

# Research on the Application of Graphic Images of Forest and Hunting Peoples in Heilong River Valley

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## ABSTRACT

The graphic images of northern hunting peoples have a wide range of applications, and their graphic patterns and image characteristics are also very rich and unique. They are not only a portrayal of life, but also a unique epitome of an era. This article mainly elaborates on the application of graphic image in clothing art and leather object modeling, and analyzes its unique aesthetic consciousness, national cultural style, the meaning of this unique graphic image and its current application direction. It aims to feel the inheritance and innovation of the development process of traditional minority image art.

**Keywords:** north of China, hunting peoples, graphic images

## I. INTRODUCTION

The graphic image applications of the northern hunting peoples are very rich, and it is the unique historical culture of the northern hunting peoples. The northern hunting peoples can be said to be unique in applying decorations. This is because in the long history of evolution, in order to adapt to the society and adapt to their own living conditions, the northern hunting peoples have produced one after another exquisite living utensils and clothing forms. It can be said that the graphic image of the northern hunting peoples are a portrayal of the life of the northern hunting peoples and a unique epitome of a unique era. They condense the daily life situations of the northern hunting peoples, and show and analyze the cultural characteristics, thoughts and feelings of the northern hunting peoples.

## II. THE APPLICATION OF THE GRAPHIC IMAGE IN CLOTHING ART

### A. Fur inlay craft

The graphic image is used in clothing art with a very high frequency, and the use of graphic image in northern hunting peoples is mainly applied to clothing, such as animal skin clothing and fish skin clothing. Among them, animal skin clothing takes up a great proportion, and animal skin culture has become a key content in their development. Not only can they be

made into simple leather clothing, quilts and bags, but also they can be processed with animal skin inlays. In the life of the hunting peoples in the north, many utensils are made of animal skins. Not only that, animal skins can be also combined with clothing to form a variety of beautiful patterns. The Oroqen nationality can be taken as an example. The fur inlay craft created by the Oroqen nationality is the focus of the application of the graphic image of the northern hunting peoples in the clothing art. It is unique in terms of shape or pattern. The decorative combination of the graphic image in the fur inlay craft can be said to have reached a very skilled state. The fur articles involved are not only common backpacks, shoulder bags, etc., but also a variety of different daily necessities, such as pillows, quilts, tents, sleeping bags, etc. When choosing animal skins, there are relatively many animals to choose, not limited to roe deer skin, deer skin, tiger skin, and other animal skins such as raw squirrel skin. These different animal skins also form different mosaic patterns. It can be said that the production process is divided into different forms, and geometric shapes with different coat colors are used for mosaics. Most of the craft is in the form of a balanced skeleton with equal hair color, such as a square continuous pattern. There is also a form of embroidery in the middle as the most appropriate pattern choice, which can be inlaid with images of different geometric shapes around. For example, it is common to have two continuous edging patterns, which can form a series of embroidery patterns together. It can not only form a more obvious art, but also show the unique beauty of the animal skin itself. Some of the bark also has geometric patterns and swirling clouds patterns that are embedded in it, which can also make people feel the unique beauty of animal skin inlays.

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### B. The choice of design patterns

Looking at the traditional costumes of northern hunting peoples, most of them are made for a better life. From the perspective of clothing, these hand-made works are simple and vivid in shape, have a very strong sense of beauty, and can give people a beautiful enjoyment. Among the graphic images of the northern hunting peoples, the most representative ones are the group flower patterns, and what they convey is the unique folk customs and yearning for nature of the northern hunting peoples, and they also show the hope of the northern hunting peoples for a better life and the display of culture. It not only serves the current psychological state of people, but also serves religion. It also shows the strong sense of expectation of the northern hunting peoples for natural life. The application of northern hunting peoples' graphic image can effectively combine the wisdom of craftsmen with materials, that is, to create craft products with very national characteristics, combine modern aesthetic principles and traditional images for analysis, show the unique meaning and unique artistic feeling of aesthetic principles, also reflect the difference between its traditional aesthetics and the current aesthetics, and reflect the rhythm, symmetry, and balance involved in aesthetics.

There is also a roe deer skin sleeping bag in the Oroqen nationality, which is a very important tool for the northern hunting peoples. Because it is as big as a pocket, it is made of roe deer skin. For this reason, it is called a roe deer sleeping bag. In the Oroqen nationality, there are many kinds of leather tools, such as common leather bags, skis with reindeer bearing box on its back, etc. These decorative patterns are very rich, and the common ones are swirling clouds patterns, etc. The combination of these patterns is also dense and staggered, strewn at random. There are some rough patterns and some are complicated and delicate patterns connected together. In the choice of colors, red, blue and yellow are chosen in most cases, because these three colors represent nature, the earth and the blue sky respectively, which are in line with the northern hunting peoples' expectations for social development and nature. The leather pocket or the side of the leather bag, in most cases, will choose to use the blue strip, and this way can make the leather aerosol look more solemn and gorgeous. At the same time, the pattern of leather clothing is mainly composed of symmetrical flower patterns, allowing people to observe the original characteristics of plants in the shortest time. The decorative arts of the northern hunting peoples promote the development of the entire art culture and have been widely used. Animal skin clothing products that are often seen in the Oroqen people include leather robes.

The leather robe has a vent pattern, which is also a creative pattern. This is because in the process of labor, people gradually feel the creativity of aesthetic value, create in labor, and its use value is constantly transitioning to aesthetic value. Regarding the structure of the vent pattern, it has undergone a transition from a herringbone shape to the font shape of "大", and then to the pattern of the "夫" shape. Whether it's a man's leather robe or a woman's leather robe, the patterns are basically the same. The biggest difference is that compared with men's leather robes, women's leather robes have more patterns, and their overall look is more gorgeous and beautiful.

## III. THE APPLICATION OF GRAPHIC IMAGES IN THE MODELING OF LEATHER OBJECTS

### A. Items made of birch bark

Graphic images are also widely used in the leather of northern hunting peoples. For the northern hunting peoples, they use birch bark a lot in their daily lives. Birch bark can be used not only in clothing modeling, but also in the decoration of a large number of folk utensils. It not only shows the unique creative level and artistic attainments contained in the northern hunting peoples, but also embodies the cultural flavor of that nationality. It also shows the unique aesthetic appeal of the northern hunting peoples, as well as the cultural connotation and historical development of the northern hunting peoples. Common items made from birch bark include cases, barrels, boxes, baskets and other daily necessities. Geometric patterns, and animal and plant patterns are selected for decorative patterns. For the Ewenki people, in the initial development process they always lived by hunting. For this reason, during the hunting process, they found occlusive patterns, which are jagged shapes in geometric patterns. The occlusive pattern is applied to the utensils made of birch bark by different ways of superimposing and symmetry to form a variety of different patterns. The small birch bark leather utensils also use a large number of occlusive patterns, which can be tailored according to the pattern formed by the occlusive patterns. When dealing with the decorative shape of the occlusive patterns, in most cases, people will choose different shapes such as triangle, square, rectangle, etc., which can make people feel the beauty through the occlusive patterns. Since the Ewenki people have always lived by hunting, they will also make changes in the methods of pattern carving, such as not only decals, but also hollowing and scraping and carving methods. These show the unique creative ability of the Ewenki people.

### B. Decoration of animal horn patterns

The animal horn patterns are also very famous among decorative patterns. It is the most popular

pattern among the northern hunting peoples' graphic images. Among them, the animal horn pattern occupies more than half of the whole pattern, and its shape changes up to dozens. From the initial realistic style to the current geometric pattern change, it has also experienced a lot of social development. This is because for the original Ewenki people, antlers were also very mysterious to them. Since it was a single hunting economy at the time, they had relatively little knowledge of nature, they didn't understand the reason for the appearance of antlers, and the reindeer were not domesticated by humans. At this time, the Ewenki people worshiped the antler pattern very much. However, with the continuous increase of production scale and the continuous development of society and the times, people have also gained a new understanding of antlers. But even if the mystery of antlers is constantly disappearing, when decorating graphic images, the antler pattern has not gradually disappeared, but is constantly moving forward towards the trend of patterning. The pattern can be changed in the decorative pattern. For example, a new pattern can be formed by er fang continuous patterns, and for another example, a different circular pattern will be formed on the top layer of the utensil. Among them, symmetrical and radial patterns are more commonly used. In the process of forming the structure of the pattern, there are relatively many ways to form it, and the content of the pattern formed is also somewhat different. For example, common edges are surrounding single-layer and multi-layer continuous patterns. When using er fang continuous patterns, most of them are decorated on the waist of birch bark objects. This kind of decorative pattern mainly refers to the geometric patterns of animal patterns and plant patterns, which are also widely used. Among them, geometric patterns refer to the main common geometric patterns, including different combinations of swirling clouds patterns, triangle patterns, and linear patterns. In the process of decoration, geometric patterns also occupy a very important position. The modelling of the pattern is even more rough and bold. It is a very rare pattern of realistic style. The structure of the article also includes symmetrical and radial ones. The structure of this type is scientific and reasonable, forming a harmonious, dense and staggered pattern, which is very artistic and its changes are also very rich. In addition, in the decorative patterns of the Oroqen people, there are also different patterns such as group flowers, azaleas, and wild plants. Among them, the azalea symbolizes the perfect love of men and women, which demonstrates the Oroqen people's pursuit of a better life and their love for nature. However, traditional artistic patterns also have brand-new values when they are used, and they will not be fully constrained by traditional culture. Instead, they need to constantly enrich the value combined with modern culture based on the values in traditional culture so that the pattern design can also have a positive impact on modern design inspiration. What it embodies is the unique connotation of design.

### C. *Expressing the emotions of the northern hunting peoples*

Most of the graphic patterns of northern hunting peoples contain their unique emotional connotations, and they also express people's cognition of society and nature at different times. Through the analysis of graphic images, people can clearly feel the progress of the northern hunting peoples' craft and aesthetic progress. At this stage, people can also use the graphic images of northern hunting peoples to learn more design inspirations, combining the culture of Chinese ethnic minorities to design clothing and cultural products with Chinese characteristics, so that more and more people can see the charm and characteristics of China. Looking at the differences in the development of the northern hunting peoples in different periods of China, as well as the way of communication between man and nature, it can be felt that human beings are constantly advancing in human society, trying to explore society and nature, and choose the most suitable lifestyle.

## IV. CONCLUSION

In summary, analyzing the graphic images, application methods and the development of the times experienced by the northern hunting peoples, the differences in the appearance and formation of aesthetic consciousness of the northern hunting peoples with the changes in history can be felt. It creates different forms, patterns, and styles, and it can be extensively used, showing the unique national style of the northern hunting peoples. At the same time, it also retains the unique national characteristics of the northern hunting peoples. It shows what the process of traditional peoples in different historical periods is, what kind of generations they have experienced, and then shows the unique characteristics, wisdom and living habits of ethnic minorities.

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