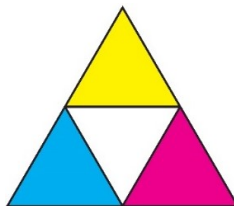


**Appendix-83
Resolution No. 27 {27-7}**



COLLEGE OF ART

**Government of NCT of Delhi
(Affiliated to University of Delhi)
20-22 Tilak Marg, New Delhi- 110001.**

COURSE WORK IN FINE ARTS FOR PhD PROGRAM

COURSE WORK GUIDELINES FOR PHD PROGRAM:

The College of Art will follow all the guideline specified by University of Delhi Notification 'Amendments to ordinances. (Amendments to ordinance VI, VI-A and VI-B of the ordinances of the University of Delhi regarding M.Phil. And PhD (page No. 286-313 of University Calendar Vol-1(2004) (E.C. 03.07.2017/14-15.07.2017)

COURSE OBJECTIVES

The main objective of the course is to help scholars acquire adequate knowledge and understanding of research and philosophical methods utilized in undertaking research in Fine Arts, the course accordingly aims at making PhD scholars successfully identify main philosophical problems in their chosen area of research and train them to develop skills of argumentation, writing summaries, abstracts and research papers and finally their thesis. It helps researchers in developing skills in how to use the available research material for writing and making references while making them aware of academic ethics.

AWARD OF GRADE:

1. The Course work is mandatory for all the students admitted in PhD program. All candidates admitted to the PhD program will be required to complete the course work as prescribed by the College of Art/ University of Delhi during two semesters.
2. Candidates already holding M. Phil. Degree and admitted to the PhD programme, or those who have already completed the course work or other candidates as mentioned in University of Delhi's Ordinance regarding course work and have been permitted to proceed to the PhD, may be exempted by the College from the PhD course work. All the other candidates admitted to the PhD programme shall be required to complete the PhD Course work prescribed by the College.
3. A PhD scholar has to obtain a minimum of 55% of marks or 9 credits or its equivalent grade in the UGC 7- point scale (or an equivalent grade/ CGPA in a point scale wherever grading system is followed) in the course

work in order to be eligible to continue in the programme and submit the dissertation/thesis.

4. Teaching work per credit is 04 hours.
5. The minimum percentage of lectures to be attended during the coursework will be two-third of the lectures delivered in all courses individually. 75% attendance is mandatory.
6. All research scholars admitted to PhD program shall be required to complete the course work within two semesters.
7. Maximum two chances shall be given to the scholar for clearing the coursework, failing to which may lead to cancellation of admission.

RESEARCH METHODOLOGY, PAPER-I

Maximum Marks:100(Credits:4)

UNIT-I

- a. Research- Meaning, Aims & Objectives of Research.
- b. Scope of Research in Fine Arts and interdisciplinary areas.
- c. Varieties of research in view of research in Fine Arts in accordance with specific topic chosen.
- d. Research procedures: selection of topic. Literature survey, visiting libraries, government to non-government, cultural bodies to non-cultural bodies like central& state academies etc.

UNIT-II

- a. Synopsis: Definition, importance and preparing synopsis of specific research topics:
- b. Elements & principles of research proposal & paper writing.
- c. Data collection: Primary & Secondary data research with special reference to research in Fine Arts and its importance.
- d. Sources of Research: Manuscripts& Books, Journals& Magazines, Artworks, Archeological Findings & Museums, Electronics Sources& devices and its application in research, Media, Web sources, etc.
- e. Tools for collecting primary research material: Questionnaires, Survey, interviews, Observations, Experiments & Historical data collection.
- f. Tools & techniques for data analysis

WRITING METHODOLOGY PAPER-II

Maximum Marks: 50 (Credits:2)

UNIT-I

- a. Types of Research Writing.
- b. Developing a topic on Report Writing.
- c. Identification of research Problem.
- d. Planning of Research Writing.

- e. Principles of Research Writing.

UNIT-II

- a. Structure of Thesis-Introduction, Preface, Chapters, References, Footnotes, Appendix, Index, Bibliography, etc.
- b. Using resource material: How to cite and acknowledge sources and prepare bibliography
- c. Documentation-Data and Data Analysis.
- d. Critical writing- summarizing, developing arguments, reviewing of research paper, references etc.
- e. Academic Ethics- Plagiarism.

PROJECT AND REPORT WRITING, PAPER-III

Maximum Marks: 50 (Credits: 2)

Topic related projects and report writing will be mandatory. It will enable the scholar to understand the subject, work already done in the area of study. It will lead the scholar to narrowing down the topic and specify the preview of his\her work. Evaluation will be done based on the periodic assessment and end term papers generated by the scholar based on the reading. The project should be based on any One segment of the Principal Research Work. The candidate is expected to explore the details of that segment according to the pattern of Research Methodology. The seminar will be an extension of this Project Work submitted, entailing also the Viva- Voce.

COURSE WORK STRUCTURE, SEMESTER 1st

SL No.	Paper	Subject	Subject Code	Duration	Credit Score	Time Duration	Maximum Marks	Total Marks 100
1.	Paper I	Research Methodology	Ph FA: 01.1	One Semester	04	04Hrs.	100	100
2.	Paper II	Writing Methodology	Ph FA: 01.2	One Semester	02	02Hrs.	50	50
3.	Paper III	Project and Report Writing	Ph FA: 01.3	One Semester	02	02 Hrs.	50	50
		TOTAL			08	08Hrs.	200	200

RESEARCH METHODOLOGY IN FINE ARTS

Semester - II

HISTORY OF VISUAL ART, PAPER -I

Maximum Marks: 100 (Credits: 4)

Applied Art and Visual Communication

UNIT-I (History of Advertising)

- a. Introduction to Advertising, History of Advertising, truth and fundamentals of Advertising, ethics in Advertising. Media of Advertising.
- b. Technical terms of Advertising.
- c. Printing: its history and development, introduction of main printing processes such as Letter press, Lithography, Gravure, Offset, Silk-screen, latest techniques of printings.

UNIT-II (Advertising & Marketing Trends)

- a. Trends and developments of Modern Advertising, Types of Advertising, Justification of advertising for expenditure and growth.
- b. Advertising for Nation-Building and Social welfare.
- c. Different kinds of Campaigns: Social, Product, Movie, Event, Educational, Political etc.
- d. Different functions of Advertising Business. Research and Motivational Research –present and future action.
- e. Future of Advertising – Career options in Internet Advertising, web designing and Animation.
- f. Market Research & Analysis.
- g. Importance of Marketing and Physiology of Consumer in Advertising.

UNIT-III (Evolving Medias of Advertising)

- a. Advertising Agency, its structure and different departments. Function of different departments. Role of art studio in the Agency.
- b. Different Media of Advertising – Print Media, Indoor, outdoor, Direct mail, POP, Social Media, TV, Radio, Internet, electronic media, new media of advertising etc.
- c. Communication and its type. Barriers in good communication. Testing of Advertising.

OR

Painting

UNIT-I

- a. Formal and stylistic aspects of pre-historic.
- b. Ajanta, Bagh and later mural tradition.
- c. Manuscript painting (Eastern Indian and Western Indian), Sultanate (Mandu) Chourapanchaskika style and other pre-Mughal schools.

UNIT-II

- a. Mughal (Akbar to Shahjahan),
- b. Rajasthani (Mewar, Bundi, Kotah, Bikaner, Jaipur, Kishangarh, etc.) Malwa,
- c. Pahari (Basholi, Guler, Kangra).
- d. Deccani (Ahmednagar, Bijapur and Golkonda) schools.

UNIT-III

- a. Modern Indian Art: Company School, Bazar Painting, British Art Schools, Kalighat Painting.
- b. Raja Ravi Verma and followers.
- c. Neo-Bengal School ('Revivalism' and early modernists): Abanindranath Tagore and disciples, Nandalal Bose, Benode Behari Mukherjee, RamkinkarBaij, Rabindranath Tagore, Gaganendranath Tagore, Jamini Roy and others. Role of Santiniketan in art education. Academic/Professional sculptors and painters; Mahatre, Talim, D.P. Roy Choudhuri, Dhurandar. Heman Majumdar, Thakur Singh, etc. Early modernists: Amrita Shergil, Karmarkar. George Keyt. Art in 1940's and 50's: Bengal famine and artists (Somnath Hore, Chittaprasad, Zainul Abedin, Gobardhan Ash. Sudhir Khastgir),
- d. Progressive art movements in Calcutta, Madras, Bombay and Delhi. International Modernism and artists: F.N. Souza, Pradosh Dasgupta, K.C.S. Panikkar, B.C. Sanyal, Dinkar Kaushik, Nirode Majumdar, Paritosh Sen, M.F. Hussain, Akbar Padamsee, Ramkumar and 22 others. Independent Artists: N.S. Bendre, K. K. Hebbar, Shankho Choudhuri, Krishan Reddy.

OR

Print Making

UNIT-I

- a. Detail knowledge of Principle element of Printmaking including Historical background
- b. Developments of Printmaking and the modern approach about all Printmaking methods.

UNIT-II

- a. Relief method
- b. Intaglio Method
- c. Planography Method
- d. Serigraphy Method
- e. Other- Computer Graphics, Paper making, Dimensional Print like Blind print, Embossing, colography, Unique Print / Mono prints.

UNIT-III

- a. Concept Study of Tools, Techniques, Processing and developing Block preparation & Printing.

- b. Printmaking - Manifestation and invention of different Print making Methods Artist and their Contributions.
- c. History of Indian Printmaking - Manifestation, invention and development of different Printmaking Methods Artist and their Contributions.

OR

Sculpture

UNIT-I

- a. Formal and stylistic aspects of sculpture in Indus Valley
- b. Mauryan, Sunga, Satvahana, Kushana (Mathura and Gandhara), Gupta (Buddhist, Brahmamancical and Jain),
- c. Chalukya, GurjaraPratihara, Pallava, Chola, Rashtrakuta, Hoysala, Kakatiya, Pala-Sena, Orissan, Solanki and Paramara periods.

UNIT-II

- a. Architecture: Formal and stylistic aspects of architecture in Indus Valley of stupas (Bharhut, Sanchi, Amaravati, Sarnath) of
- b. Cave temples, (Bhaja, Karle, Ajanta, Nasik, Lomas Rishi, Kanheri, etc.), Gupta (Udaygiri, Deogarh, nachna, etc.) Chalukya (Badami, Aihole, Pattadakal, etc.), Pallava (Mahabalipuram, Kanchipuram, etc.) Rashtrakuta (Ellora), GurjaraPratihara, Saindhava - Maitraka,
- c. Chandela (Khajuraho), Orissa (Bhubaneshwar, Konaraka), Chola (Tanjore and GangaikondaCholapuram, Darasuram, etc.), Hoysala (Belur, Halibid, etc.) Paramara, Nayuka and Vijayanagar (HampiLepakshi).

UNIT-III

- a. Islamic architecture; Sultanate and Mughal; Mandu, Delhi, Agra, Fatehpur Sikri.

AESTHETICS AND ART CRITICAL HISTORY, PAPER -II

Maximum Marks: 50 (Credits: 2)

UNIT-I

- a. General principles of Indian artand beauty.
- b. Principles of image making (Iconometry and other canons)
- c. Six limbs of Indian painting (shadanga) and six Chinese canons of paintings,
- d. Theories of Rasa, Dhvani, Aalankara, Auchitya and Riti, and their relevance in understanding art making and viewing.
- e. Interrelationship of visual and performing art.
- f. Classification of painting in Chitrasutra. Concepts of Kshyavridhi. Guna-dosha, Sadrishya, Vartana, Nimnonata, etc.

- g. Visible and invisible aspects of art (Drishyam/Adrishyam), Rekha (Line) and Linear rhythm (Chanda) compositional aspects of art, perspective, form and content.

UNIT-II

- Implications of theories of Semiotics, Structuralism, Post- structuralism, Postmodernism and Feminism on Art thinking and writing.
- Fundamental and Principles of Painting: Knowledge of principal elements, perspective values, fundamentals of paintings.
- Visual principles, Form, space, illusion, image.
- Chronology of the development of ideas. Visual reality, conceptual reality.
- Tradition and the gradual development of the art of combining the elements of ideas of different visual arts specialization.
- Reflection of artists personal views, development of concept. Process of creative paintings. Expression of ideas under some aesthetical and philosophical views.
- Artistic expression during different social and structural changes. Art and Changes.

PROJECT AND REPORT WRITING, PAPER-III

Maximum Marks: 50 (Credits: 2)

Topic related projects and report writing will be mandatory. It will enable the scholar to understand the subject, work already done in the area of study. It will lead the scholar to narrowing down the topic and specify the preview of his\her work. Evaluation will be done based on the periodic assessment and end term papers generated by the scholar based on the reading. The project should be on any One segment, other than the one already dealt in the previous semester, of the Principal Research Work. The candidate is expected to apply the cannons of Research Methodology and embark upon field survey/ museum/gallery documentation etc. as per requirement of the topic. The seminar will be an extension of this project and Viva-Voce will also be based on the project work submitted.

COURSE WORK STRUCTURE, SEMESTER 2nd

SL No.	Paper	Subject	Subject Code	Duration	Credit Score	Time Duration	Maximum Marks	Total Marks
								100
1.	Paper I	History of Visual Arts	Ph FA: 02.1	One Semester	04	04Hrs.	100	100
2.	Paper II	Aesthetic and Art Critical History	Ph FA: 02.2	One Semester	02	02Hrs.	50	50
3.	Paper III	Project and Report Writing	Ph FA: 01.3	One Semester	02	02 Hrs.	50	50
		TOTAL			08	08 Hrs.	200	200

REFERENCE BOOK**RESEARCH METHODOLOGY**

1. R.P. Mishra, Research Methodology, A Hand Book, concept publishing Company, 2002.
2. J.M.D. Morton and S.W. Cook, Research Methods in social Relations, New York, Dryden,1951.
3. Blaxter, L. Hughes, C& Tight, M., How to Research, Viva Books, Pvt. Ltd, New Delhi, 1999.
4. De Vaus, D.A., Surveys I social Research, Rawat publications 2003, May, Tim Social Research: Issues, Methods and process, open University Press, 2001.
5. Henn, M. Weinstein. M. &Foard, N., A Short Introduction to social Research, Visitaar publications 206.
6. Byatzis, R.E., Transforming Qualitative Informing, SAGE, 1998.
7. Thankur D., Research Methodology in Social Sciences, Deep & Deep Pub. Pvt. Ltd. 2005.
8. McNiff, J. &Whiteead J., Action Research: Principals and Practices, Rutledge Flamer, London, 2002
9. Broota, K. D., Experimental Designs in Behavioral Research, New Age International Pub., 2006.
10. J.W. & Kahn, J.V., "Research in Education", Prentice Hall of India, 2000.
11. Kumar, R. Research Methodology SAGE, New Delhi, 1999.
12. Mohan, R. Research in Education, Neel Kamal Pub. Pvt. Ltd., 2003.
13. Shepard, K., Presenting at Conferences, Seminars and Meeting, Response Books, New Delhi, 2001.
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18. H.K., Research Methodology. Bargawa Book Depot, Agra. MLA Handbook for Writers of Research Papers, Seventh edition New Delhi: Affiliated East-West Press,2009.
19. Jo Ray Mccuen& A.C. Winkler, Rewriting Writing- Rhetoric and Handbook. U.S., 1987.
20. Joseph Gibaldi, MLA Handbook for Writers Research Papers.
21. Wayne Goddard & Stuart Melville, Research Methodology- An Introduction
22. Ranjit Kumar, Research Methodology
23. R.C. Kothari, Research Methodology: Methods & Technique
24. Louise W Jones, Art Information- Research Method and Resources
25. S. C. Gupta and K.V. Kapoor, Fundamentals of Mathematical Statistics
26. B. Rubin et. Al. Rebecca, Communication Research Measures, New York, 1994
27. Susanna, Horning Priest, Doing Media Research: An Introduction, New Delhi,1996
28. A. Berger, Arthur, Media Research Techniques, New Delhi, 1996.

APPLIED ART

1. Design as Art, by Bruno Munnari, Penguin, UK, 1966.
2. School of Design, by Quanten Bell, Routledge & Kegan Paul, London, 1963.
3. Gupta Art- India, by V.S. Agrawala, New Delhi, India, 1977
4. Indus Valley Civilization, by Mortimer Wheeler, Penguin, England, 1966
5. Color, Form and Composition, by Wayne Derge, W.D. Art Publications, N.Y. 1966.
6. History of Art for Young People, by H.W. Janson, Thames & Hudson, New York, 1975.
7. An Approach to Indian Art, by Nihar Ranjan Ray, Chandigarh, India, 1974.
8. The Art and Print by Zar G. Mucller America 1969.

9. Advertising Art & Ideas– A Text Book, by G.M. Rege, Poona, India, 1972
10. Colour - As Seen & Photographed, Eastern Kodak Company Publication, London, 1972
11. What is Post-Modernism? By C. Jencks, St. Martins Press, New York, 1996.
12. Complete Guide to Digital 3D Design, by Simon Danaher, Ilex, UK, 2004
13. International Hand Book of Advertising, by S. Watson Dunn, Barnes, USA-1964 Modern
14. Brand Positioning, by S. Sengupta, New Delhi, 1990
15. What's in a Brand, by John Philip-Jones, India-1968
16. Advertising in the Market Place, by Burke, New York-1973
17. What is Post-Modernism? By C. Jencks, St. Martins Press, New York, 1996.
18. International Reading in Aesthetics, by John Hosper, Free Press, New York, 1969
19. Indian Contemporary Painting by Neville Tuli, New York, USA, 1998.
20. The History of Western Art, by E.O. Christenson, O.K. Publications, London, 1968
21. Art History (A Very Short Introduction), by Dana Arnold, London, 2003
22. The Art of India: Traditions of Indian Sculpture, Painting and Architecture by Stelia Kramrisch, New York-1954
23. What's in a Brand, by John Philip-Jones India-1968
24. Advertising Management, by David A. Baker, John G. Myers, Penguin, (ed) India 1997

VISUAL COMMUNICATION

1. Complete Guide to Digital Type, by Andy Ellson, Laurence K. Publications, USA, 2006.
2. Go Digital-Keep the Past Alive, by Colin Barrett, Tasche, London, 2005
3. Advertising by John S. Wright, Daniel S. Marnier, Willis L. Winter Jr. and S.K. Zeigler, Delhi, 1998.
4. History of Photograph (India 1840-1980), by Beaumont Newhall, New York, 1949.
5. Confessions of an Advertising Man, by David Ogilvy, Athenaeum, New York, 1963
6. History of Photograph (India 1840-1980), by Beaumont Newhall, New York, 1949.
7. Design Flash, by Curtis Hillman, Rockport Publishers, New York, 2003.
8. Type in Motion, by Matt Woolman & Jeffery Bellatoni, Thames & Hudson, London, 2002.
9. Toon Art, by Steven Withrow, Ilex, UK, 2004
10. Web Works-e-Zines, Rockport Publications, New York, 2003
11. Complete Guide to Digital Type, by Andyellson, Laurencek, Publications, USA, 2006
12. Packaging Parade, by Guiliano Basso, Happy Books, New York, 2004
13. Computer Animation, by Neal Weinstock, Barnes, New York, 2000
14. Computer Graphics, by Edward Angel, Dover, London, 1999
15. Advertising Procedure, by Kleppner, Kleppner Publications, London, 1996
16. Advertising management, by David A. Baker, John G. Myres, Penguin, (ed) India, 1997
17. The Transformation of Art in Nature, by A.K. Coomaraswamy, Athenium, New York, 1956
18. Timing for Animation - Vol, I, II, III & IV, by Harold Whitaker, Focal Press, New York, 2003
19. Pictogram and Icon Graphics, WebIcons, Pie Books, New York, 2003
20. Mastering Maya Complete-2, by Perry Haravas, BPB Press, New Delhi, 2001
21. Timing for Animation-Vol, i, ii, iii & iv, by Harold Whitaker, Focal Press, New York, 2003
22. Digital Photographer's Handbook, by Tom Ang, O.K. Publishers, New York, 2006
23. Pictogram and Icon Graphics, Web Icons, Pie Books, New York, 2003
24. Digital Sci-Fi Art, by Michael Burns, Ilex, England, 2004
25. Best New Animation Design, I & ii, by Rita Street, Rockport Publication, New York, 1997
- Flash 5-Visual Jump Start, by Patricia Hartman, BPB Press, New Delhi, 2001
25. Effective Web Design, by Ann Navarro, BPB Press, New Delhi, 2001

PAINTING

1. Art and Craft of India by I Lay Cooper and John Gillow, London, 1996.
2. The Complete Painting Course by Wendon Blake, Bonanza Books, New York, 1980.
3. The Pen and Pencil Technique Book by/ Forword by Wend on Blake (Watson-Gujptill Publication, New York, 1984).
4. Illustrated in a Series of Drawing by James Princep, Varanasi, India 1996.
5. The Pen and Ink Book by Jos A. Smith (Watson-Guptill Publication, New York, 1992)
6. Realistic Oil Painting Techniques by Kurt Anderson (North light books, Cincinnati, Ohio. 1995.

7. Encyclopedia of Painting Techniques by Elizabeth Tate Macdonald, 1986
8. Drawing Techniques by Karel Teissig/Octopus, 1982.
9. Lithographic Technology by Dr. Ervin A. Dennis, Delmer Publisher, 1997.
10. Screen Printing by Roni Henning, Watson Guptill, New York, 1994
11. Screen Process Printing by J.A. Schwalbach Van Nostrand Reinhold Company, New York, 1970.
12. Early Views of India: The Picturesque Journeys of Thomas and William Dowell 1786-1794 by Mildred Archer, London, 1980.
13. Bhartiya chappachitrakala Adithunika Kal by R. Sunil Kumar, Bhartiya Kala Prakashan, Delhi, 2000
14. Enamel Painting Techniques by Edward Winter, Elsevier Publishing Company Limited, London, 1970
15. Hand Book of Material & Techniques by Ralph-Mayer (Faber & Faber) 1981.
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19. Arts of Bengal, by R. Skelton and Robert Francis Mark (ed).
20. Handicrafts of India, by Kamala Devi Chattopadhyaya
21. Methods & Material: Screen Printing by Roni Henning, Watson Guptill, New York, 1994
22. Material & Method of Painting by Lynton Lamb, Oxford University, New York, 1970.
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2. The Bite of the Print, by Frank and Dorothy Gettein, Prentice Hall Press, UK, 1964
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4. Printmaking Methods – Old and New, Bygabor Peterdi, Macmillan Company, New York, 1971
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6. Camera Technique by Aves Beuck, New York, 1981.
7. Graphic Arts Encyclopedia, by George A Stevenson, USA-1979.
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10. Lithography, by Henry Clippe, Studio Vista, New York, 1965 Modern Prints Vol. I & II, by Pat Glamm, Studio Vista, New York, 1970.
11. Collector's Guide to Prints and Printmakers, by F. Solomon, Thames & Hudson, London, 1972.
12. Silk Screen Printing, by Brian Elliott, Oxford University Press.
13. The Art and Print by Earl G. Mucller, Focal Press, New York 1969.
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16. Modern Prints Vol. I & II, by Pat Glamm, Studio Vista, New York, 1979.
17. Colours, Pattern and Texture, by William Graham, Studio Vista, New York, 1970.
18. Dimensions of Change, by Don Fabur, Collier Macmillan, London, 1972.
19. Photography your Product, by Norbet Nelson, Van N.R. Company, New York, 1970.
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SCULPTURE

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15. Beginner's Guide to Sculpture by Chloeleaper, China 2003.
16. The Art of Firing by Nils Lou, Craftsman House, London, 1998.
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19. The Encyclopedia of Sculpture techniques by John Mills, B.T. Batsford, London, 1990.
20. Greek Sculpture by Reinhard Cullies, London, 1957.
21. Emergence of the Classical Style in Greek Sculpture by Richard Neer, University of Chicago Press, 2010.
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AESTHETICS

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2. Elements of Hindu Iconography (2volumes-4parts), by T.A. Gopinatha Rao, Delhi, 1968.
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