Cultural and Creative Design of "Auspicious Tiger"

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ABSTARCT

Cloth tiger is folk handicraft featuring aesthetic and practical functions created by craftsman across China. Cloth tigers in China enjoy profound cultural connotation and distinct regional features, mostly to ward off evil and bring fortune. Their shape also varies from region to region. Different geographical environment and regional cultural characteristics prompt cultural and creative products to be popular items to inherit and promote history. This paper combines professional knowledge with the modeling and pattern design of traditional cloth tiger, combines theory with practice to meet the needs of modern consumers, and analyze and reorganize the art form of folk cloth tiger handicraft. Based on the original rules of appearance and shape, tiger products symbolizing fortune and happiness is designed by integrating ornamentation patterns into traditional colors of tiger. This paper focuses on the combination of traditional patterns and cloth tiger handicraft culture to allow more people to understand the special significance and aesthetic value of local folk handicraft.

Keywords: cultural and creative design, traditional pattern, the modelling of cloth tiger

I. INTRODUCTION

A. Research background

Cultural and creative products, combination of cultural innovation and product, refer to products with innovative value and cultural connotation. Given people's spiritual pursuit and the rise of cultural and creative products, cultural and creative design injects existing cultural derivatives with fresh cultural characteristics through different design forms. [1]

Cultural and creative products are rich in variety, such as art collections, daily necessities, souvenirs and so on, covering all aspects of life. One example is tiger image in Chinese culture, a totem symbol with time-honored history. Cloth tigers derived from the image have become toys for children to play with. Cloth tigers also serve as an important carrier of folk handicraft culture in various regions. Cloth tigers should be transformed and upgraded to remind people of the memory of folklore and inheritance. Cultural and creative design, a special carrier, creates unique and interesting cultural and creative products through the combination of cultural symbols of various regions with modern consumer demands and product design, in a bid to realize the inheritance of traditional cloth tigers culture and stimulate resonance visually.

B. The purpose and significance of the research

It's known to all that the rise of cultural and creative product design makes cultural and creative products ubiquitous. The products fall into two camps, cultural

and creative daily products including daily crafts, and cultural and creative products with obvious regional characteristics. However, both product design enjoys value in design, which lies in creative works with cultural heritage and artistry. Cloth tiger has faded from people's memory due to the development of the times and the innovation of handicrafts. [2] The paper takes cloth tiger, traditional handicraft, as prototype for design, and extracts, summarizes, and remixes basic pattern of traditional decorative pattern. According to the organization rule of the pattern, the integrated reorganization of points, lines, and surfaces helps innovate cloth tiger, making the tiger, an auspicious product, a psychological compensation and new visual aesthetic.

Traditional crafts boasts wide market and social demands. The attention and recognition from market cannot be obtained before works satisfying aesthetic taste and living needs of modern people. [3] Folk handicraft enjoys strong local and national characteristics given geographical environment, social history, customs and aesthetic in various regions. [4] The gradual revival of traditional handicrafts has deepened people's emotion towards regional culture. Cultural and creation design, a special emerging carrier, fully mirrors the cultural and aesthetic value of products. Through the analysis of cloth tiger, the paper retains the traditional color and the wild distorted pattern, extracts traditional decorative pattern, integrates and innovates cloth tiger, brings visual impact to people, and makes them feel the cultural heritage and unique charm of traditional handicraft.

II. RESEARCH TOPICS

A. Research on tiger design inside China

Cloth tiger, a folk handicraft in ancient China, enjoys unique meaning and special form of existence. Cloth tiger in China enjoys wide variety and local characteristics. Cloth tiger is mainly distributed in Shanxi, Shaanxi, Shandong, Gansu, and the modeling also varies due to regional characteristics. The Shanxi cloth tiger, for example. Based on their own aesthetic, veteran artists employ cloth with simple decorative patterns, which is decorated with rich colors such as red, yellow, blue and green with high purity and basic lines, and sew out cloth tiger with local characteristics. The color of cloth tigers in Shandong is dominated by red and yellow, representative colors among traditional culture in north China, which imply auspiciousness and happiness. However, cloth tiger here is also handcrafted with black, green, white, blue, figured cloth and printed cloth with stronger color contrast and bright tone given the local culture. Besides differences in color, the design of cloth tiger in each region emphasizes the head and facial features, exaggerating and deforming features and limbs. The wide mouth, bulbous eyes and stubby legs vividly portray its ferocity.

Despite regional cultural differences and manifestation pattern in design and creation of cloth tiger in China, the shape is stereotyped with cloth tiger dolls children play with being the most common, such as double-headed tiger, single-headed tiger, and son-mother tiger. The next is tiger hat based on cloth tiger, as well as the application of the pattern of cloth tiger on different carriers, such as pillowcase, tiger shoes, embroidery. The increasingly thriving cultural and creative design and industry have indeed reversed the

loss of traditional culture. However, it failed to retain the characteristics of cloth tiger or conduct innovation, let alone updating the carrier. In this way, the inheritance and development of cloth tiger culture is stymied, people's collection of relevant cultural and creative products is also narrowed. The update of traditional cloth tiger handicraft in China is indeed lagging behind. (See "Fig. 1", "Fig. 2" and "Fig. 3")

Fig. 1. Shanxi cloth tiger.

Fig. 2. Shandong cloth tiger.

Fig. 3. The format of cloth tiger.

B. Research on the design of cultural and creative products outside China

Unlike China, foreign counterparts enjoy mature cultural and creative products, which includes unique elements into creation and design while maintaining traditional one. At the British Museum, for example, souvenir contributes most to revenue, with annual revenue from art derivatives as high as \$200 million.

The museum also updates cultural and creative products based on the demands of visitors on different routes on a regular basis. Statistics show that 40% of visitors buy cultural and creative products at the museum while 60% at the shops at the end of the tour route. To a great extent, the design value, collection value and use value of such products are enhanced.

For example, the design of Egypt's "Queen Nefertiti". Artists combined the remaining murals in Egypt and the bust paintings of the queen found by archaeologists to organize and create a series of cultural and creative products involving the queen, which were later printed on different carriers. This not only preserves the history of the queen, but also achieves economic benefits through cultural and creative design. (See "Fig. 4")

Fig. 4. Egyptian cultural and creative products.

III. THE DESIGN CONCEPT AND CREATIVE PROCESS OF "AUSPICIOUS TIGER"

The design and creation of cultural and creative products require the extraction of traditional pattern of auspicious motifs, combined with the exaggerated features of tiger, and high-profile color. Visual language expression techniques is also involved. The specific shape of cloth tiger is grasped, and the aesthetic of form is preserved, to design vivid cloth tiger with prominent theme.

A. Design concept

In this paper, the traditional flower decoration representing fortune is combined with cloth tiger symbolizing exorcism and happiness. The five features of its exaggerated image are redesigned to express people's psychological feelings.

Emphasis is placed on the tiger's large, round eyes and fierce, toothy facial expression. The integration of pattern combination law and color collocation is conducive to the design of cloth tiger which juggles vision and connotation meaning.

B. Creative process

The author carefully observes the traditional flower decoration to extract corresponding pattern, and takes such forms of composition as repetition, and emission,

as well as techniques of points, lines and surfaces to draw the five features of cloth tiger.

1) *Logo design of "auspicious tiger"*: Cloth tigers, rich in variety, are traditionally taken to ward off evil spirits and bring peace. Traditional flower patterns symbolize good fortune and prosperity. This design combines the two traditional art for design, centering on the concept of "auspiciousness", thus the logo name "auspicious tiger".

Logo sketch designs are shown in "Fig. 5", "Fig. 6" and "Fig. 7".

Fig. 5. Logo sketch design (1).

Fig. 6. Logo sketch design (2).

Fig. 7. Logo sketch design (3).

Chinese calligraphy enjoys time-honored history, in which seal character still shares the characteristics of traditional ancient hieroglyphics. Its basic characteristics are as follows: slender, tight character pattern with downward extension, and visual illusion of dense upper part and sparse lower part. To highlight the character pattern, the author employed Chinese calligraphy, and then copied the calligraphy. (See "Fig. 8" and "Fig. 9")

Fig. 8. Logo design sketch.

Fig. 9. Logo design.

2) Design color

a) Extraction of cloth tiger facial features: The design distorts and exaggerates the original face and body of the tiger with exaggerated image, and accurate and vivid expression. The concept of "alike in spirit not appearance" is integrated into the image design of cloth tiger. The shape of tiger in reality and the idealized shape in fantasy are blended together to endow cloth tiger with human character, feelings, and wishes. The tiger enjoys various shapes, with some steady and clever while others lively and lovely. However, they share same feature. They are all based on exaggeration and distortion. With big head, big eyes and big mouth, it highlights the fierce demeanor and the traditional art style of "alike in spirit not appearance". The line of beauty and all other beautiful form must be symmetrical, and cloth tiger is no exception.

In this paper, the elements of facial features of tiger are extracted, with emphasis on the characterization of five features, and the three-dimensional features are transformed into plane shape. The tiger's bulbous and large eyes, bared teeth and nose are created and integrated into the design. Bold and exaggerated deformation makes the design of cloth tiger more vivid, which contains profound cultural heritage. (See "Fig. 10" and "Fig. 11")

Fig. 10. Traditional shape of cloth tiger.

Fig. 11. Facial features of cloth tiger.

b) Extraction of traditional auspicious decorative patterns: The subjects of Chinese traditional patterns are wide and varied, among which the most prominent one is the traditional flower pattern. The traditional flower pattern is enduring and still loved by modern people as its rich cultural deposition. Such cultural deposition coincides with the inner spirit of the Chinese people. In creating beauty, people are adept at leveraging various flower patterns to the patterns of their own nation, expressing emotions and highlighting characteristics.

This paper takes mainly traditional flower pattern for decoration, weighs the characteristics of flowers, and employs the most representative external characteristic structure and surface texture for creation. Traditional art should also be included in the design [8]. Given various flower patterns, the design should grasp appearance features and surface texture, extract the most representative decorative patterns and conclude them, so as to make them more eye-catching. (See "Fig. 12" and "Fig. 13")

Fig. 12. Traditional auspicious patterns.

Fig. 13. Extraction of traditional auspicious patterns.

c) *Traditional color of cloth tiger*: Color, one of the important elements of innovative design, is the most active and powerful component of human visual nerve. It refers to not only the color of object itself, but more depends on the subjective emotion and aesthetic concept of the artist. Techniques, such as changes in color, shade, brightness changes, complementary colors can be employed for recombination.

As for the traditional color collocation of cloth tiger, contrasting color and harmonizing color are most common in color expression. Contrasting color is special in making the picture warm, bright, and active. However, the proportion of color collocation in the whole picture should be valued for highlight.

Harmonizing color, accompanying contrasting color, harmonizes color to achieve unity and harmony. Besides composition design, innovative design patterns also involve favorable color match. The rational application of traditional colors in modern visual design caters to people's recognition. The exhibition of design works can enhance its influence on the original basis. (See "Fig. 14" and "Fig. 15")

Fig. 14. Cloth tiger design with contrasting color.

Fig. 15. Cloth tiger design with harmonizing color.

3) Design vector

a) *Hand-painted sketches of the design of "auspicious tiger"*: Scheme 1: The overly formal design copies the original image and traditional decorative pattern of cloth tiger, failing to innovate the shape, and losing the original interest. It is feasible to focus on the modeling characteristics of decorative patterns, its exaggerated facial features to flatten the features and design product with prominent color and theme. (See "Fig. 16")

Fig. 16. Scheme 1.

Scheme 2: The design deviates from the theme which highlights the features of tiger's facial modeling combined with a small number of traditional decorative

patterns. The sketch exaggerated the traditional decorative pattern and spoiled the shape of the tiger. The facial features of tiger should be taken as key

design element, so as to allow people feel its ferocity. (See "Fig. 17")

Fig. 17. Scheme 2.

Scheme 3: Cloth tigers are different in form and expression, which should be stressed in design. The key to design lies in the most representative morphological features and the characteristics of traditional decorative

patterns. The deformation, repetition and composition of traditional decorative patterns make the picture more lively and allows the viewer visual impact. (See "Fig. 18")

Fig. 18. Scheme 3.

A pool of relevant data is collected and the sketch drawn to prepare for corresponding vector diagram

after determining the drawing form of the sketch. (See "Fig. 19")

Fig. 19. Sketch.

b) Vector drawing of "auspicious tiger": After highly summarizing the color characteristics of the tiger, the background was painted with black. Such design software as CorelDRAW and Photoshop are employed to draw corresponding vector based on freehand sketching. Attention should be paid to the

application and collocation of color of the picture, so that the image characteristics of cloth tiger and the traditional decorative pattern can be displayed in the design to achieve the harmony of color. (See "Fig. 20" and "Fig. 21")

Fig. 20. Freehand sketch.

Fig. 21. Vector.

4) *Carrier selection*: There exist 3 carriers for "auspicious tiger".

a) *mural painting*: The rise of artistic articles for daily use spawned more artistic carriers. Mural

painting, one of the decorative paintings of modern home decoration, brings visual experience while saves space. (See "Fig. 22")

Fig. 22. Table drawings.

b) Throw pillow: Cultural and creative products stand for not only visual experience, but more importantly value of use or collection. Throw pillow is the most common carrier in home outfit. The vector design of "auspicious tiger" can be engraved on the pillow for decoration. (See "Fig. 23" and "Fig. 24")

Fig. 23. Throw pillow.

Fig. 24. Design drawing of throw pillow.

c) Key ring: Key ring crops up when mentioning cultural and creative product that can be carried anywhere. The reduced design is put into transparent key chain card set or directly imprinted on the plastic key chain as decoration, which not only reflects its design value, but also its role in warding off evil and maintain happiness. (See "Fig. 25")

Fig. 25. Key ring.

IV. DISPLAY OF FINISHED PRODUCTS

The application of "auspicious tiger" cultural and creative design on bookmarks. The bookmark is a

professional and personalized design, with various styles and rich colors, allowing people visual impact and new visual experience when reading. (See "Fig. 26")

Fig. 26. Bookmark.

The application of "auspicious tiger" cultural and creative design on badge. Badges are usually worn on the clothes to indicate identity and occupation. Thanks

to the development of design, badges can also be worn as decorations on clothing. (See "Fig. 27")

Fig. 27. Badge.

The application of "auspicious tiger" cultural and creative design on notebook. Users can customize various patterns according to their preferences on the

cover and inside pages of the book, giving them new connotations and enjoying visual aesthetic feeling in the process. (See "Fig. 28")

Fig. 28. Notebook.

The local effect and final overall effect of "auspicious tiger" cultural and creative design are shown as follows. (See "Fig. 29" and "Fig. 30")

Fig. 29. Local effect.

Fig. 30. Overall effect.

V. CONCLUSION

This paper reveals that the charm of cultural and creative design lies in the evolution of design into spiritual culture and material form. The refinement, innovative design of traditional flowers patterns and the analysis of handicraft culture allow the author to realize the artistic connotation of traditional Chinese culture and the creative essence of the older generation of artists. The design with unique expression form helps to carry on the cloth tiger handicraft culture, allowing viewers relate emotionally and aesthetically. The innovative design of cloth tiger integrates two traditional items symbolizing auspiciousness, conveying emotional concept and aesthetic pursuit.

The design allows the author an in-depth understanding of the composition and expression forms of traditional decorative patterns. The author only regarded the tiger as a toy before, and only realized that it existed in a single form, and innovated this traditional handicraft based on one-sided understanding. However, preparatory work for the design including materials consultation and historical background makes clear the cultural connotation and historical details of traditional handicrafts as well as modeling characteristics. The author originally intends to copy the prototype of cloth tiger, and simply attach traditional decorative pattern to the face of cloth tiger, without highlighting any part. However, the author realizes that the significance of cultural and creative products lies not only in the value in use and appreciation, but also in visual impact, emotional sustenance, product value, and comprehensive design resulted from decomposition, modeling, composition, and color of graphic.

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