

112-2 國立清華大學課程大綱 中文版

科號 Course Number	227400	學分 Credit	2	人數限制 Class Size	20
中文名稱 Course Title	現代版畫二				
英文名稱 Course English Title	Modern Printmaking 11				
任課教師 Instructor	B17215 呂燕卿 (Lu, Yen-Ching)				
上課時間 Time	星期一 15:30-17:20	上課教室 Room	南大 8309 教室		

課程簡述(必填) (最多 500 個中文字) 本欄位資料會上傳教育部課程網

Brief Course Description (required) (50-200 words if possible, up to 1000 letters)

1. 比較版畫藝術類型、內涵與原則、性格與鑑賞。
2. 學習製版與印刷的基本技術、各類版畫創作技法與應用、定位版的製作。
3. 學習壓印機的使用方法、滾筒清潔與保養法。
4. 比較彩色水性多色印刷與油性套色印刷，學會肌理凹凸併用版畫技法、PS 平版畫技法、銅版腐蝕法與雕凹版畫技法、絹印版畫、金鋼砂型版、水墨拓印、凡立水以及維利油應用技法，及各種印刷紙的選擇等。
5. 養成學生正確使用版畫教室的管理與責任。
6. 學習版畫創作應有的藝術觀念、行為與態度，鑑賞版畫作品的正確審美價值觀等能力與藝術素養。

請輸入課程內容「中文暨英文關鍵字」至少 5 個，每個關鍵字至多 20 個中文，

以半形逗點分隔 (必填)

Please fill in at least 5 course keywords (up to 40 letters for each keyword) and use commas to separate them.(required)

版畫藝術 The Art of Printmaking。

凸版 Relief：木刻版 Woodcut，木口木版 Wood engraving，實物版 Collagraph，膠版 Linocut，拼貼版 Collage print，單刷版 Monoprint。  
凹版 Intaglio：直刻法 Dry point，蝕刻法 Etching，細點蝕刻法 Aquatint，美柔汀(搖點磨刻法) Mezzotint，一版多色法(海特式) Viscosity color，雕刻凹版 Engraving，手上彩 Hand-coloring，壓克力直刻凹版 Acrylic dry

point。

平版 Lithograph：PS 版 Presentized offset plate，石版畫 Lithograph 等。

網版印刷 Screen print，絹印 Silkscreen。

綜合版 Combined print，凹凸併用 Relief and Intaglio，拼貼版 Collage print，絹印 Silkscreen，木版 Woodcut。

複合媒材 Mixed-media。

## 課程大綱 Detailed Course Syllabus

### ● 課程說明(Course Description)

1. 本課程目標 結合 PS 平版與銅版套印表現現代議題之多元風貌技法與實踐，運用多元平版系列，指導實踐在學生版畫藝術作品中表現版印精神審美特質。
2. 教學策略 銜接【112-1 上學期銅凹版腐蝕等技法及創作】與【112-2 下學期學習 PS 平版感光製版版畫等技法及創作】，探討與思考協同關係並擴大作品之視覺秩序與平衡關係。
3. 課程內容形式 以現代議題與版畫藝術類型、內涵與原則、性格與鑑賞為主。單元著重版畫與生活文化、現代與當代版畫形式、版畫鑑賞與審美重點：(1) 版畫之線條與調子、(2) 版畫之圖像衝擊等創作技法、(3) 版畫之圖案與肌理、(4) 色彩、(5) 版畫之構圖、(6) 情調與氛圍、(7) 版畫之風格與內容如敘述性的、風格的詮釋、形式化的圖像等。

### 壹、鑑賞國際版畫家作品單元

#### 一、版畫發展與生活文化

1. 各國版畫發展之文化意義與重要性。
2. 當代藝術與現代版畫的關係與特色。
3. 中華民國國際雙年展版畫家之作品風格表現與詮釋。

#### 二、現代與當代版畫形式展現

1. 表現構面-當代藝術思潮與文化生活關係。
2. 媒介技能構面-複合媒材與技法。
3. 美感構面-創造性思維與構成。
4. 主題的再定義與故事性。

#### 三、版畫鑑賞與審美重點：

1. 版畫之線條與調子

- (1)單色版畫、(2)線條質感、(3)明暗與層次。
- 2. 版畫之圖像衝擊
  - (1)線條與形狀、(2)邊界質地、(3)對比。
- 3. 版畫之圖案與肌理
  - (1)平面價值、(2)明暗與肌理的變化、(3)形式圖案。
- 4. 色彩
  - (1)添加色彩、(2)版畫家的色彩盤、(3)描寫性或表現性的色彩。
- 5. 版畫之構圖
  - (1)建構圖像、(2)平衡與韻律、(3)分割圖像。
- 6. 情調與氛圍
  - (1)明暗與色彩、(2)光的質感、(3)創造空間。
- 7. 版畫之風格與內容
  - (1)敘述性的、(2)風格的詮釋、(3)形式化的圖像。

## 貳、版畫媒介技能與創作展現基本觀念

場域分為學生工作桌區、感光區、壓印機與印刷區、晾乾區、器材油墨放置櫃區。

1. 從素描到版畫：從速寫、素描、繪畫到底稿，決定定稿與轉寫分色版。
2. 實踐版畫基本要素與技法結構之邏輯關係-試印與印刷。
3. 首先學習創作使用三種以上版印媒介，學會它們能為我的創作做甚麼？
4. 然後如何運用它們在版印工具性潛能在你的作品上創意表現。
5. 比較與分析：凹、凸、平、孔等各版種之類型：凸版、凹版、平版、孔版等原理與美感；版種與油墨特質、各式壓印機使用與禁忌、安全與管理、印刷紙的選擇等。
6. 示範與表現：繪圖、定稿...製版、印刷；引導出單純、有力的表現出版種的特質，自然而然地形成強烈的圖案表現；其他依此而延伸。
7. 紙張：台灣埔里廣興紙、平版紙、仿日本素描紙。
8. 學習把各種版印本質效果，進而套印結合成為複合媒體形式版畫藝術及潛能。

### ● 教學進度(Syllabus)

單元一、【PS 版平版畫創作學習重點】：兩種不同版材套印(1-4 週)

(一) 課前準備：2 開與 4 開印刷紙、日本製描圖紙、台灣製或大陸製 PS 感光鋁版(簡稱 PS 版)、DP4 顯影液、PS 版專用阿拉伯膠液、抗酸鹼的專業方形塑

膠盆、小水桶、平版油墨、印刷用海綿、印刷用中滾筒、PS 版專用之潔版乳、煤油、膠帶、衛生紙、抹布等。

## (二) 平版畫四部曲

1. 繪圖階段：日本製描圖紙，每人一張。鉛筆或利百代捲筆或黑色墨汁等，繪製從速寫→素描→定稿→完稿→檢查細節拍照存證，一切從此開始如何實踐自己的創作理念及手繪能力。
2. 製版階段：本學期共 4 個 PS 版感光單元，掌握平版畫原理，利用大型紫外線機臺感光，使用媒材是 PS 感光鋁版(簡稱 PS 版)，與實物感光技法、紫外線感光技法，學會它們能為你的創作做甚麼？
3. 印刷階段：如何印刷？如何確實運用平版印刷原理與實踐印刷細節等工具性潛能，在你的作品上創作價值，勤學訓練自己基本功夫，才能表現優質作品。如何引導出單純、有力的表現平版典型特色，形成自我與共感的創作；藝術創作學習依此而延伸。
4. 記得簽名：按照國際性版畫作品簽名之公約規定，作品圖像的下方，親自鉛筆簽名。版畫作品的簽名：AP / 題目 / 作者 / 年代

作業 1. 學生完成兩種不同版材套印作品。

單元二、【PS 版平版消去法創作學習重點】：學習一版多次多色套印(5-12 週)  
創作理念-像符號與視覺文化。

### 方法一、PS 平版畫【感光法製版】：(5-8 週)

1. 製版工序：決定 PS 版版面大小→準備不伸縮透明膠片繪稿→感光台→真空吸氣→計算感光計秒→完成感光。
2. 準備顯影液：DP4 比例 1：8 顯影液→顯影槽中→PS 版顯影→PS 版清水沖洗版定影→瀝乾→海綿塗阿拉伯膠。
3. 印刷工序：先海綿刷水上清水→再滾油墨→反覆薄而多次→對位→再放乾的印刷紙→對位→平版法壓印-要加厚卡紙→壓印完成第一次色→一張張完成依此類推→晾乾→鉛筆簽名。

### 方法二、PS 平版【消去法製版】：(9-12 週)

1. 構思與繪製→主題與內容、視覺元素→形式展現→如何表達。
2. 製版工序：決定 PS 版版面大小→準備 DP4 原液→第一次消去→塗阿拉伯膠。
3. 印刷工序：海綿刷水→滾油墨→反覆薄而多次...，再放乾的印刷紙→對位→平版法壓印-要加厚卡紙→壓印完成第一次色，一張張完成依此類推→晾乾，

鉛筆簽名。

方法三：【PS 版清洗法】：洗手台→上水→用乾淨小布沾煤油洗圖像→沖水→整面乳用海綿洗→PS 版變親水性→沖水→海綿塗阿拉伯膠→吹乾→待印第二色。

作業 2.學生完成一版多次多色作品。

單元三、【鋁箔平版畫之素描美感表現與創作】：學習創新組合套印(13-14 週)

1. 創作理念-台灣疫情與防疫措施。
2. 構思與繪製→主題與內容、視覺元素→形式展現→如何表達。
3. 製版工序：潔淨鋁箔→尺寸→霧面→油性利百代捲筆→油性雄獅奇異筆→描繪 主題與訊息→黑白明度變化→考慮視覺元素→線條調性活力→美感視覺焦點→完稿潔淨。
4. 簡易口訣：完稿後洗手潔淨：「噴」可口可樂→「沖」水後瀘乾→3.「放」潔淨玻璃桌上→4.「拍」潔淨海綿上阿拉伯膠→5.吹風機吹乾。
5. 印刷工程：注意一路潔淨-平版法印刷：◆準備--2 桶清水→2 塊海綿。  
◆調油墨(純)→滾筒→薄而勻/多次。◆「先」/海綿輕輕刷水→◆「後」/滾筒墨→反複個方向約 6 次→氣壓式壓印機壓印→平版法印製完成→晾乾。◆鉛筆簽名：A.P.→作品名稱→姓名→年代。

作業 3.學生完成一套鋁箔平版創新組合版畫。

單元四、【壓克力平版版畫之超現實空間表現】/學習運用多版套印(15-16 週)

1. 學習版材：壓克力平版。
2. 學習構面：壓克力平版的 8 次方向磨版方式及如何表現超現實空間。
3. 關鍵內涵：圖案與肌理、建構與解構之空間層次、版畫欣賞。
4. 教學重點：美的原則、設計主題與次主題，阿拉伯膠之使用、油性平版筆之表現、明暗與肌理的變化、形式圖案。
5. 版材工序：老師示範細砂紙磨版機→8 次研磨壓克力平版方式→先製造多塊壓克力平版之流程。
6. 學生表現與實踐主題設定：從當代思考超現實空間表現→構思與定稿→油性筆描繪視覺元素秩序與平衡→黑白素描主賓明度變化呈現。

作業 4.學生完成運用多版創新組合版畫。

● 教學方式(Teaching Method)

1. 國際版畫作品賞析與講述討論 (20%)
2. 學生個案學習版畫創作行動與操作表現作品為主 (60%)
3. 版畫實作之學習過程檔案與檢討報告 (20%)

● 指定用書(Text Books)

1. 文化部(2022)。《中華民國第二十屆國際版畫雙年展》。國立台灣美術館。
2. 林雪卿、鐘有輝(2018)。《版畫 101》。國立台灣美術館。

● 參考書籍(References)

1. 茱蒂·馬丁著，朱哲良譯，鐘有輝校審(2002)。《版畫技法百科全書》。視傳文化有限公司。
2. 廖修平(1973)。《版畫藝術》。雄獅美術。
3. 文化部(2017-2011)。《中華民國國際版畫雙年展》第十五屆至十九屆。國立台灣美術館。
4. 廖修平(1976)。《現代版畫欣賞》。玉豐出版社。
5. 呂燕卿(2011)。《台灣名家美術 100-版畫》。香柏樹文化出版。

● 成績考核(Evaluation)

1. 紙筆評量 ( exam and quiz ) (10%)
2. 表現評量 ( performance assessment ) (60%)
3. 上課實作 ( hands-on course ) (30%)

AI 使用規則：完全開放使用且無須註明

● 可連結之網頁位址 相關網頁(Personal Website)

中華民國版畫學會 [tsprintmaking@gmail.com](mailto:tsprintmaking@gmail.com)

## 112-2 N.T.H.U., Detailed Course Syllabus--Modern Printmaking

Course Number	227400	Credit	2	Class Size	20
Course Title	Modern Printmaking				
Course English Title	Modern Printmaking				
Instructor	Lu, Yen-Ching ( Professor/B17215 )				
Time	Monday, 15 : 30-17 : 20	Room	Room 8309,Nan-da		

**Brief Course Description (required)** (50-200 words if possible, up to 1000 letters

1. Comprehend the methods, content, connotation and principles of the art of printmaking, and know how to appreciate printmaking works.
2. Learn the skills of curving and printing as well as various techniques and applications of Printmaking.
3. Become skilled at the instructions of imprinter and positioning plates making , and know how to clean and maintain the rollers.
4. Compare color water-based multi-color printing and oil-based chromatic printing. Learn the techniques of Concavo-convex texture combined engraving, Presentized offset plate, Etching, Engraving, Silkscreen , steel sand etching ,Rubbing, Varnish Weili oil application , etc. Identify the selection of various printing papers.
5. Cultivate students' ability and responsibility of using the printmaking classroom correctly.
6. Learn the artistic concept, behavior and attitude of printmaking, and understand how to appreciate printmaking works.

Please fill in at least 5 course keywords (up to 40 letters for each keyword) and use commas to separate them.(required)

**The Art of Printmaking**

**Relief :** Woodcut, Wood engraving, Collagraph, Linocut, Collage print, Monoprint.

**Intaglio :** Dry point, Etching, Aquatint, Mezzotint, Viscosity color, Engraving, Hand-coloring, Acrylic dry point.

**Lithograph :** Presentized offset plate, Lithograph.

**Screen print, Silkscreen.**

**Combined print, Relief and Intaglio, Collage print, Combined print, Silkscreen, Woodcut.**

**Mixed-media.**

## Detailed Course Syllabus

### ● Course Description

**Teaching objectives:** use the potential of multiple lithography series such as PS lithography and copperplate overprinting, and express the aesthetic characteristics of students' printmaking works.

**Teaching strategy:** integrate the copperplate etching skills learned in the first semester into the PS lithography in the next semester, and think about the synergistic relationship, and expand the visual order and balance of one's artwork.

#### 1. Appreciate the works of international printmakers

##### (1) Printmaking Development and Living Culture

- I. The cultural significance and importance of the development of printmaking in various countries.
- II. The relationship and characteristics of contemporary art and modern printmaking.
- III. The style expression and interpretation of printmakers' works in the International Biennial Print Exhibit R.O.C.

##### (2) Presentation of modern and contemporary printmaking forms

- I. The dimension of expression - the relationship between contemporary artistic trends and cultural life.
- II. The dimension of media skill - composite media and techniques.
- III. The dimension of the aesthetics - creative thinking and composition.
- IV. Redefinition of theme and storytelling.

##### (3) Appreciation and Aesthetic Emphasis of Printmaking

- I. Line And Tone
- II. Graphic Impact
- III. Pattern And Texture
- IV. Color
- V. Composition
- VI. Mood and atmosphere
- VII. Style And Content

#### 2. The Basic Concept of Printmaking and creation

The field is divided into: work area, photosensitive area, imprinter and printing area, drying area, and storage area for print ink and equipment.



- (1) From sketch to print: from draft, sketch, to draft, to finalize and transcribe the color separation version.
- (2) Practice the logical relationship between the basic elements of printmaking and the technical structure: trial print and print.
- (3) First of all, learn to use more than three kinds of printing media for creation, and what can they do for your creation.
- (4) Then use their instrumental potential in printing to express creatively in your work.
- (5) Comparison and analysis the principles and aesthetics of Relief Printing, Intaglio Printing, Lithographic Printing and Screen Printing, and tell the difference among inks and print types. Familiar with the usage of various embossing machines, and the selection of printing paper, etc..
- (6) Demonstration and performance: from drawing and drafting to plate-making and printing, it guides the simple and powerful expression of the characteristics of the type of printing, and naturally forms a strong pattern expression; others follow this.
- (7) Paper: Taiwan Puli Guangxing paper, plank paper, imitation Japanese sketch paper.
- (8) Learn the art and potential of printmaking in the form of mixed-media by combining various printing effects and then overprinting.

## ● Syllabus

### Unit 1. 【 Learning Key Points of Presentized offset plate Creation 】 : Overprinting with Two Different Plates(week1-4)

1. Preparation: 2K and 4K printing paper, Japanese-made tracing paper, Taiwan-made or China-made PS photosensitive aluminum plate (referred to as PS plate), DP4 developer solution, special arabic gum for PS plate, anti-acid and alkali square plastic basins, small buckets, lithographic inks, sponges, rollers, plate cleaners for PS plates, kerosene, adhesive tape, toilet paper, rags, etc.
2. Tetralogy of lithographs
  - (1) Drawing stage: each person has a piece of Japanese-made tracing paper, using pencils, Repathi rollers or black ink, etc., from making a draft to sketching, finalizing, finishing, checking details and taking photos for evidence, to practice their creative ideas and hand-painting skills.
  - (2) Plate-making stage: there are 4 PS plate photosensitive units in this semester. Master the principles of lithography, use a large ultraviolet

exposing machine (UV exposing machine) for photosensitization, and physical photosensitization techniques and ultraviolet photosensitization techniques to learn what they can do for the creation.

- (3) Printing stage: how to print? Only by using the principles of lithographic printing and practicing printing details can we create value in the works, express lithographic features simply and powerfully, and form the creation of self and empathy; the study of artistic creation is extended accordingly.
- (4) Remember to sign: in accordance with the International Printmaking Works Signature Convention, under the image of the work, sign with a pencil in person. Signature of engraving: AP / title / author / year.

Homework 1. Make an overprint work with two different plates.

## **Unit 2. 【Learning Key Points of Presentized offset plate by elimination method】 : Make prints with multicolor overprints(week5-12)**

### 1. Method1: Making Presentized offset plate by photosensitive plate

- (1) Plate making process: determine the size of the Presentized offset plate → prepare a non-stretchable transparent film to draw the draft → photosensitive table → vacuum suction → calculate the number of photosensitive seconds → photosensitivity complete.
- (2) Prepare developer: modulate DP4 and developer at a ratio of 1 to 8 → developing tank → develop the Presentized offset plate → rinse the Presentized offset plate with clear water → drain → apply gum arabic by sponge.
- (3) Printing process: brush the sponge with clean water → roll the ink → apply thinly and repeat it several times → counterpoint → place a dried printing paper → counterpoint → add thick cardboard and press with lithography → print the first color → complete one by one and so on → dry → sign with a pencil.

### 2. Method2: Making Presentized offset plate by the elimination method

- (1) come up with ideas and draw → decide the subject, content, and visual elements → display the form → think how to express.
- (2) Plate-making process: determine the size of the Presentized offset plate → prepare DP4 stock solution → eliminate for the first time → apply gum arabic.
- (3) Printing process: brushing water by sponge → rolling ink → roll the ink → apply thinly and repeat it several times → place a dried

printing paper → counterpoint → add thick cardboard and press with lithography → print the first color → complete one by one and so on → dry → sign with a pencil.

3. Method3: Making Presentized offset plate by cleaning method

Washing table → water → wash the image with a clean cloth dipped in kerosene → rinse with water → wash the entire surface with a sponge → wait for the PS plate to become hydrophilic → rinse with water → apply gum arabic with a sponge → dry → wait for printing second colors.

Homework 2: Complete a multi-color overprinted print work in one version.

**Unit 3 【Aesthetic expression and creation of aluminum foil lithography】 : Learn about innovative combined overprinting(week13-14)**

1. The concept of creation: the current situation of covid-19 and epidemic prevention measures in Taiwan.
2. come up with ideas and draw → decide the subject, content, and visual elements → display the form → think how to express.
3. Plate-making process: clean aluminum foil→determine the size→use a matte surface→oil-based Repathe pencil→oil-based marker pen→draw the subject and message→make changes in black and white lightness→consider visual elements→pay attention to the tonality and vitality of the lines→create an aesthetic visual focus→make the finished draft clean .
4. Simple formula: wash your hands after finishing the manuscript:  
(1)"Spray" Coca-Cola →(2)"Flush" the water and then drain it →(3) "Place" on the clean glass table →(4)"Pat" the gum arabic on the clean sponge →(5)"Blow" with the hair dryer.
5. Printing process: Lithographic printing method (keep the process clean):
  - (1) Prepare 2 buckets of water and 2 sponges.
  - (2) Tune pure color ink → roll the ink → apply thinly and repeat it several times.
  - (3) "First" use a sponge to gently brush with water → "Then" apply ink with a roller → back and forth in different directions about 6 times → use an air-fusion press machine to print → complete lithographic printing → dry.
  - (4) Sign with a pencil: A.P. / title / author / year.

Homework 3: Make an aluminum foil lithographic combined print.

**Unit 4 【Acrylic lithographs and surreal spatial performance】 : Learn to use multi-up printing(week15-16)**

1. Learning materials: acrylic lithography.
2. Learning orientation: 8-direction grinding of acrylic lithography, and how to express the surreal space.
3. Key connotations: pattern and texture, spatial level of construct and deconstruct, appreciate printmaking.
4. Teaching focus: principles of aesthetics, design subject and accessory subject, use of gum arabic, expression of oil-based lithographic pen, changes in light and dark and texture, Form pattern, etc.
5. Production process: Demonstrated by the teacher, operate the fine sandpaper plate grinder and grind the acrylic plate 8 times to make multiple acrylic plates.
6. Students' performance and practicing: contemporary thinking about surreal space performance → conception and finalization → depicting the order and balance of visual elements by oil-based pen → using sketches to present the brightness changes of the protagonist and supporting roles.

Homework 4: Producing a print that intergrates multiple editions for creative combinations

● **Teaching Method**

1. Appreciation and discussion of international print works (20%)
2. Students' individual print creation and operation performance (60%)
3. Process files and review reports of printmaking practice (20%)

● **Text Books**

1. Ministry of Culture (2022), *The 20th International Biennale Print Exhibit of R.O.C.*, National Taiwan Museum of Fine Art.
2. Lin Hsueh-Ching and Chung You-Hui(2018), *Printmaking 101*, National Taiwan Museum of Fine Art.

● **References**

1. Judy Martin(2002), *The Encyclopedia Of Printmaking Techniques*, London, Runing Press.
2. Shiou-Ping Liao(1973),*The Art Of Printmaking*, Lionart Press.
3. Ministry of Culture (2017-2021), *The 15<sup>th</sup> -19<sup>th</sup> International Biennale Print Exhibit of R.O.C.*, National Taiwan Museum of Fine Art.
4. Shiou-Ping Liao (1973), *Appreciation of Modern Prints*, Yufong Press.
5. Lu, Yen-Ching(2011), *Taiwan Modern Art 100- Printmaking*, Cedar Culture Ltd.

● **Evaluation**

1. Exam and quiz (10%)
2. Performance assessment (60%)
3. Hands-on course (30%)

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