

Exploring Color Layering and Overlap Effects in Coloured Woodcut Prints

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ABSTRACT

The principle, application and expansion of color stratification and overlapping effect need to be explored in order to give better play to its artistic expression. This paper explores the principle of color stratification and overlap, analyzes the realization mode of color stratification, the expression form of overlapping effect and the practical application of the two, and summarizes the color expression and considers the direction of expansion. System combed the color woodcut prints color related content, clear key points of each link, help the creator more accurately grasp the color use, rich works of color level and visual effect, enhance the artistic appeal, promote color woodcut prints in the context of contemporary art inheritance and innovation, broaden its art development space.

KEYWORDS

color woodcut prints; color stratification; overlapping effect; synergy effect and expansion

1 Introduction

In the background of diversified artistic creation, it is of great significance to deeply explore the color stratification and overlapping effect in color woodcut prints. The traditional way of printmaking color application has been difficult to meet the modern aesthetic needs and the desire for artistic innovation. This study aims to systematically analyze the inherent mechanism of color stratification and overlapping, from the principle to the practical application of deep mining, combining the synergy, and induction and expand thinking of color performance, for new path of color woodcut art in contemporary inheritance and innovation, attract more creators and art lovers pay attention to its unique color world.

2 The principle of color stratification and overlap in color woodcut prints

The main version is like the frame in the blueprint, with its determined main body outline and infrastructure structure, which lays the foundation stone for the whole picture, and gives the work the basic form and layout logic. The secondary version is just like the color weaver, according to the picture design blueprint, carefully divided and responsible for presenting different color areas. In terms of color stratification, the color of each edition is arranged in advance according to the creative conception, and the clever use of Yin carving and Yang carving on the board is the key^[1]. The dark place, like a hidden channel, printing when the lower color can be revealed, like a hazy background color, add the depth and implicit of the picture; the Yang area is like a solid brush, superimposed color to shape a new color combination, strengthen the visual impact and color brightness. The generation of overlapping effect is due to the organic arrangement of printing order and color coverage. The first print color is laid as the bottom foundation, the subsequent colors or parallel adjacent, or staggered overlapping, as clever dancers on the stage fusion. At the edge and overlap, the colors interweave and permeate, creating a delicate and indescribable transition effect, in which the light and shadow and texture are unpredictable, forming a unique visual rhythm. Such careful construction of color woodcut engraving opens the infinite possibility of color expression, making it shine in the rich color language in the field of artistic expression.

3 The realization mode of color stratification and the analysis of artistic characteristics

In the separate section, the color area is carefully divided according to the drawing, and each plate corresponds to a specific color or tone range. In the engraving process, the color distribution is determined by the precise control of line thickness, density and Yin and Yang engraving. The thicker sun engraving lines cover more background colors to create a distinct color level contrast, while the shade engraving area leaves space for the lower colors to appear. From the perspective of artistic characteristics, the color stratification gives the work a unique texture and depth. The layered layout of different colors can create a sense of space, such as the foreground and background can produce a strong visual depth through the weight of color and temperature. The stratification makes the transition of color more delicate, avoids the monotony of a single color tile, and enhances the richness and delicacy of the picture. With the help of the primary and secondary layout of colors, the works can accurately guide the audience to focus on the core image. The creator skillfully

uses the color concentration, lightness and saturation difference, the main elements with bright, strong color presentation, make it stand out in the picture; while the secondary elements in the soft, low-key tone back, play the role of foil and foil. This unique color stratification mode, like the spotlight on the stage, locks the visual focus firmly in the key place, so that the theme elements can highlight its core position and unique charm. Compared with other painting forms, the color stratification of color woodcut prints is more structural and technological. Through the process of engraving and overprinting, it accurately the color planning and implementation to every detail, which greatly improves the controllability and accuracy of color expression. The color layered characteristics of color woodcut prints are like an exquisite visual symphony, playing a unique artistic melody. Its richness in color combination and performance effect is just like a clever and changeable combination of musical notes, creating endless visual changes. The superposition and interweaving of each layer of colors is not just a simple accumulation of colors, but also gives the work a texture and texture beyond the plane, as if the viewer can touch the texture and texture of the objects in the picture. From the perspective of visual communication, the color stratification is just like an excellent guide, leading the audience through the information maze of the work. The clear color arrangement of primary and secondary makes the information level of the picture as clearly presented as a ladder. The audience can quickly understand the core connotation and creative intention of the work without trying to interpret it, just like reading a wonderful book under the bright light. On the stage of artistic appeal, color woodcut prints are built with exquisite and rich layers of colors, just like a charming performer, deeply touching the hearts of the audience. It can accurately trigger the audience inner emotional resonance, whether quiet distant elegant tone, and bold and unrestrained strong color, can let the audience immersed, enjoy the unique aesthetic experience, thus make color woodcut prints in the bright stars shine the irreplaceable unique light, incisively and vividly show the color in the field of printmaking that amazing building and shaping magic.

4 The expression form analysis of the overlapping effect in the creation

In the stage of creative conception, the artist carefully plans the overlapping layout of colors according to the theme and emotional expression needs of the work^[2]. This requires a deep understanding of the color theory, the use of complementary, proximity, contrast and other relationships. Clarifying which colors will overlap in the picture, and what visual and emotional effects you are expected to achieve through the overlap, is the blueprint for building overlapping effects. To create a deep and mysterious atmosphere, you may design the overlap of dark colors in the key area; if you pursue a fresh and lively feeling, you will tend to choose light and coordinated color combinations for overlapping ideas. The engraving link is the core technical part to realize the overlapping effect. First, the picture is decomposed into multiple layers according to the idea, and each layer corresponds to a specific color or color area. When making each block, it is critical for the lines and shapes that need to overlap. The line thickness, density and shape of the Yang engraving part determine the degree and way of covering the lower color when overlapping. The thicker, dense and complete Yang area will form a thick and bright upper color when overlapping, producing a strong covering effect on the lower color; while the thinner and thin Yang lines may make the lower color more transparent, forming color blending and transition.

The engraving is equally important, and its depth, width and shape affect how the upper color is mixed with the lower color when printing. Deep and wide shades accommodate more upper colors, making the mix more obvious and unique texture; shallow and narrow shades may produce subtle color penetration. The printing process is the key stage of the overlapping effect. The selection and treatment of paper have a significant effect on the overlapping effect. Paper with moderate water absorption and uniform texture can better carry and show color overlap. When printing, the concentration and texture of ink or pigment should be accurately controlled. High concentration may lead to color accumulation and lose the delicacy of overlap; too low concentration may weaken the color without showing the expected overlapping effect.

The pressure and frequency of printing are also important factors. Appropriate pressure can ensure that the color is evenly transferred to the paper and achieve the expected overlap and fusion, too much or too small pressure will destroy the distribution and overlapping effect of color. The order and interval of printing the same layer or different layers multiple times also need to be carefully controlled. Printing the same layer for many times can enhance the sense of weight and saturation of color, while the printing order of different layers determines the order of color overlap, and thus affects the final visual presentation. The color version with strong transparency, and the color version with strong coverage, can highlight the brightness and expression of the upper color on the basis of retaining the sense of the underlying color levels. The overlapping effect in the creation of color woodcut prints is achieved through the close combination and fine operation of creation idea, engraving technology and printing process. Each link contains rich technical points and artistic considerations, and jointly constructs the unique and charming color overlapping artistic charm of color woodcut prints.

5 Synergism and practical application of color stratification and overlap

In terms of synergistic mechanism, color stratification fundamentally plans the color architecture and spatial layout of the picture^[3]. The basic form and tone frame established by the main version are like the cornerstone of the mansion, which determines the basic trend and visual center of gravity of the picture. According to the blueprint built by the main version, the secondary version further refines the distribution of color areas. Through the Settings of different secondary versions corresponding to different color layers, it provides rich materials and possibilities for the subsequent overlapping effects. In the engraving process, the Yin engraving and Yang engraving areas determined by the color stratification produce a deep correlation and interaction with the overlapping effect. When the Yang engraving part overlaps, it constructs the upper visual structure of the picture with the prominent lines and color blocks, which will dominate the colors and present the distinct morphological features. With the sunken space, the penetration and fusion of the lower color, thus enriching the expression dimension of the overall color level. Entering the practical application link, first of all, in the creative conception stage, the artist should carry out the overall planning and design of the color stratification and overlap according to the theme expression of the work, the creation of emotional atmosphere and the expected visual effect. This requires a very deep understanding and grasp of the basic attributes of color, color phase, lightness, saturation and the interrelationship between color and color. To quiet distant artistic conception, for example, may use large area of light blue system as the underlying color layer, through color layered planning, set in a specific area of thin white or light yellow side color layer, when printing overlap, using the transparency and coverage difference, create a soft and bright and rich administrative levels of the sky or water effect. In the process of engraving, the engraving of each plate needs to be accurately controlled according to the collaborative requirements of color stratification and overlap. For the main version, while sketching the outline of the main body, it is necessary to take into account the connection and fusion of the color overlap of the subsequent secondary version, and the transitional engraving techniques should be appropriately set at the edge of the main body, so that the color of the secondary version can naturally blend with it. When engraving the secondary version, it is not only necessary to accurately determine the area and form of the color of this edition, but also to estimate the overall effect after overlapping with other edition layers. In the area that needs to show the changes of light and shadow, the proportion and line density of the Yin and Yang engraving are adjusted, so that the area can produce the expected light and shade transition and color mixing effect after overlapping with other color layers. The printing link is the final presentation stage of the synergistic effect of color stratification and overlapping. The selection of paper should comprehensively consider its water absorption, texture and other factors, so as to match the color penetration and adhesion effect required for color stratification and overlapping. The blending of pigments is the key to accurately control the concentration, viscosity and transparency of different layers and the expectation of overlapping color fusion. In terms of printing order, the operation is strictly in accordance with the pre-designed color stratification order. Starting from the bottom color, print the upper color layer one by time. Each printing should accurately control the pressure, speed and ink amount. When printing the upper layer with thick color and strong covering layer, appropriately reduce the pressure and ink amount, avoid completely covering the details and layers of the lower color, to ensure the richness and vividness after the color overlap.

6 The induction and expanding thinking of the color expression of color woodcut printmaking

At the induction level, from the perspective of technology, its color performance is based on the accurate version system, the main version and the secondary version cooperate with each other, and the basic color framework and rich level are constructed through the difference of Yin carving and Yang engraving. In the printing process, the control of paper and pigment characteristics and printing parameters is very important to the color presentation. The water absorption and texture of paper affect the color attachment and penetration effect. The concentration and transparency of pigment, as well as the pressure and frequency of printing, determine the color shade, reality and real and the degree of fusion. From the perspective of artistic aesthetics, the sense of space, texture and emotional atmosphere expression produced by color stratification and overlap are the core expression results. The layered layout of different color combinations creates the space and texture changes of the distance and weight of the picture, and according to the principle of color psychology, color collocation conveys a variety of emotions, such as warm color creates vitality and warm, and cool color brings quiet and profound. For expanding thinking, technological innovation can explore the application of new materials. Try wood boards with different textures and characteristics, such as wood with special texture or easier to carve, which may bring new texture effects for color expression. Develop new types of pigments that provide better durability and color expression, or improve printing tools to make color transfer more accurate and uniform. In the development of artistic concept, it breaks through the traditional color collocation and layout mode, and integrates the modern art ideological trend. Drawing on the concept of color composition of abstract art, challenging the audience's visual and thinking inertia with non-concrete color combination and layout, or combining the dynamic and

interactive concept of digital art color, we explore the dynamic and "interactive" visual feeling through the special arrangement and hint of colors in static color woodcut prints. With the color elements of color woodcut prints as the cornerstone, the grand space installation works are boldly constructed. The carefully carved and blended colors in the prints are cleverly transplanted and extended into the three-dimensional space. With the help of lighting, a magical art medium, to further empower the presentation of color in the space. The lights of different colors, intensity and angles are reflected on the elements of color woodcut prints, either highlighting their texture, or creating a fantastic atmosphere of light and shadow, which greatly strengthens the expression and appeal of color in the spatial dimension. The color expression, which was limited to the two-dimensional plane, now breaks free and gallop freely in the three-dimensional or even multi-dimensional space. The audience is no longer just standing in front of the painting and staring at, but can shuttle through it, feel the encirclement and impact of color in all aspects, and appreciate its unique charm from different perspectives. This cross-field integration innovation has successfully broadened the artistic territory of color woodcut printmaking, enabling it to reach a wider audience and bring them unprecedented immersive art experience. Both art lovers and ordinary audiences can find their own aesthetic touch and emotional connection in this new artistic presentation, and start a unique journey of artistic exploration.

7 Epilogue

The study of color stratification and overlap of color woodcut prints has now been fully presented. From the in-depth exploration of principle to the detailed analysis of practical application, and then to the induction and expansion of color expression, to build a relatively complete research system. Through the in-depth analysis of each link, the creators provide accurate technical guidance and innovative ideas in the actual creation. This can not only help to improve the artistic quality of color woodcut printmaking, and make it more exquisite in color expression, but also promote the continuous development and evolution of printmaking art in the context of contemporary art. In the future, with the application and further exploration of these achievements by more creators, color woodcut prints are expected to shine more brightly on the art stage, showing endless artistic potential and innovative vitality.

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