

Research on the Characteristics and Application of Color Language in Engraving Art

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Abstract: *In engraving art, color language is used to convey the author's inner feelings and emotions, and excellent painting works can enable the viewer to directly reach the author's heart and produce emotional resonance through the color language used by the author. This paper analyzes the characteristics of color language in print art and discusses the main role of color language in print art, including reflecting the shape, expressing the emotion and displaying the levels to provide reference for relevant researchers.*

Keywords: *Engraving art, Printmaking, Color language*

1. Introduction

In the process of engraving Art development, color has also been playing an important role. The chromatic woodcut came into being in the Song and Jin Dynasties in China ^[1]. In addition to the black and white woodcut which is composed of dense lines, there are also many colorful woodcuts which has a high level in engraving, chromatic printing and other aspects. The reason why print color has a special aesthetic feeling different from painting color is that it reflects the essence of print. The woodcut, copper plate and stone plate, which are called relief, intaglio and lithography, actually must be flat in the final printing and paper surface. The pigment of the page is transferred to the paper surface through embossing to form a picture, whether mimeograph, watermark or powder printing. We use plate tools, coloring, printing and other indirect means to create the essential characteristics and special aesthetic feeling of printing, which is different from hand-painted painting and can be called "indirect painting". Prints are mainly monochrome, and black and white is known as the authentic of printmaking, which is not surprising, because black and white or monochrome easily reflects the beauty of simplicity and sharpness. Although color overprint has been used in folk woodblock prints since the end of the Ming Dynasty in China, Ukiyo-e prints since the 17th century in Japan and other fields, the rise of color printing industry has stimulated the development of color overprint printmaking, even though color has already officially existed as a language in printmaking. However, the practice and research on the color of printmaking still need to be deepened. It seems that color has not yet got rid of its status as a supporting role of black and white, and its aesthetic sense still cannot match with black and white printmaking. The rise of people's artistic tolerance and aesthetic needs has promoted the continuous enrichment and development of print art, and the artistic value contained in it has also had a profound impact on contemporary art creation. The author of printmaking reflects the real life and social culture with the help of color, and at the same time, integrates the true feelings in the details. The printmaking art becomes a way for the author to convey his artistic feelings and meet his artistic demands. It is necessary for us to re-apply color from the perspective of the nature of print, so as to fully reflect the aesthetic feeling of print color.

2. Characteristics of Color Language in Engraving Art

2.1. Diverse

Color can be divided into two categories: non color and color. The former is black and white. Grey, the latter is colorful, such as red, yellow and blue. Having color means having some or some hue in the spectrum, which is collectively called color tone. On the contrary, there is no color without color. There are light and dark without color, which is white and black, also known as tone. Color expression is very complex, but it can be determined by three sets of special micro values. One is color tone, that is, hue;

The second is light and shade, that is, lightness; The third is color strength, that is, purity and chroma. Brightness and chroma determine the state of color. It is called the three attributes of color. The lightness and hue are combined into the color state of the second line, which is called hue. In terms of lightness, the color with the highest lightness is white, and the color with the lowest lightness is black. There is a gray series from light to dark in the middle. Among colors, any pure color has its own lightness characteristics. The color of chromatic woodcut prints is highly generalized due to the reasons of plate materials and painting types. The carving knife is used to carve the painting on the board for rubbing. The material property of the board used in the creation process makes his work show a unique wood grain effect. Moreover, the composition of chromatic woodcut prints is relatively simple, without too much detail, but also has rich artistic communication effects. The light source color is the natural color of the light source. Different light sources have different colors, such as incandescent sunlight, light yellow electric light, bluish white fluorescent lamp, etc. All kinds of colors in nature are due to the effect of light, and the color effect of object images under different light sources is also different. The color of object images receiving light is usually the intermediate color of light source color and solid color [2].

2.2. Symbolic

In addition to black and white woodcut, traditional woodcut prints also have chromatic woodcut prints [3]. Woodcut prints usually have the oneness of black lines and white faces, while color woodcut overprint prints, on the basis of retaining the original black lines, greatly enrich the realism of the objects described by woodcut prints in terms of color. Chinese people have always followed the characteristics of gentleness and softness in artistic expression, and also followed this idea in color selection. Therefore, there are extremely rich contents in the special artistic conception contained in color. For example, red not only represents happiness, but also contains people's ardent expectation of auspiciousness; Yellow is rarely used in woodcut New Year pictures, but its noble flavor cannot be surpassed by any color. The woodcut New Year pictures in Foshan, Guangdong, have only three colors: red, yellow and green, which is the least color structure among Chinese woodcut New Year pictures. However, in southern Guangdong, its influence cannot be underestimated. The first thing many Chinese who live overseas and live abroad do after returning home is to buy a new year picture, which is also indispensable in the gifts they give to their relatives and friends before leaving. It can be seen that in the culture of New Year pictures, the number of colors is not a yardstick to reflect their artistic value, but the content that can be displayed by the symbolic effect of colors is the key factor. In the whole picture, it is highly combined and summarized by a variety of color blocks. Through the interpretation of historical and humanistic information, it can be found that Chinese people's humanistic feelings about red do not rely on modern chromatographic instruments. In the historical development process of Chinese traditional culture, the human value of red is incomparable with other colors. The meaning of color symbol is closely related to people's "cognitive experience". Through the removal of nature and society, people can form rich color concepts and associations in their minds. The symbolic language of color is influenced by different factors such as nationality and region, so it has become the product of the combination of art and technology. The content of human information added to the visual color effect is itself an abstract way of expression of artistic life, and its color combination method and effect can effectively set off the color image in the whole range.

2.3. Replicable

Woodcut prints use carving knives instead of pens and ink, and wood boards instead of rice paper [4]. Carving images on wood boards fully demonstrates the strength of woodcut techniques. Wood engraving is an art combining strength and beauty. In the works, the expression of contour lines is very prominent, and artistic elements such as points, lines and surfaces are integrated with each other, making the works powerful, original and thick, showing a strong sense of natural beauty. In essence, the creation of each set of knife techniques is an expression of emotion. While people understand the national ideology and emotional state through words, they have more profound experience from the texture and texture of woodcut prints. The unique texture and style of woodcut printmaking make the work more artistic while narrating. The point, line, surface, color, pattern, etc. are presented by woodcut texture, making the art form more colorful. Wood engraving is the art of texture. The changes in the depth and thickness of the scratches on the board make the picture more structured and artistic, more ceremonial, and give the work thickness and weight. And because our drawings are wooden boards, we can print many times through the rubbing of rice paper, so the color language features of woodcut prints are reproducible. A variety of rich colors make woodcut prints of appeal. The color application of color overprint woodcut prints is consistent with the content and theme of the screen. Whether the implicit and convergent literati color of

woodcut painting spectrum or the strong, publicized and simple folk color of woodcut New Year pictures, the use of color is based on a harmonious and regular order, which allows us to get more fun from the colorful woodcut art. In the symbolic expression of color, print color has the function of transmitting information, and there are still symbolic and regular characteristics in the symbolic expression of color. In addition, the print color also contains certain symbolic meanings, such as red for danger, blue for openness, and yellow for warmth. While appreciating modern printmaking, people are also deeply impressed by its magnificent and colorful colors and profound and rich artistic beauty. Fundamentally speaking, the meaning of color symbols is closely related to people's cognitive experience. Through the removal of nature and society, people can form rich color concepts and associations in their minds. The symbolic language of color is influenced by different factors such as nationality and region, so it has become the product of the combination of art and technology.

3. Application of Color Language in Engraving Art

3.1. Reflect the Shape

Color is the carrier of shape. The factors of printmaking creation include subject matter selection, composition research, and printmaking modeling and color language. The selection of subject matter is the clearest problem before the author's creative practice, and it is also the premise for the author to clearly convey the main emotions. Only with this premise can we better carry out the composition of printmaking creation, as well as the conception of unique modeling and printmaking language. Among the chromatic woodcut prints, there are out of print chromatic woodcut prints and block chromatic woodcut prints. We take Hekun's chromatic woodcut prints in Yunnan as an example. He is not only the best painter in Yunnan, but also one of the most representative painters of out-of-print chromatic woodcut in China. Because of his in-depth understanding of the land of Yunnan, he has a more direct and in-depth understanding of the artistic expression of ethnic minorities. It is more about thinking and reinterpretation of traditional national culture in the current social environment, and enlightening modern life by means of images. Some works integrate contemporary urban cultural phenomena on the basis of national characteristics, creating a kind of works with both national characteristics and contemporary significance. His mature period out of print chromatic woodcut printmaking. The out of print and chromatic woodcut in the mature period can be said to have found its own style after years of exploration. The style in the mature period not only emancipates the mind, but also skillfully matches the color. I may see his works and exclaim about the rich colors, the many color levels, and the harmonious collocation. This way just provides a sense of space for the screen. It is precisely because of this unique color that his works are so successful and eye-catching.

3.2. Express the Emotion

In print, color itself is a means of expression, but the factor of color in print is only one aspect of many factors of means of expression. Color always combines with other factors to form the overall expressive force, including composition, modeling, use of pens, knives, and the use of various tools, materials and production methods. Printmaking is one of the ways of color expression and an indirect form of painting, which is completed through plate making and printing. We can use several or more than a dozen color phases and their intermediate and mixed colors to draw a colorful painting. On the basis of color painting, color printmaking is summarized according to the special requirements of printmaking picture effect. After sorting out and summarizing, determine the final color phase of printing, and complete the painting works through plate making printing, so the color print is more challenging than other paintings. Color is something with expression, and each different individual color can always evoke different emotions. This is recognized by the universal perception formed from the life experience of human generations. Positive colors can cause excitement, such as red, purple, orange, yellow and other warm colors. Negative colors have a calming effect, including blue green, blue, blue purple and other cool colors. The cold and warm feeling of color is not only shown in the fixed hue, but also shows its relative tendency to arouse people's feelings in comparison. Out of print chromatic woodcut pictures are colorful and delicate; At the same time, it is rich. In addition, accidental factors may occur during engraving and overprinting, forcing the creator to temporarily change the color of the picture according to the needs of the picture. The chromatic woodcut is quite challenging. It is necessary to express a relatively uniform color of the picture, and at the same time, it is necessary to find appropriate contrast colors for this uniform color. On the other hand, it is necessary to prevent the color from being too simple and lacking rich and delicate color levels, so that the picture looks too simple and rough.

3.3. Display the Levels

The color of folk woodcut New Year pictures has many layers. After a long history of development, it has absorbed traditional painting art and gradually formed its own style characteristics. The color of woodcut New Year pictures follows the creation principle of a sense of hierarchy, and is selected according to the different preferences of people in different regions, customs, aesthetics and other aspects. Generally, woodcut New Year pictures are created in primary colors, based on the three primary colors of red, yellow and blue and the color of black and white. The high-purity colors are bright, bright and contrasting. The auspicious and festive atmosphere complements the use of the New Year pictures. The color of woodcut New Year pictures and the printing and dyeing technology are integrated together, and the characteristics of the New Year pictures that pay attention to color are exaggerated, so that the printed and dyed fabrics are rich in color and slightly show the wood grain, and the texture strength is indistinct, with the beauty of natural decoration. The development of traditional New Year pictures needs an opportunity, and the promotion and application of modern printing and dyeing technology not only adds a stage for traditional New Year pictures to show their style, but also enables modern printing and dyeing technology to add more color structure effects in basic applications, and also provides a new direction for innovative development of printing and dyeing technology. "Many colors are not complicated, and few colors do not disperse" is the formula for using colors in folk New Year pictures. The meaning of this sentence is to use color skillfully, and grasp the law of color use and change order. Woodcut year use of painting colors and overprint, with flat painting as the main color application technique, seek to overprint rich color artistic effects in a limited color palette, and use the size of color blocks to arrange, so that the color creation of woodcut New Year pictures is both distinctive and harmonious.

3.4. Embody the Culture

In the contemporary Chinese print art, the symbolic language of color exists in different types of prints and works of art. From simple black and white woodcuts to screen prints with vivid and simple colors, print, an art medium with unique oriental characteristics, can best demonstrate the traditional Chinese color aesthetic culture. In terms of color matching in printmaking art, if designers want to get a better aesthetic expression, they must start from the audience's perspective, abandon the colorful colors, and feel with more unique color matching and perspective, so that the audience can feel the most original and real feelings in the creation of printmaking. From the cultural value of color, each color contains different cultural values. White makes people feel cold and lonely, so it is often used to express sadness and express a feeling of high cold color; Red gives people a warm and solemn feeling, so it often appears in the big celebrations and banquets, representing a solemn cultural characteristic; Blue gives people a clean and pure color, so it is often used in the fantastic and bright color collocation, showing a free thought. In print art, these different colors form a true and harmonious state through the combination of laws, shape a specific and distinctive cultural and artistic image, make print works have unique imagination and thinking power, so as to better realize the color matching in print art. It can be seen from the specific application of the color of prints that the common color originates from the common emotion of a nation, which reflects the evolution history of the unique color symbolic language. These different colors also reflect certain commonalities in print design. For example, in ancient times, our ancestors struggled in the cold, so fire made them feel the first natural warmth. From totem worship to worship, red symbolizes the temperature of life, so it is revered by people. In the Western Xia Dynasty, yellow represents the skin color of the Chinese people, symbolizing the words, deeds and authority of the dragon totem, as well as the authority of the imperial power. In the Spring and Autumn Period and the Warring States Period, the colorless theory derived from Chinese traditional culture embodied a unique historical meaning. Among the five colors, yellow is the most noble and royal symbol. The five-color system is divided into positive color and intermediate color. The positive color contains cyan, red, yellow, white and black, while the intermediate color is green, red, flowing yellow and blue purple. The fusion of these colors not only reflects a unique historical symbol, but also represents a profound historical symbol. This cultural factor links the rise and fall of dynasties and the change of emperors, so as to better reflect the unique color language and deepening historical symbols.

4. Conclusions

Color is an important expression element of printmaking art. In printmaking creation, color is the basis of printmaking creation, and it gives the printmaking a vivid atmosphere and a persistent vitality. The charm of color language cannot be described by written language. Color language is a more visual

form of expression and a static language condensed on the screen. Through the use of color, print artists depict the colorful print world to the world, and also convey the emotion and thought behind the print.

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