understanding the visual arts in relation to history and cultures
Achievement Standard:
13. Students know that the visual arts have both a history and specific relationships to various cultures
14. Students identify specific works of art as belonging to particular cultures, times, and places
15. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art
16. Reflecting upon and assessing the characteristics and merits of their work and the work of others
17. Students understand there are various purposes for creating works of visual art Students describe how people's experiences influence the development of specific artworks Students understand there are different responses to specific artworks
18. Making connections between visual arts and other disciplines
19. Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
20. Students identify connections between the visual arts and other disciplines in the curriculum

Part-3
Lithography



Title: When I was man eater, Medium: Stone Lithography, Size: 28" X 44"

PARTHA PS

by Partha Pratim Sharma

Statement of Intent

Part-3

Lithography

In continuation of my project “**Printmaking as an Expanding Field in Contemporary Art Practice**” funded through the Scheme for Award of Senior Fellowship to **Outstanding Person in the Field of Culture: 2013-2014**, in the third part (January to June 2017), doing research work on **Lithography in India**.

The **thirt part** of research explored how Lithography printmaking techniques reached in India and how it was used. And practising Lithography at Graphic Studio, Bharat Bhavan, Bhopal.

This research requires some more work and time to reach to the comtemporany scenerio of Lithography printmaking in India, whic will be coverd in the next part of continuation.

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LITHOGRAPHY

Process

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It is interesting to note that because of the equipment used and the knowledge and skill required for the printing process, lithography lends itself to collaboration between artist and printer. Also pulling a large print requires two people.

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Although lithography enjoyed early commercial success as a leading method of printing books, magazines and newspapers, it took a while longer to be accepted as a legitimate art form. In the 19th and early 20th century many people saw it only as a less expensive means

to own a work of art by a well-known painter.

However many European artists began experimenting with lithography soon after its invention in 1798. They liked the spontaneous effect they could achieve by drawing directly on the printing surface. Some of these early masters included Eugene Delacroix, Pierre Bonnard, Henri de Toulouse-Lautrec and Edvard Munch.

Today it has come to be seen as a well-respected art form with very unique expressive capabilities. Many artists combine lithography with other printmaking processes, such as silk-screen. Some leading lithographers of the 1900's included Marc Chagall, Edvard Munch, Pablo Picasso, Willem de Kooning, Jasper Johns and Robert Rauschenberg to name only a few.

Colour Lithography

Almost immediately after lithography was invented, attempts were made to create works in color. In 1837, Godefroy Engelmann patented a color printing technique called "Lithocolorprinting or Lithographs in color imitating printing". His use of the word "imitating" illustrates the initial attitude toward this procedure as an accepted art form.

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pressings, one for each color in the image. According to one text on the technique, "The original color drawing should be treated as a guide for the final print, not as a finished work to be exactly duplicated". When different stones are used for each color (the same stone may also be used for multiple colors), it is very important to keep the print in register each time it passes through the press. This means insuring that the print is lined up exactly each time it goes through so that each color is in the right position and the overlaying colors merge correctly.

HISTORY LITHOGRAPHY IN INDIA

(Before Artist in India took over it as a medium of Art)

From the 19th century to the first decade of the 20th, India was at the hub of a great expansion in lithographic printing. The success of this particular type of printing was largely due to the fact that the same procedure could be applied to all languages irrespective of the varying scripts, since its basis was the manuscript transcribed by a copyist. Hundreds of lithographic printing houses flourished in India, and although books in Persian were only a part of their production, it was there that the largest number of Persian lithographed books was published.

The study of the catalogues of the library collections, of bibliographies containing Persian editions, and of commercial catalogues of publishers reveals two major points. First, the largest percentage of lithographs was printed in Lucknow, followed by

Bombay, Lahore, Kanpur, and Delhi.

Secondly, theological subjects headed the list of the most frequently published titles, followed by educational textbooks and belles-letters. Titles concerned with other subjects were produced in far fewer numbers. Persian lithographs were also published in other cities of India, but their number was not large.

The first lithographed books can be dated to the third decade of the 19th century: 1824 in Varanasi, 1826 in Agra and Calcutta where the Asiatic lithographic publishing house was at work. Up to the middle of the fourth decade of the 19th century, lithography was still a matter of individual experiments. Lithographed books in Persian started to come out regularly from the mid-40s of the 19th century in Bombay, Lucknow, Kanpur, Calcutta, and Madras, and from the late 1840s in

Agra, Lahore, and Delhi.

Lithographic book printing offered employment for those professionals who had earlier been engaged in the production of manuscripts. These included the booksellers, copyists, painters, writers, and scholars involved in editing classical works on various topics and commenting upon them, authors of schoolbooks, etc. The advent of printing also brought lithographers, editors, and businessmen into this venture. The most successful were the lithographers of Lucknow and Kanpur. The pioneers of the lithograph business in these cities were Hājji Mohammad-Hosayn at the Mohammadi printing house, and Mostafā Khan at the Mostafāi printing house in Kanpur and Mir Hasan Razawī at the Hasani printing house in Lucknow. Their publications were meticulously prepared, with commentaries in the margins and sometimes with special glossaries. Classical compositions published in these printing houses were taken as samples and frequently reprinted by other publishers during the next decades. The lithographic printing house of Mir Hasan Razawī created a template for the title page that was later adopted by the publishing house of Munshi Nawal Kishor and became the standard format

for several decades.

The middle years of the 19th century witnessed a decline in printing caused by the adverse political conditions that prevailed in the country at the time, but from the 1860s on, the revival of the lithograph activities started in Lucknow and Kanpur. In Lucknow, lithographic book printing in Persian reached its peak in the 1870s. At the time, out of the total number of forty-three existing presses in the city, there were twenty-five lithographic printing houses, and seven more were added in the early 20th century. In Kanpur, the number of the lithographic printing houses was considerably less, no more than a dozen. In the 1880s, the book printing was still substantial, but from the 1890s on, a recession started. Even though dozens of lithographic printing houses functioned in Lucknow and Kanpur, only some of them published books in Persian regularly.

In 1858, the largest national publishing house in India, Oudh Akhbar of Munshi Nawal Kishor (d. 1895), was established in Lucknow. As well as its well-known Urdu newspaper of the same name, it printed books in many languages, mostly in Urdu, but also in Persian and Arabic. The publishing house had a branch office in Kanpur, another at Lahore from the

late 19th century, and, as of the early 20th century, an office in Delhi as well. Munshi Nawal Kishor, a member of the Indian National Congress (INC), aimed at publishing the most significant Persian and Arabic texts of different periods at his publishing house. He therefore organized, in the 70s of the 19th century, a department for translating from Persian to Urdu at his publishing house, where he printed works on the history of Mughal India, compositions on medicine, jurisprudence, and other topics. At the same time, he was engaged in the publication of Persian translations of monumental works of Indian national culture, in particular, the Mahabharata. During the years of his publishing activities (1858-95), Munshi Nawal Kishor printed thousands of editions; his commercial catalogue of 1874 alone contains 1066 books in Urdu, Persian, Arabic, and Sanskrit. Editions in Persian made up one-third of the total number and encompassed almost the entire range of Persian literary heritage.

In Kanpur too, a branch of the Oudh Akhbar publishing house was the largest publisher of books in Persian. There was also another well-established publishing house that printed books in Persian: the Neẓāmi publishing house, belonging to ‘Abd-al-Rahmān Khan b. Rowšan Šāker.

He was the author of several anthologies and published numerous works.

In Bombay, the first lithographic printing house was founded during Mountstuart Elphinstone’s (1779-1859) governorship of the Bombay presidency (1819-27). According to Mahdi Ġaravi, the first lithographed book was published there in 1827. The superintendent of the printing house was Captain George Jervis, and books connected with his name were published in 1828-32.

Under his supervision the edition of the Anwār-e soheyli by Ḥosayn b. ‘Ali Wā‘eẓ Kāšefi (d. 1505) was lithographed by Mirzā Ḥasan Širāzi in January 1828. The latter was a professional calligrapher and transcribed texts for a series of lithographic editions, where names of other calligraphers are also mentioned).

Local lithographic printing houses owned by Indian Muslims and non-Muslims began to appear in Bombay in 1840s; for example, one was founded by Ganpatrao Krishnaje (d. 1861) who had been trained as a printer in the USA. In the late 1850s, there were already about eighteen printing houses, and over twenty others were added to these by the end of the 19th century. However, only some of them printed Persian books regularly and in significant numbers.

The largest number of books in Persian

was published by the lithographic printing houses that belonged to the Pulbandari family: Heydari, Faṭḥ-al-Karim, and Karimi (1850s to the first decade of the 20th century). The names of the owners were Qāzi Ebrāhīm, Faṭḥ-Moḥammad, and ‘Abd-al-Karim. These were purely commercial enterprises that published books in Arabic, Persian, and Urdu. One-third of the Persian-language production was devoted to manuals and textbooks. In 1880s and 1890s, a series of works on the history of the Mughals were published at the Faṭḥ-al-Karim printing house. The following lithographic printing houses operated for a considerable time: Moḥammadi (1840s-end of the 19th century, belonged to various owners), Dādu Miān (1850s-1870s), Dattprasad Press (1880s to early 20th century), and Nāseri (mid-1880s to early 20th century; this printing house had close ties with Persian booksellers).

A significant pioneer in the lithographic book printing in Bombay was the book-publisher and bookseller Mirzā Moḥammad Malek-al-Kottāb of Shiraz. He strove to publish important medieval texts that fell outside the sphere of interest of other lithographers, and he was in close contact with booksellers from Persia, Turkey, and

Egypt. For instance, the 44th issue of his commercial catalogue dated 1911 contains 711 books in Arabic, 548 books in Persian, and 44 books in Urdu.

In the two decades spanning the 19th and 20th centuries, Lahore was one of the centers of book printing in Persian. About half of the titles published were concerned with educational textbooks, while a substantial part of the rest was devoted to works on theology. There were also works concerned with diverse issues related to the Muslim community. Commissions from other provincial towns were placed in Lahore too, in particular works by Afghan authors were published here, and a part of production went to the book markets of Central Asia. At various times, thirty-two lithographic printing houses operated in Lahore.

The earliest books in Persian lithographed in Delhi are datable to the 1840s. Yet, even though about forty lithographic printing houses were at work there, most of them only published the odd volume. Judging by the quantity of Delhi editions in the catalogues, the number of books produced in Persian at Delhi was relatively insignificant.

The study of the lithographs preserved in library collections and listed in commercial catalogues

and bibliographies, shows that the overwhelming majority of the published works had been written before the 19th century. The repertoire of the lithographic printing houses included, above all, the fundamental medieval compositions on theology, Islamic law, philosophy, grammar and lexicography, medicine, history, and belles-letters. In the 19th century, publishers had continued to reproduce the traditional set of the known compositions, and all printing centers gave preference to the works by Indian authors. At the same time, almost all publishers tried to widen the range of their publications either by publishing contemporary works, or by searching through the manuscript depositories for interesting or neglected items. Since Persian was on the decline as a living language in India and its current use as a vehicle for social and political discourse was on the wane, the search for forgotten works of the passed centuries proved to be more rewarding.

The commercial catalogue of 1874 by the publishing house of Munshi Nawal Kishor can serve as an illustration showing the ratio of the published books from the point of view of language and subject. The catalogue contains 544 books in Urdu, 249 in Persian, 93 in Arabic, 30 in English, 14 dictionaries

(Urdu, Persian, and Arabic), and 136 books in the Devanagari script. With respect to the subject, of the total number of 1,066 editions, 312 were the books for educational purposes, 272 theological works, 217 belles-lettres, 64 historical works, and 52 medical works. The remaining editions contain compositions on various topics. By way of contrast, the commercial catalogue of 1910-11 issued by the Bombay publishing house of Malek-al-Kottāb contains mainly theological works, followed in the second place by belles-letters. Books for educational purposes are almost absent from this catalogue.

In a comprehensive list of all the published books, compositions by the 19th-century authors comprise a small part. These are mostly treatises on ritual, manuals for Sufi practices, biographies of eminent Sufis and hagiographies of mystics, some polemical works, a number of works on the history of Muslim rule, and poetic works.

The practice of preferring editions of old texts entailed the development of the publishing culture. Traditional methods of making explanations to the main text in the form of page-by-page notes for separate words (*ḥāšīa*) and continuous commentary to the text (*ṣarḥ*) found their continuation in the lithographed books.

In Lucknow and Kanpur from the 1840s on, the publication of educational and other works with detailed explanations of obsolete words and concepts had been in practice, and rules for arranging the glosses and placing them on a page were worked out. The glossary (*farhang*)—a short explanatory dictionary of obsolete words or terms (juridical, medical, Sufi, etc.)—is taken outside the frames of the text. Both the commentary (*šarḥ*) and the glossary (*farhang*) could have been published either together with the commented work, or separately from it. The page-by-page notes (*ḥāšia*) had remained but shifted from the margins to the lower part of the page. In the end of the 19th century, the *šarḥ*, the *ḥāšia*, and the *farhang* were often composed in Urdu.

As far as the exterior features were concerned, the Indian lithographed book at first imitated its predecessor—the hand-written book. The first editions published in Lucknow, Kanpur, and even in those printing houses in Bombay set up by the British, reproduced the make-up of a manuscript, and all data about the author, title, and place of publication was inserted in the colophon. However, the European book culture undoubtedly influenced the local printing practice, and already by the 1840s the

main publishing centers had developed new methods of presentation. The lithographed book acquired the title page. The first page, which had earlier remained partially blank, was now used to present information hitherto contained in the colophon only: the name of the author, the title, and the place and year of publication. The distinctive feature of the lithographed book was that its title page became the first page, while its verso side contained the beginning of the published text.

The title page was decorated by ornamentation; the pagination was used along with the catchwords; the title of the work was mentioned above the frame that bordered the text. The structure of the book also changed: introductions by the publishers, tables of contents, epilogues, addenda and corrigenda, etc. were distinguished as separate units.

At the same time, creators of lithographed books followed the traditions that had been worked out within the many centuries and concerned the arrangement of the material on a page, the rules for using various types of script, the highlighting of chapter titles, and the principles of illustration. This has the most striking reflection in the editions of the *kolliyāts* and the *diwāns*: the lithographed edition

and the manuscript copy were identical. The head-piece (‘onwān), the empty one-third of a page before the beginning of a section and the colophon of the scribe appear in almost all lithographed editions. The same compositions and the same episodes within a work, as those in manuscripts, continued to be illustrated. Most often, illustrations were provided for such works as the Šāh-nāma of Ferdowsi, the Eskandar-nāma of Nezāmi, the Golestān of Sa‘di, the ‘Ajā‘eb al-maklūqāt of Qazvini, the

Ma‘lumāt al-āfāq of Amin-al-Din Khan, and Majāles al-‘Oššāq attributed to Ḥosayn Bāyqarā.

The period of active lithographic book printing in Persian in India came to an end in the first decade of the 20th century. With the change in the role which the Persian language played in the Indian society, the amount and the function of book printing in Persian changed either: from wide mass production to publications of highly specialized works.

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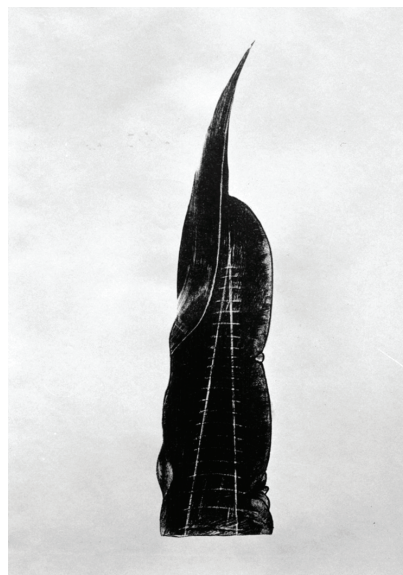






Some of my Lithography Prints





Part-4
in continuation...
researching on ideas and concepts

by Partha Pratim Sharma

Statement of Intent

Part-4

in continuation...

researching on ideas and concepts

In continuation of my project **“Printmaking as an Expanding Field in Contemporary Art Practice”** funded through the Scheme for Award of Senior Fellowship to **Outstanding Person in the Field of Culture: 2013-2014**, in the **fourth and last part (July to December 2017)**, doing research work on **Ideas and concepts**.

Here are I am submitting some of my recent works during this fourth term period.

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