

# *Study on Illustration Design of Tibetan Costume Culture Theme*

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**Abstract:** Tibetan costume is a unique representative of many ethnic costume cultures in China. Since most Tibetan people live in the southwest plateau or mountainous region, after a long and relatively independent cultural development and evolution, the Tibetan costume culture with regional characteristics and customs has gradually formed. It is also the concentrated embodiment of Tibetan people's religious belief, living habits and cultural aesthetics, with strong regional and ethnic characteristics. This paper first summarizes the Tibetan costume culture and illustration, and then explains the design principles of the Tibetan costume culture theme illustration. Finally, the illustration design of Tibetan clothing culture is analyzed and completed from three aspects: design idea, design orientation and design practice.

## 1. Introduction

Costume, as its name implies, is clothing and costumes, and its origin can even be traced back to primitive society. It is recorded in the Ji of the Three Emperors: "You Chao took Ye as his clothes." ", which means You Chao taught people to make clothing to cover their bodies with leaves, animal skins and so on. This is also the earliest record on clothing, which can also be regarded as the beginning of clothing culture. With the change of social civilization form and the differentiated development of human culture, clothing culture with different styles and regional cultural attributes has gradually formed between different nationalities and different regions. It is also formed through continuous creation and improvement in the formation process of various ethnic cultures according to their natural environment, production environment and aesthetic concept, which has been recognized and loved by the ethnic groups and passed down from generation to generation as the body decoration characteristics of their national symbols <sup>[1]</sup>.

## 2. Overview

### 2.1 Overview of Tibetan costume culture

The Tibetan ethnic group is mainly distributed in the southwest and northwest of China, that is, in the Tibet Autonomous Region, Qinghai Province, western Sichuan Province, Diqing of Yunnan

Province, and Gannan of Gansu Province. Due to its unique natural environment, it presents different climate types with different characteristics, and has been influenced by multi-culture in the long-term historical development and the communication and integration of various ethnic groups. As a result, Tibetan clothing not only shows the characteristics of alpine nomadic and jungle farming life, but also reflects the characteristics of multi-culture integration. For example, there may be "four seasons in one day" in some high-altitude areas of the Tibetan people in China. Therefore, Tibetan clothing is generally characterized by thick material, enlarged structure and spacious sleeves and robes <sup>[2]</sup>.

## 2.2 Overview of illustration

Illustration is also commonly known as illustration. (1) Illustration, illustration; (2) examples, examples; (3) Give an example. According to the communication media, performance effect, expression techniques and content, etc., illustration design common forms of expression mainly include hand-painted style, digital style, realistic style, flat style and national tide style. Illustration is an independent form of artistic expression. Because of its intuitive and popular image, strong visual impact and efficient communication effect, it is widely used in modern commercial activities, cultural activities and film and television culture.

## 3. Design principles of Tibetan costume culture theme illustration

### 3.1 Cultural and national character

Lu Xun wrote in the Collected Works of Qi Jie Ting that "only the national is the world". Modern Tibetan clothing is a kind of material culture gradually formed in the long historical development process of the Tibetan people, along with the continuous development and evolution of people's religious belief, aesthetic taste and cultural ideas. It can not only adapt to the local unique geographical environment and climate conditions from the source, but also reflect people's aesthetic pursuit of contemporary social and cultural environment from the surface. In the development of the past dynasties, especially since the Tubo Era, the Tibetan costume culture has undergone very different development and changes. On the one hand, with the application of various smelting technologies, more unique metal ornaments began to appear in Tibetan costume. On the other hand, due to the widespread rise of Tibetan Buddhism, Tibetan clothing gradually reflects certain cultural characteristics of monk clothing. After entering the Yuan, Ming, Qing and modern times, with multi-ethnic integration and regional cultural exchanges, Tibetan costume culture has gradually reflected the characteristics of cultural integration in different periods while retaining the original Tibetan ethnic cultural attributes.

### 3.2 Artistry and aesthetics

The Tibetan costumes and ornaments unearthed from the "Qamdo Karo site" reflect that the aborigines had formed a higher aesthetic awareness of costumes four to five thousand years ago. The esthetician Hegel believes that people are the masters of clothing, such clothing can adapt to the environment and climate, meet people's spiritual pursuit and show people's inner world, such clothing can give full play to people's aesthetic imagination, it does not cover the beautiful lines of the human body. <sup>[3]</sup> The overall beauty of Tibetan clothing depends on the clever combination of its form lines, colors, fabric texture and some formal beauty laws. <sup>[4]</sup> The structure and color of Tibetan clothing all reflect the formal beauty rules of change and unity, symmetry and balance, contrast and harmony. In the process of constant social changes and ethnic integration, Tibetan costumes still

retain relatively primitive regional ethnic styles on the whole, but also show aesthetic changes to social development, which also reflects the Tibetan people's pursuit of aesthetic and material culture spirit. As Fei Xiaotong believes, clothing "has become a part of the social system of kinship, power, religion, etc., and has developed into a work of art showing aesthetic feeling, showing the creativity of national spiritual activities."<sup>[5]</sup>

### 3.3 Economy and communication

Illustration design is an intuitive and rapid mass media because of the dissemination of visual graphics, combined with modern information technology, and its communication efficiency and effect have great potential. Illustration design is different from elegant art. Some domestic scholars once proposed that illustration is not a work of art placed in the palace of art, but an art application that plays a catalyst role for commercial promotion<sup>[6]</sup>. Illustration is popular with the public because of its strong visual impact, and is widely used in modern commercial design.

## 4. Design practice of Tibetan costume culture theme illustration

### 4.1 Design idea

First of all, the research and analysis of Tibetan clothing culture, after understanding it, determine the specific male and female Tibetan clothing as the object of creation, through two series of illustrations respectively show the male and female Tibetan clothing. Secondly, it extracts the elements and creates illustrations according to the principles and forms of illustration design.

### 4.2 Design positioning

This Tibetan costume culture theme illustration (Figure 1) is designed as a digital illustration in hand-painted style, which is conducive to communication. At the same time, the Mosaic composition is adopted in the illustration composition. The elements of Tibetan clothing, ornaments and other Tibetan characteristics are combined into a complete work with several small paintings of one or different size, area and shape, so as to show the formal beauty different from other compositions and highlight the bold and unrestrained character of the Tibetan people.

### 4.3 Design practice



Figure 1: Tibetan costume culture theme illustration design scheme, Student author: Jin Zhou, Advisor: Ju Song

First of all, the determination of patterns in illustration design. Investigate Tibetan costume culture through the Internet, consider its details, such as front flap, matching knife, necklace, etc., and select and refine it. At the same time, the illustrations also use cultural and environmental elements with strong Tibetan characteristics, such as Tibetan opera masks, prayer wheels, prayer flags, Potala Palace and Kelsang flowers, to enhance the atmosphere of the illustration theme.

Secondly, color determination in illustration design. Colors can express emotions and evoke different associations and feelings, Arnheim said.<sup>[7]</sup> The colors of this illustration mainly draw lessons from the colors of Tibetan clothing, that is, the five colors of Tibet: white, blue, red, yellow and green. The brightness and purity of Tibetan colors are relatively strong, and the visual impact is strong, which is related to the fact that Tibetan people live in the alpine snow, forests and grasslands for a long time. The illustration design of the whole Tibetan costume culture theme shows obvious Tibetan regional and ethnic characteristics.

#### 4.4 Application of illustration in cultural and creative products

The form of illustration, as an important embodiment of Tibetan costume culture, can play a role in promoting the Tibetan costume culture. The creation of Tibetan clothing cultural theme illustrations combined with the design of various cultural and creative products can not only meet consumer groups' cultural aesthetic demands on the spiritual level of modern cultural and creative products, but also give cultural and creative products unique cultural added value on the material level, thus improving the economic benefits of cultural and creative products themselves and conducive to the innovation and development of regional cultural industry.

### 5. Conclusion

Tibetan costume culture has a long history and is one of the important components of Chinese costume culture. In the context of today's cultural confidence and rapid development of information technology, using the transmission speed and efficiency of illustration design to create themed illustrations of Tibetan costume culture, not only carries forward the precious traditional Tibetan costume culture, but also enables more people to understand Tibetan costume culture, and plays a positive promotion and communication effect on Tibetan costume culture. At the same time, it can enhance the cultural added value of illustrations and increase the economic value of corresponding cultural and creative products, thus improving the development of local cultural festival economy.

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