

Application of Smudge Technique in Color Design of Character Modeling in Chinese Meticulous Paintings

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Abstract: Smudge is a basic expression technique in Chinese traditional art of painting, and it plays an important role in shaping the color in meticulous paintings. Therefore, based on fully discussing the relationship between the smudge technique and color of characters in Chinese meticulous paintings, this paper focuses on the application of color contrast, contrast between light and dark, contrast between cold and warm, contrast of composition and other smudge techniques in color design of characters in Chinese meticulous paintings. In addition, this paper provides theoretical guidance for the improvement of coloring skills in Chinese meticulous paintings.

Keywords: Smudge technique; Meticulous painting; Character modeling; Color design

1. Introduction

Color is the basic language of art of painting, and it is the concentrated expression of objective works and authors' emotions. As an important expression of Chinese art of painting, smudge has a strong expression in the shaping of color of characters in Chinese meticulous paintings. Based on the above situation and on basis of the analysis of the relationship between the smudge technique and the color shaping of Chinese meticulous paintings, this paper considers the effects of color contrast, contrast between light and dark, contrast between cold and warm, composition contrast and other smudge techniques in shaping the color of Chinese meticulous paintings are strong. Significantly, full attention and meticulous interpretation should be given to provide theoretical support for the development of color techniques for characters in Chinese meticulous paintings.

2. Application of Smudge Technique in Character Color of Meticulous Painting

Smudge, also known as shading, refers to the basic technique of gradually layering objects based on pigments or inks to form the artistic effect of contrast of black and white, and is a unique form of artistic expression in Chinese traditional painting and calligraphy theory^[1]. Generally, the color of Chinese meticulous paintings is shaped by contrast. According to the difference of the contrastive content, it can be divided into several artistic expressions such as color contrast, contrast between light and dark, contrast between cold and warm, composition contrast and so on. First, the color contrast is based on the pigment color. The pigment color used in the creation of

work mainly includes similar colors, contrast colors, complementary colors, neutral colors and so on^[2]. Contrast and complementary colors are often used in characters modeling in Chinese traditional meticulous to render character color, enhance character brightness, increase character connotation and express the author's deep emotions. The artistic effects produced by these two contrast methods are obvious. Even the Tang poems have given a high interpretation. For example, "a dying sun is paved in the water, and half-river is green and half-river is red." "The flowers in sunrise are red as fire, and the rivers in spring are green as blue". The verses are contrasted by red and green properly depicted the color of the object. Second, the contrast between light and dark is based on brightness. The brightness of the color used in the paintings determines the artistic space and layering that the paintings are going to present. The stronger and more obvious the brightness contrast is, the more intense, deeper and more dynamic the artistic space and layering is presented, and vice versa^[3]. The pros and cons of Chinese traditional meticulous paintings, not only rely on the skill of the artist's creative techniques, but also rely on the emotional depth expressed or presented by the author. Generally speaking, the color art of Chinese traditional meticulous paintings pays great attention to layered rendering and paving, so that it forms a sharp contrast of color and great effect. In addition, the contrast between cold and warm is based on the hue difference reflected by the color. Any combination of two colors in the realm of art will exhibit different hue differences^[4]. Red represents free, sunshine, fire, enthusiasm and so on. Green represents vitality, energy, purity, youth and so on. The contrast between the two colors is like "The lotus leaves

are green connecting to the sky, and the lotus is as red as the sun." The two hues of red and green will produce different cold and warm hues. In fact, even the similar colors in art creation will produce obvious differences in warm and cold colors, such as yellow is obviously warmer than yellow-green, blue is obviously colder than blue-green and so on. In general, hue differences in warm and cold are affected by factors such as color brightness, purity, etc.^[5]. The effect of color brightness, such as the reflectivity of black is low, making it feel warmer; the absorptivity of white is low, making it feel colder, and the white and cold colors can be transformed after adding white. The effect of color purity, such as high purity will make it feel relatively strong of cold and warm, and low purity, the feeling of cold and warm is not obvious. Therefore, the feeling of cold and warm will change with the change of the purity of pigment. Under normal circumstances, the cold colors will give people a sense of calm, serene, cold, long, ethereal, moist and rational. Warm colors will give people a sense of enthusiasm, warmth, passion, strongness, sunshine and dryness. The contrast between warm and cold colors can enhance the brightness of the color in paintings, enhance the sense of space and layering in the structure of the paintings, and improve the artistic expression and fresh vitality of the paintings^[6]. Finally, the composition contrast is based on the color area. Whether the proportion of different colors is appropriate or not, and whether the distribution is reasonable is an important indicator for judging the artistic level of a painting. In traditional Chinese meticulous paintings, there is a great emphasis on the matching or distribution of different colors. For example, the combination of red and green often follows the principle of "a little red in green", which is consistent with the traditional Confucian philosophy in China. Regardless of the type of paintings, at the beginning of the author's creation, it is necessary to carefully polish and carefully deduce the color layout to conceive a composition ratio that conforms to the overall style of the painting. Composition is an important way to realize the overall rhythm and style of art works. Generally, it needs to meet the requirements of objective coloring, visual effects, psychological art, and so on. Reasonably, use and blend the proportion of various colors can enhance the overall visual effect. The brightness of colors, the darkness of colors and the complexity of drawing methods determine the style orientation of a painting. Therefore, in the process of creating a work of art, it is necessary to fully mobilize the flexibility and enthusiasm of various colors, and rationally adjust the contrast of various colors to provide more possibilities for the creation of works of art. It is believed that the greater the spatial distance, the stronger the color contrast; the closer the opposite color is, the more obvious the artistic effect is. Therefore, art is a process of creating contradictions and then trying to resolve contradictions,

and the violence of the contradiction depends on the proportion of the space occupied by the transition hues between two colors. From ancient times to the present, Chinese art of painting often follows the artistic principle of "thick but not flashy, flashy but not common". In terms of ink color ratio, strong makes solemn, faint makes fresh, no matter how complex the emotion is expressed, it is closely related to the author's memories, life experience and artistic imagination. It can be seen from the above that regardless of the application method, the main purpose of the smudge technique is to reflect the author's artistic concept and personal emotion while reflecting the basic style of the work.

Table 1. Analysis of the Smudge Technique

Era	Author	Writings	Content
Song Dynasty	Guo Xi	Lin Quan Gao Zhi	Wipe with ink, and then rinse it again, called smudge
Ming Dynasty	Yang Shen	Yi Lin Fa Shan	The painter uses the ink to decorate the beauty's earlock, called smudge
Contemporary era	Wang Songyu	A Brief Account of Chinese Painting Techniques	Contemporary smudge is that with a pen with ink or color, applied to the part that needs to be thick, followed by another pen with clear water, which is applied to the part that needs shallow

Table 2. Application Methods of Smudge Techniques

Application method	Foundation of existence	Connotation
Color contrast	Color	Similar colors, contrast colors, complementary colors, etc.
Light and dark contrast	Brightness	Sense of space and layering
Warm and cold contrast	Hue	Red, blue, yellow, green and other colors
Composition contrast	Area	Objective coloring, visual effects

3. The Application Result of Smudge Technique in Color of Character in Chinese Meticulous Painting

As mentioned above, the smudge technique is gradually applied to the color shaping in Chinese meticulous paintings through color contrast, contrasts between light and dark, contrast between cold and warm, composition contrast, and presents a good artistic effect and artistic expression. In the traditional Chinese painting and calligraphy art theory, the smudge technique, as a unique creative technique that combines Chinese and foreign regional culture and Chinese internal ethnic elements, plays an important role in strengthening color contrast, shaping the color of the characters, embodying the deep connotation of the works, and so on. From a large number of

application examples of smudge techniques in the archaeological investigation and the excavation materials, it can be seen that the long history of this traditional artistic expression. As early as in the Han Dynasty, the sprout of the smudge technique has appeared. For example, the Han Tomb No. 1 of Mawangdui in Changsha, Hunan, China has unearthed many simple paintings from the Western Han Dynasty. The branches and leaves of the hibiscus, the floating clouds, the streamers of the car, the turtle shell, the cordyceps, the facial expressions of the characters, and the costumes all expose traces of the application of smudge techniques. The use of smudge technique on many objects makes them a kind of ethereal, fascinating, lonely and lingering artistic beauty. In addition, a large number of mural figures were unearthed in the tombs of the Han Dynasty in Hebei. The textures and folds of the Han clothes were accompanied by traces of smudge techniques. A group of portraits was also unearthed in the Ji'an Koguryo tombs of the Han Dynasty. The facial expressions of the characters in the portraits were peaceful and dignified, and red on the cheeks. At the same time, the floating clouds and the textures of the honeysuckle were all the result of the smudge technique. After the Han Dynasty, the smudge method ushered in further development. When it was in the Wei and Jin Dynasties, the application of the smudge technique was more obvious and sophisticated. For example, Nv Shi Bi Tu created in the Eastern Jin Dynasty is an important work by famous celebrity Gu Kaizhi in the Han Dynasty. The textures of characters' clothes, patterns, and three-dimensional senses are exquisite and clear, which obviously reflects the application of traditional smudge techniques in character modeling. Yan Le Tu in Xiliang period was unearthed in the northwestern frontier of China. The faces of characters portrayed in the picture are flesh-red, which is a typical embodiment of the smudge technique in the facial color characterization for ancient Chinese characters. In addition, the facial color of the characters unearthed from the Buqianqiu tombs in Luoyang, Henan Province, the facial color of the pottery figurines unearthed from the Yangjiawan tombs in Shanxi, and the facial color of the mural characters unearthed from the tombs of the Wei and Jin Dynasties in Jiayuguan, Gansu Province are red or flesh-red. This is the result of the application of the smudge technique in the depiction of traditional characters. The tomb murals of the 16 countries and Northern Wei Dynasty were unearthed in Dunhuang, Gansu, northwestern China. The facial color of the characters in murals has been grayed out, but it is not difficult to see the simplicity, weight and dignity of the early mural creations, which is application of smudge techniques. In addition, the murals of the Northern Wei Dynasty and the Northern Zhou Dynasty unearthed from the Dunhuang tombs in Gansu also used the common flesh red in smudge technique, and reflected

the three-dimensional sense of the characters by the arrangement of alternating colors and shades. Until the Sui and Tang Dynasties, the smudge technique was further developed and widely used, and it has been quite sophisticated. In the Yuan Dynasty, King Tang clearly pointed out in his Hua Jian that "The characters in the exhibition are very detailed, and they are shading with the color. The characters' facial expressions are full of life and meaning, which is the ancestor of Tang painting." It can be seen that the development degree of the smudge technique at that time was already high and formed the scale of the system. As a kind of art technique that plays an important role in the color shaping of characters in Chinese meticulous paintings, the smudge technique can well enhance the three-dimensional sense and image of the characters, making the color of characters and the whole works of art completely combine.

Table 3. Application Results of Smudge Techniques

Unearthed sites	Objects	Condition	Results
Mawangdui, Han Tomb in Changsha, Hunan, China	Paintings	Fuso leaves, clouds, streamers, cordyceps, human face	Ethereal
Wangdu, Han Tomb in Hebei	Mural	Hanfu texture	Stereoscopic impression
Ji'an Goguryo, Han Tomb	Portraits	Cheek	Red
Eastern Jin Dynasty Tombs	Nv Shi Bi Tu	Clothing pattern	Superbly ethereal

4. Conclusion

As an important expression of Chinese traditional art of painting, smudge plays an important role in shaping the color of characters in Chinese meticulous paintings. The traditional smudge technique mainly uses red or flesh red as the main tone of the creation, and combines the contrasting methods of color, brightness, hue, and space composition to jointly apply to the artistic works, thus achieving the ultimate goal of restoring the true color of the artistic works and reflecting the author's deep creating emotion.

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