

On the Expression and Application of Color in the Scene Design of Animated Films

Zhiguo Wu*

School of Art, Zhejiang Yuexiu University, Shaoxing, 312000, Zhejiang, China
*Corresponding author

Abstract: Animation film is an important branch of film art. It has gone from the initial period of two-dimensional black and white silent film to the current era of three-dimensional stereo color animation through the stage of color two-dimensional animation. In this process of development and evolution, the innovation and development of color matching technology, as an indispensable element of animated films, is indispensable. The ingenious collocation and application of colors can enhance the scene viewing of animated films, and play a crucial role in the portrayal of film characters and the rendering of the plot. This paper attempts to explore the different forms of expression and artistic charm of color in the design of animated film scenes by analyzing the characteristics of different emotional expression and color application.

Keywords: animated film, color matching, scene rendering

1. Introduction

With the rapid development of the film industry, animated films, as an important branch of film, are also constantly innovating and developing. So, to study the color matching technology in animated films, we should start with the color matching of films. Film is an art category that has just started. It has gone through more than one century of development and evolution. From the original black and white silent film to the current stereo film, the development of film has experienced two major revolutions, one is the production of sound film, the other is the birth of color film. Since the introduction of colorful colors into the film, the audience's eyes have been inseparable from these colorful and bizarre pictures. These rich colors and light and shadow directly strike the audience's heart, open their hearts, and give the film spiritual connotation [1]. Due to the characteristics of animated films and the expansion of audience, the use of color in animated films is particularly important. Color has always played an indispensable role in portraying the emotion of animated characters, creating scene atmosphere, improving the appreciation value of animation itself, and enhancing the fullness and vividness of the plot. This paper explores the artistic charm of color application in animation film production by analyzing the emotional expression of different colors, the characteristics of color application and the dependence of scene design in animation film on color.

2. Emotion and expression expressed by color

People often say that color is emotional, because people have gradually formed visual perception in the long-term accumulation of life. When you see a touch of green in the hot summer, you will feel very cool; On the contrary, if you see a piece of red or orange, it will make people feel unusually irritable and hot. This is because people's senses are inseparable from daily life experience. When the cold motive sees a piece of red or orange, it will feel warm naturally; On the contrary, if you see light blue, you will feel even colder. These natural reactions are closely related to people's daily life experience. When people see green in summer, they often associate it with cool shade of trees, so green will give people a cool feeling; Generally, people know that fire is red. When people see red, they naturally associate it with fire. When they see red in the summer heat, they will feel even hotter [2]. It can be seen that different colors have different effects on human mental state and mood. Bright and warm colors are dominant with certain contrast colors, which usually convey excitement and passion; The light and elegant middle tone is mainly used to express simplicity, quiet and easygoing; Cold colors often bring people a feeling of depression and gloom; When cold and warm colors collide strongly, people often have visual impact, and the use of this color also expresses intense emotions. When different colors act on different people

and at different times, they will produce different emotional changes. Therefore, different colors are given different specific symbolic meanings. For example, in the Japanese animated film "Dragon Cat", it directly selects the countryside full of natural colors as the background. The blue sky, white clouds and green space are integrated together, and some natural scenery is used to cut into the stream of consciousness of the protagonist, creating people's ideal living state, making the background color full of symbolic significance, and letting the viewers feel the most authentic resonance.

In addition to the specific meaning of color, the same color is often given different meanings in different regions and cultures. In the eastern countries, red is often used to express festive and auspicious scenes, and it is also the most common color at festivals or weddings; In western countries, white is often the most popular color at weddings and celebrations. They believe that white symbolizes purity and eternity. The main reason for this difference is that people in different regions and countries have different customs and traditions, so their preferences for color will be different [3]. As a result, there are different color compositions in the excellent films of different countries. For example, the color composition of the excellent animation in China is often affected by traditional aesthetics, such as the use of monochromatic tones in the landscape painting "Little Tadpole Looking for Mother", and the composition of the color makeup of the drama in "Big Trouble in the Sky"; The animated films produced by Disney in the United States mostly adopt the color style of western magic, which is more intense and innovative in color contrast.

3. The performance characteristics of color in animation film scenes

Most animated films are non-realistic, so the scene description and color rendering can often be flexibly applied according to the needs of the film and the creation of designers, and are no longer restricted to the reproduction of real scenes in real life. Because of this characteristic of animated film, it also has an unnatural and virtual artistic color, which also makes the use of color in animated film tend to be a kind of expression of painting art. In animation films, color matching and creation often need to be flexibly adjusted according to the development of the film plot and the different characters in order to achieve the harmony and unity of light and shadow pictures [4]. Artists should determine the realism of the plot according to the style of the script, so as to design the timeliness and regionality of color matching. For example, if the scene design needs to represent the North and South Poles, it is also necessary to distinguish between the glaciers or rivers in the North and South Poles, and between the land and the sea. The difference in these environments determines the difference in color design. In any case, the scene color of animated films cannot exist in isolation, and the main characters must be set off and highlighted. Because animation is divided into two parts: static scenes and moving characters, and in an animated film, moving characters are often the protagonists of the plot, so in the processing of scene color, special consideration should be given to the coordination of color and moving characters, to distinguish between primary and secondary, and to foil and highlight the main role. The scene colors of different scenes are connected to form the color rhythm of the whole animated film, and the color factors of the characters are the important factors to activate the atmosphere. The two must be organically matched and set off to form an organic whole.

The color design in animated films pays great attention to the color connection between scenes, which is the montage of scene color. The color of the film scene has the characteristics of timeliness and fluidity. It is not possible to design the color in isolation according to a single painting. It is necessary to design the color of the front and back scenes according to the changes of the animation plot [5]. For example, in the 2013 hit "Primitive People Are Crazy", the designers of Disney Dream Factory borrowed the colors from the murals of primitive society in color matching, using maroon and black as the keynote, and the film also drew on the colorful colors in game animation, harmoniously integrating the single color of primitive people with the common colors in modern life, such as the hunting style of a family, The design of Angry Birds game (stealing eggs and throwing people) has also been incorporated into the film by copying the movement mode of rugby. The scene color of the film uses yellow and black as the background color, matching the colorful colors of various animated character shapes (the characters are orange, the eggs are blue), and matching the intense story to bring the audience a visual feast, as is shown in Figure 1.



Figure 1: Primitive people are also crazy

4. The use of color in the scene design of animated films

The shooting methods of films are divided into live films and non-live films, and animated films are the representative of non-live films. Its content is more abundant and the subject matter is also extremely extensive; in the use of color, animated films are also used more freely [6].

4.1 Basic performance of color application in animation scene design

The use of colors and the matching of colors in the scene design of animated films can have a great space for imagination and change, which can be both realistic and illusory, and can be colorful and accurate. According to the unity of plot expression, we can also use exaggeration and exaggeration of color matching to enhance the appreciable and artistic quality of the film and improve the commercial operation space of the film [7].



Figure 2: Food mobilization

For example, Disney's animated film "Food Story" well illustrates the flexible use of color elements in the scene design of animated films. "Food Story" tells a moving story about the relationship between mice and chefs. In reality, mice always give people the feeling of gray and dirty, but the design of Remy, the little mouse in the film, is really pleasing and very smart. Through the purification and processing of color, Remy's tiny features are real and touchable. Remy's hair is purple, yellow and green in his close-up. But if it is a distant view, it is a beautiful dark blue. In order to improve the loveliness, the fleshy rendering of the ears and nose makes Remy's ears and nose pink and shiny, and seems to have a little light transmission, which is the characteristic of the little mouse. The whole film is permeated with romantic French sentiment. When Remy first enjoyed the pleasure of food, the picture constantly

appeared colorful halos and colorful ribbons. When cheese and strawberries were put into the mouth at the same time, various shapes of colorful halos and colorful ribbons continued to rise and bloom in the air, forming a dynamic scene with strong color contrast, Rendered the theme plot that food can be enjoyed. The designer's depiction of the night scene of Paris in the film is even more fascinating and lifelike, especially at the end of the film, the night scene of Paris is full of three-dimensional sense and gorgeous picture sense. The color of the sky slowly changes from the original blue to purple, and the faint water pink in the distance and the bright red glow, set off the French romantic and exotic atmosphere in the night scene of Paris, and the bright and moving colors complement each other the whole picture is beautiful, as is shown in Figure 2.

Another example is the French animated film "Dog, General and Bird", which is an artistic animated film different from the traditional commercial animation. The whole film is full of a strong sense of painting. The design of the film scene has a strong artistic flavor of European romantic painting. The bold use of color also reflects the impressionistic style of the whole film. The strong contrast between the character shape and color of the film reflects the development of the plot and the turn and change of the character's emotion. It is an animated art film with perfect scene design and strong color contrast. There is a big difference in the use of color between animated films and live films, that is, the use of color in animated films can be determined by the audience. Three-dimensional animated film Monster Company is an animated film with strong color for children to watch movies. Three-dimensional animation can be technically comparable to live films in terms of texture and light and shadow. However, the designer of this animation film did not follow the old way of reflecting real life. Instead, according to the needs of the film story script, he created an animation film with strong fairy tale color and science fiction color. The central character design, scene matching and color use are seamlessly coordinated. The design of the scene can show the feeling of weirdness, strangeness and fun, so the strong contrast and strange and exaggerated colors can also reflect this feature, as is shown in Figure 3.



Figure 3: Monster company

4.2 The use of nationalized colors in the creation of animated films

Because the cultural differences and traditional colors of various nationalities and regions will have an impact on animation films to a certain extent, the use and collocation of colors in animation films with thick ethnic colors are also worth studying [8]. For example, the film "Kung Fu Panda" created by Disney in the United States shows Chinese Kung Fu and some Chinese folk customs and national culture. In terms of the artistic style of the film, Hollywood firmly grasped the interest and tradition of oriental aesthetics, and let the highly saturated oil color animation give way to the green, pink, blue, and dark ink, while also giving a fine description of pavilions, pavilions, and windows. The palace design in the film uses heavy ink paint, and uses gold and bright red to outline the Chinese-style palace festivities. For example, in the Japanese animation "Dragon Cat", the color of the film combines the basic tones of Japanese traditional architecture and clothing, fully representing the changing seasons in Japan, full of rich and beautiful natural scenery, as is shown in Figure 4.



Figure 4: Dragon cat

5. Conclusion

To sum up, first of all, color is an important source of information for human perception of the world. If we want to distinguish the type, shape, space and position of objects, we need to rely on the information conveyed by color to judge. In addition, color also has the functions of generating association, expressing emotion, and giving psychological hints, and is an essential and important modeling element in art works. In animated film and television works, color can be expressed in many forms. The color of the character's skin color, clothing, props, scenes, lights, special effects, etc. all need to be specified. Different color combinations and combinations can form a variety of story connotations, reflecting the director's preferences. Animation color is not a simple addition of color blocks. It is the artist's re-creation of color. It needs to create the tone that best fits the theme and artistic conception of the film according to the color matching rules and aesthetic principles.

Therefore, in the scene design of film and television animation films, the use of color in animation can be more free and bold, with strong subjectivity and creativity. Through the narrative, thought, emotion, rhythm and charm of the film, it is an important means to form the film style. The constantly moving colors form a variety of harmony and unity, that is, to set off the atmosphere and clarify the theme, that is, with a strong artistic atmosphere of the times and integrate the traditional color culture of the nation. Thus, it directly participates in the development of the plot, deepens and renders the theme of the story, enriches the visual effect of the animated film, gives the audience new visual enjoyment, and reflects the artistic charm of color matching in the scene design.

References

- [1] He R. *An Analysis of the Characteristics of Color Expression in Animated Films* [J]. *Film Art*. 2005-03-15 (4).
- [2] Guo M M. *Analysis of color art in Zhang Yimou's films* [J]. *Film Literature* 2010-04-01 (7).
- [3] Zhao Q. He Rong. *Animation scene design and lens application* [M]. Beijing: China Renmin University Press. 2005:34.
- [4] Wang Y. *Original painting design* [M]. Shanghai People's Fine Arts Publishing House. 2010:114.
- [5] Huang Xf. *Animation Principles* [M] Shanghai People's Fine Arts Publishing House. 2009:128.
- [6] Yan P, Zhang B. *Analysis of Modern Animation Art Design* [M]. Shaanxi People's Fine Arts Publishing House. 2008: 102.
- [7] Chen F. *Animation scene design* [M]. Wuhan University of Technology Press. 2003:12.
- [8] Zhu M J. *Animation production techniques* [M]. Wuhan University of Technology Press. 2012:156.