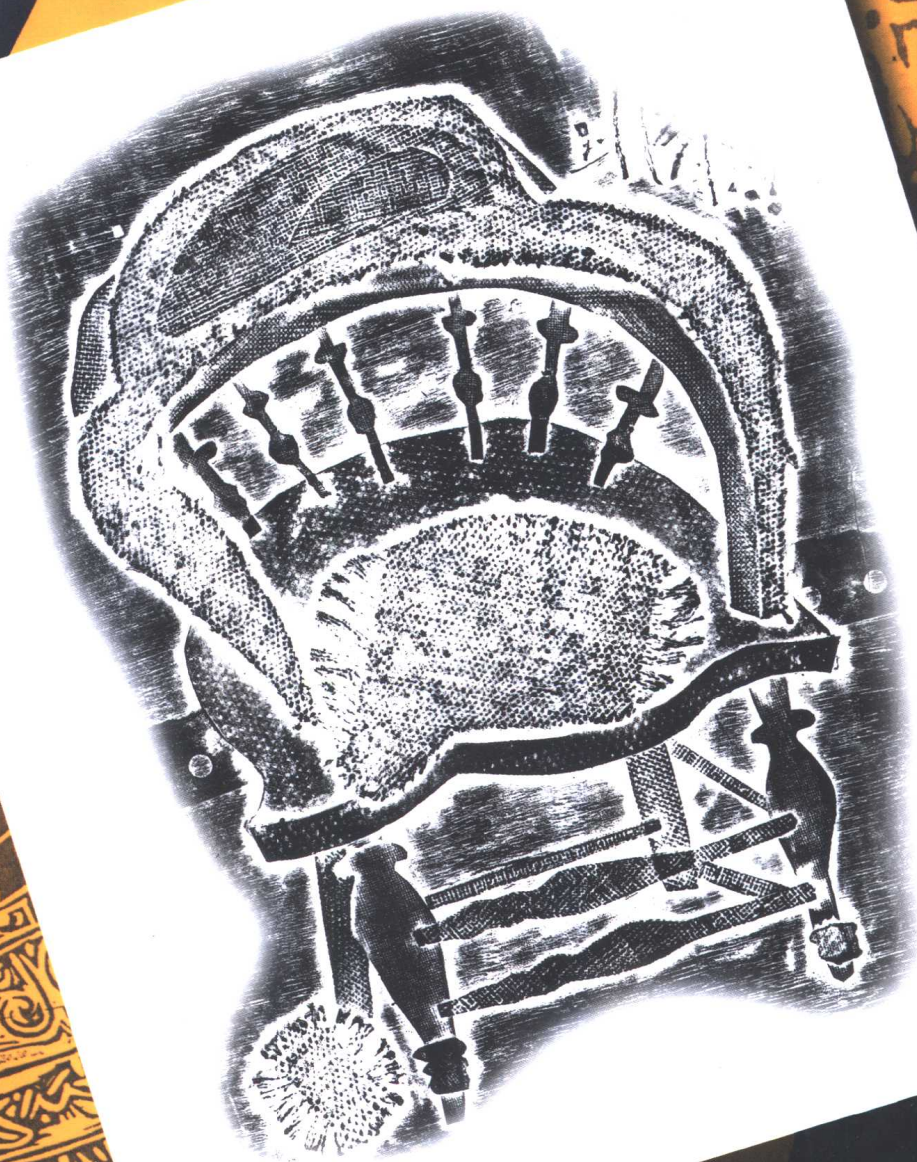


青少年美术教室

A TEENAGE ART CLASSROOM

作者: 罗思德 By Side Luo

LEARNING PRINTMAKING  
教你学版画



广西美术出版社  
GUANGXI ARTS PRESS

教你学版画

LEARNING PRINTMAKING

青少年美术教室

A TEENAGE ART CLASSROOM

作者：罗思德 By Side Luo

广西美术出版社  
GUANGXI ARTS PRESS

## 图书在版编目(CIP)数据

教你学版画/罗思德著. —南宁:广西美术出版社,  
2002.6  
(青少年美术教室)  
ISBN 7-80674-127-5

I. 教... II. 罗... III. 版画—技法(美术)—青少年读物 IV. J217

中国版本图书馆 CIP 数据核字(2002)第 028395 号

书 名: 教你学版画

作 者: 罗思德

责任编辑: 蓝柏坚 郭苏敏

终 审: 黄宗湖

出 版 人: 伍先华

出版发行: 广西美术出版社

(广西南宁市望园路9号 邮编 530022)

联系电话: 0771-5701356 5701357

5701355 (传真)

印 刷: 广西地质印刷厂

开 本: 787mm×1092mm 1/16

印 张: 5

版 次: 2002年6月第1版第1次印刷

书 号: ISBN 7-80674-127-5/J·108

定 价: 22.00 元

如有印装质量问题, 请与本社发行部退换

# 作者简介

## Brief Introduction

罗思德，男，

1969 年生于广西德保县。

1992 年毕业于广西艺术学院美术系版画专业，

获学士学位。

同年留校任教版画创作与基础课。

Mr Luo Side was born in Debao,

a small county in Guangxi, in 1969.

After graduating from his print major and getting a B.A. Degree,

he acts as a teacher in Guangxi Arts College,

the same college he had studied,

concerning more about educations of basic courses and print creations.

# 目 录

## CONTENTS

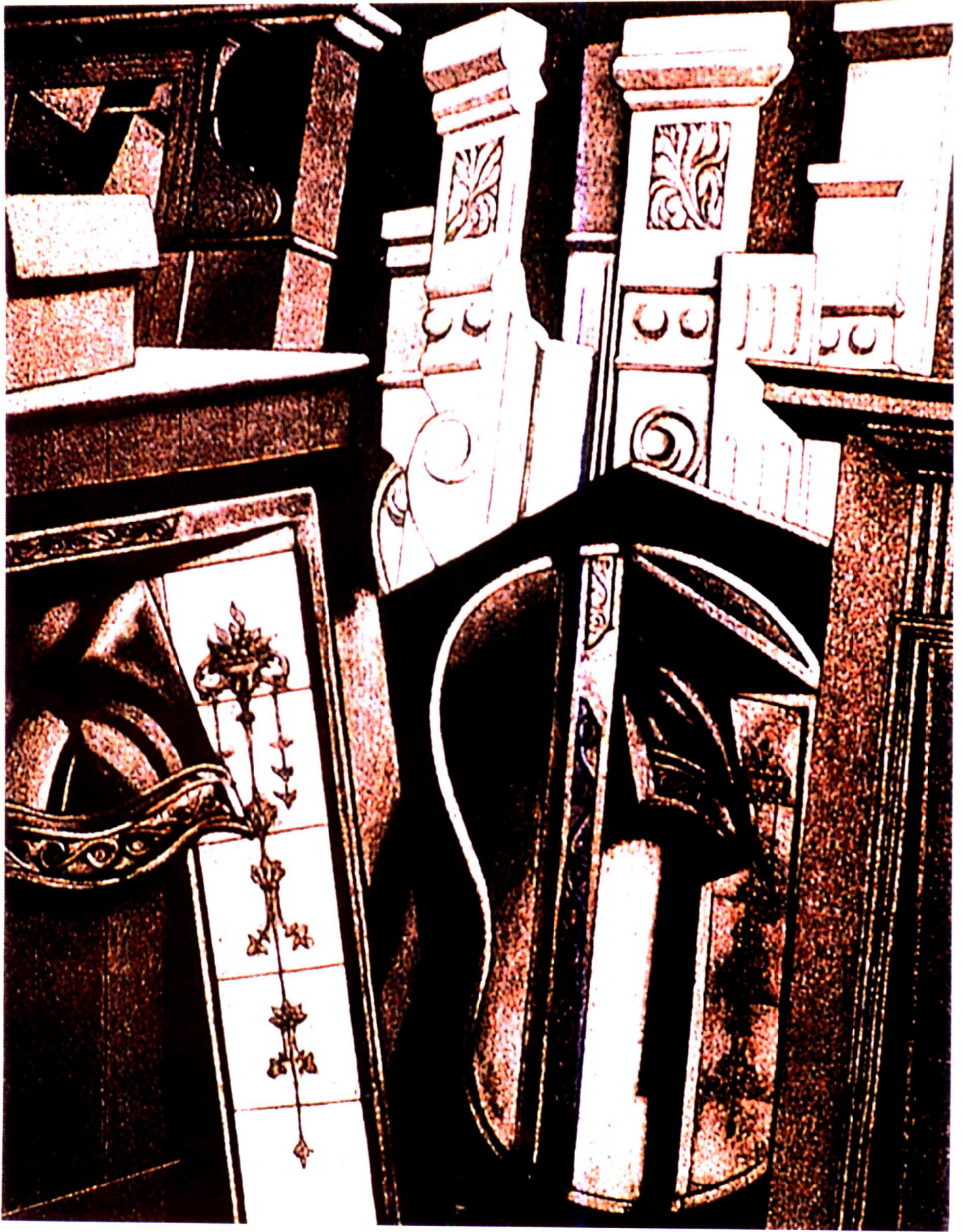
<b>基本知识</b>	1
Basic Course	
<b>凸印版画</b>	15
Reliefs	
<b>漏印版画</b>	67
Stencils	
<b>版画作品的保存</b>	74
Conservation of Works	



**基本知识**  
**BASIC COURSE**



《沾湿的衣服》 凸印木版画 栋方志功(日本)  
Wet Clothes, woodblock print by Shiko Munako (Japan)



《东区尾旧货商店》 凹印铜版画 珍·史托巴特(英国)  
Butcher's shop in Antwerp, copperplate intaglio by Jan Stobbaerts (England)





《爱斯基摩人家》 平印石版画 洛·肯特(美国)  
Eskimo family, lithograph by Rockwell Kent (USA)



《照镜子的女人》 漏印丝网版画 利希登斯坦(美国)  
Woman before Mirror, stencil by Roy Lichtenstein (USA)

# 简述版画的基本知识

## ● 版画的简介

版画最早原是附属于书籍的插图，直到明朝中叶才发展成为独立于文学之外的绘画艺术。在欧洲，版画发展的情形也是如此。

世界现存最早的版画是我国唐朝《金刚般若经》中木板雕刻的佛像画。到15世纪和18世纪，欧洲人才先后发明了凹版印刷术和平版印刷术，出现了凹版版画和平版版画。在19世纪后半叶，版画依然是复制绘画的手段，直到19世纪末20世纪初，很多画家才开始视版画为一种具有独立艺术价值的表现形式，并以极大的热情投入到版画的创作中，特别是德国表现主义画派的画家们，他们赋予版画以极强的表现性，从而把版画带入了一个富于个性语言魅力的新境界。(见图1-图4)而漏印技术在20世纪初的英国也得到了革命性改进，出现了丝网版画。这几种印刷方式构成了丰富多彩的版画艺术。

## Basic Course of Prints

### ● Brief Introduction of Prints

Prints originated from book illustrations and didn't develop into an independent art form outside literature until the middle of Ming Dynasty. The print development in Europe was similar to that in China.

The earliest existing print is a woodblock print of an image of the Buddha in *Vajracchedika-sutra* in Tang Dynasty in China. Until 15th and 18th century did European invent separately intaglio and planographic printing and brought out both arts. And until the latter half of 19th century, prints were still ways of reproducing paintings. But at the end of 19th century and at the beginning of 20th century, many artists, especially German expressionists, regarded prints as a kind of independent artistic forms and put their enthusiasm for creations in strong expressions, which would brought prints into a new space of individuality.(see figure 1 to figure 4) And stencilling technique was also improved greatly in British at the beginning of 20th century and lead to silkscreen. All these printings formed colorful arts of prints.



图1. 《含烟斗的自画像》 单色木刻 佩歌施泰因(德国)  
Figure1. Self-portrait with Pipe, Monochromatic woodcut, by Max Pechstein (Germany)



图2. 《老船长》 爱德华·蒙克(挪威)  
Figure 2. Old Captain, by Edvard Munch (Norway)



图3. 《在原野中的人》 黑克尔(德国)  
Figure 3. Man in the field, by Erich Heckel (Germany)



图4. 《斗牛士》 毕加索(西班牙)  
Figure 4. Les Bandereilles, by Pablo Picasso (Spain)

木板版画通常叫“木刻”，是一种传统的版画表现形式。木刻是凸印版画中最古老、最简朴的印刷方式，也是凸印版画最普遍、最具代表性的版画种类。中国是世界上最早使用木板雕刻印刷术的国家，历史悠久，源远流长。世界上最早的木板版画即我国唐朝刻印的《金刚般若经》扉页佛像，雕刻技术已十分精湛，明朝时胡正言发明的彩色套印技术更是把木板雕刻印刷技术推到了顶峰。

早期的木板版画一直是复制书籍插图或其他绘画作品的手段，不是独立的绘画艺术。直到20世纪初期，德国表现主义画派的画家们用富于个性的语言重新诠释这一古老的传统技术，抛弃了以往自然主义式的客观描绘，更注重内心的精神探求和木板版画最本质的表现性，以刀代笔自由刻作，充分发挥画家的创造力，使木板版画焕发出新的活力，为木板版画的发展开创了一条崭新的道路，并在近代美术史上呈现了一个鼎盛时期，对后世木板版画的创作产生了深远的影响。

受欧洲创作木刻的影响，尤其是在鲁迅先生的大力倡导下，从20世纪30年代起，我国的新兴创作木刻迅速发展起来，同时吸取我国传统木板版画的精华，经过几代版画家的共同努力，我国的新兴创作木刻不断创新并具有鲜明的民族特色，许多作品在国际上享有盛誉。

今天，版画以其独特的表现手段成为与绘画、雕塑并列的三大视觉艺术。

Woodblock print is often loosely called woodcut. Being the oldest and simplest printing way, woodcut has also become the most common and typical print in reliefs. Since China is the earliest country of applying woodblock printing all over the world, Chinese prints have a long history. The earliest woodcut in the world — the Buddha in the title page of *Jin'ang Banruo Jing* (Diamond sutra), which was engraved in Tang Dynasty in China and had shown exquisite printing techniques. And invention of color printing by Hu Zhengyan in Ming Dynasty pushed woodblock printing techniques to the summit in art history.

Being often used as a way of duplicating book illustrations and other painting works, the early woodblock print was not an independent art form. At the beginning of 20th century, German expressionists abandoned former naturalistic descriptions of objects, reannotated this old traditional techniques in languages of new personality, payed more attention

to exploring both spirits from inner world and the most natural expressions of woodblock prints. Instead of brushes, they engraved with gouges without any limit, completely showing their creativities. Since then, woodblock prints has shined with new energy and formed a new developing road, which led woodblock prints to a period of full bloom in modern art history and has profound significance to the later creation of woodblock prints.

Since 30s in 20th century, affected by European creative woodcut, especially enthusiastically initiated by Mr. Lu Xun, modern creative woodcut in China has developed quickly, absorbing the quintessence of traditional woodcut. By great efforts of several generations of print artists, the new creative woodcut in China not only keeps on bringing forth new ideas but also forms distinctive national styles. A lot of works have got good reputations in the world.

Nowadays, with its own special expression, the art of prints become one of three major visual arts besides painting and sculpture.

## ● 版画的特点

### 1. 间接性

国画、油画是直接用手在纸上绘成作品，而版画是印出来的画，需要通过“版”转印到纸上才成为作品。它是间接的，与其他绘画相比，版画多了制版和印刷两个程序。它也因此而具有其他绘画门类所不能替代的独特性。(见图5)

### 2. 复数性

与国画、油画、水彩等绘画不一样，版画具有复数性，因为版画有底板作为依据，只要底板没有受到毁坏，就可以复制许多同样的作品，而其他绘画没有复数性。许多艺术大师都喜欢版画创作或将自己的绘画作品做成可以复制的版画，以便更多的民众拥有他们所喜爱的艺术作品。

## ● Characters of Prints

### 1. Indirection

Unlike oil-painting and Chinese painting, which are produced by drawing directly on paper by brushes, prints need to be printed from printing plate or block to paper. For their indirect expression, they have two more steps - platemaking and printing - than other arts. Thus, prints have their own specialty which can not be replaced by any other arts.(see figure 5)

### 2. Duplication

Having matrix (a wooden block, metal plate or other flat surface) as a support, or which unduplicable Chinese painting, oil-painting and watercolor do not depend, prints can be reproduced thousands or more until the matrix is destroyed. Many masters like prints creation, or like to transfer their paintings works into prints which can be duplicated and appreciated by more viewers.



图5. 《莲蓬》纸版画 罗思德

Figure 5. Seedpod of Lotus, Paper print, by Luo Side

## ● 版画的种类

版画按制版材料或印制方法的不同可分成许多种类。按制版的材料来分，有木板版画（即木刻）、纸版画、实物拼贴版画、铜版画、石版画、丝网版画等；按印制的方法来分，有凸印版画、凹印版画、平印版画和漏印版画。凹印主要用于制作铜版画，平印主要用于制作石版画，这两种版画都需要用机器才能完成制作，本书中，我们主要介绍常见的凸印版画和漏印版画。

## ● 版画的应用

版画是从印刷技术中衍生出来的，它的实用性也是从印刷的特殊功能中体现出来。版画从产生的时候起，主要目的就是为了更广泛地传达信息，我们可以用它来制作藏书票、贺卡、请柬、海报等，充分展现版画的用途。(见图6-图8)

## ● Types of Prints

According to platemaking materials or printing ways, we can divide prints into several categories, such as woodblock prints ( woodcut ), paper prints, collagraph, copperplate, lithograph, silkscreen, and so on in platemaking materials, and relief, intaglio, planographic and stencilling prints in printing ways. Intaglio is mainly used in copperplate, but planographic in lithograph. Both prints need to be printed by machine. In this book, we emphasize relief and stencil prints.

## ● Practical Application

As prints are extended from printing techniques, their applications are also represented by some special functions of printing. Moreover, as their main purposes lie in communicating information more widely since their appearance, we can show completely their applications in making ex libris, greeting cards, invitations, posters, and so on. (see figure 6 to figure 8)



图6. 生日贺卡(学生) 单色木刻 林茂

Figure 6. Greeting cards for birthday (Student) ,Monochromatic woodcut by Lin Mao



图7. 藏书票(学生) 套色木刻 卢清一

Figure 7. Ex libris (Student) , Color woodcut by Lu Qing yi

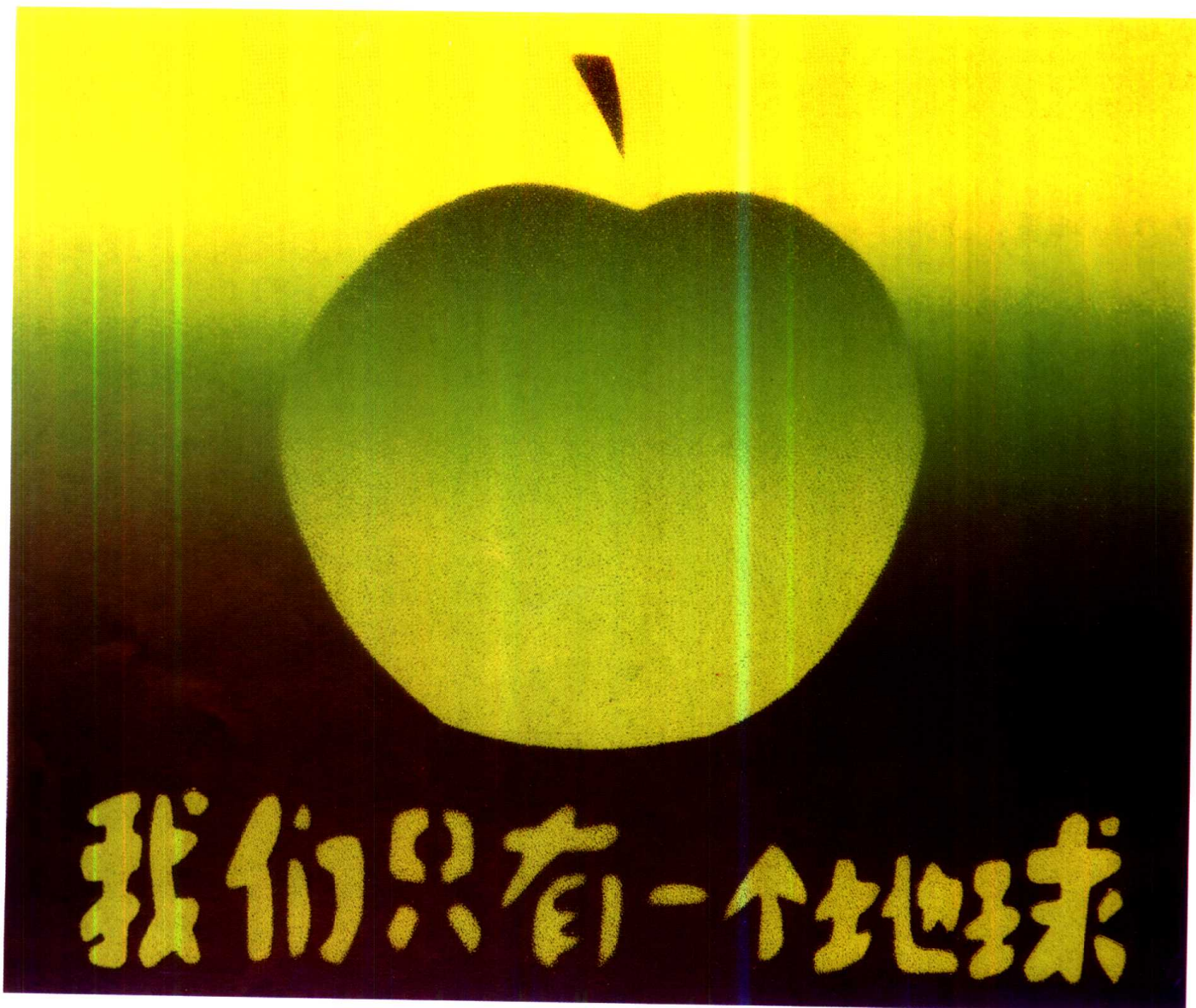


图8. 海报招贴(学生)纸版漏印 李津津

Figure 8. Poster(Student) , Paper stencil by Li Jinjin

## ● 版画制作的工具与材料

由于印刷方式的不同，版画制作所需的工具与材料是多种多样的，如铜版画需要钢锥刀和专门的凹版印刷机器，丝网版画需要网框、绢和曝光设备，没有这些专门工具和印刷机器，初学者是比较难以完成的。而木版画、纸版画、吹塑纸版画、实物拼贴版画等，只需要简单的工具和材料，通过手工就可以制作出耐人寻味的版画作品。

### (1) 制版工具

版画制作工具可分为制版工具和印刷工具。制版工具中最普遍使用的是刀具和笔、刷。刀具中美工刀和剪刀用于纸版或拼贴版制作时切割或裁剪所需的图形，以供印刷，木刻刀用于在木板、黏土板、石膏板等材料上雕刻图形，其中三角刀和圆口刀最为常用。毛笔和毛刷主要是在水性颜料印制版画时涂刷颜色之用。(见图9)

## ● Tools and Materials in Printmaking

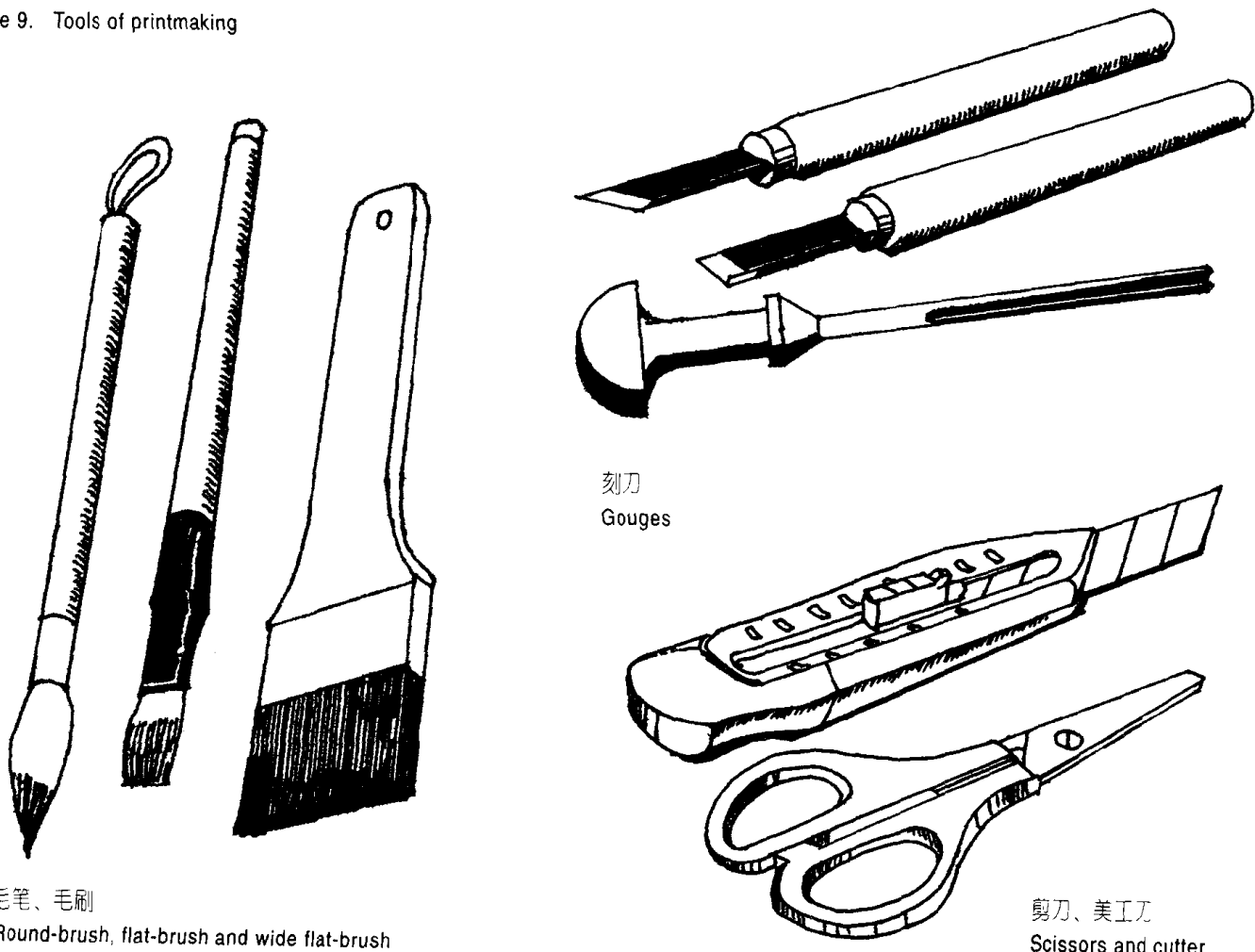
Because of different printing ways, there are various materials and tools in printmaking. For example, copperplate engraving needs steel awl and special intaglio printing machine, and silkscreen needs frame, silk and expositional equipments. Without professional tools and printing machines a beginner can finish printmaking with difficulty. But woodblock, paper prints, blown film prints, collagraph and so on only need some simple materials and tools, beginners can also produce excellent prints by hands.

### (1) Platemaking Tools

Tools in printmaking can be divided into platemaking tools and printing tools. The most common tools are gouges and brushes. Use cutter and scissors to cut shapes we need for printing in collagraph and paper prints. Gouges can be used in a wood, clay or plaster block. Among them, V-shaped and U-shaped gouges are applied most commonly. We can use brushes to apply water-based inks in color printing process. (see figure 9)

图9. 版画的各制版工具

Figure 9. Tools of printmaking





## (2) 制版材料

对于初学者，要准备的制版材料很简单。我们身边的很多废弃品都是很好的制版材料，小块的木板、黏土或石膏板，各种质地的纸品和小布块等等，凡是能够粘贴或能够在表面刮刻的材料都能成为备用的版画制版材料。(见图 10)

### (2) Platemaking Materials

For a beginner, it's very easy to prepare some platemaking materials, which we could find from a lot of waste, such as a small woodblock, clay or plaster block, papers of different qualities, rags, etc. Everything that can be stuck to, or engraved on its surface will become our platemaking materials in printmaking.(see figure 10)

图 10. 版画的制版材料

Figure 10. Materials of printmaking

