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GRAPHIC EXPRESSION AND ILLUSTRATIVE STYLISATION OF IMAGES BASED ON TRADITIONAL LOOKS OF THE TANG DYNASTY OF CHINESE CULTURE

As an important part of China's female image, the female image of the Tang Dynasty, with its rich and diverse image characteristics, unique aesthetic concepts and strong visual impact, has been loved by domestic and overseas audiences and has been frequently used in posters, packaging, film and television and many other fields, becoming a popular image of graphic illustrations presenting traditional culture heritage.

This paper introduces the classification of the female image characteristics of the Tang Dynasty into four stages, namely the Early Tang Period, the Sheng Tang Period, the Middle Tang Period and the Late Tang Period, to explore the evolution trajectory of Tang Dynasty women's image, and comprehensively analyze the visual aesthetic characteristics of Tang Dynasty women's culture, and then explore the levels and methods of graphic design of images of traditional Chinese engravings and frescoes, which to some extent can be perceived as a type of fashion illustration by modern researchers.

Through in-depth research and discussion of the female image characteristics of the Tang Dynasty, define the creative style, summarize the creative process, select the appropriate combination of clothing, makeup, hairstyle from the history of the Tang Dynasty, the design of four different periods based on illustrative stylized graphic images, causing the viewer's emotional resonance was created. The conclusions drawn from the study are being actively implemented into the practical field of the design industry, allowing for a detailed tracing of the connection between theoretical developments and their visual realization. By introducing the cultural connotation and aesthetic value of female IP images of the Tang Dynasty into the form of modern illustration and creating works with artistic tension and personal characteristics, this new creative idea has a certain practical significance in exploring the high degree of compatibility between traditional culture and modern aesthetics.

Key words: *Graphic design, illustration, graphic image, illustrative design, personal image design, fashion illustration, cultural heritage.*

Чуботіна Ірина, Чупріна Наталія, Єжова Ольга, Герасименко Олена. ГРАФІЧНА ВИРАЗНІСТЬ ТА ІЛЮСТРАТИВНА СТИЛІЗАЦІЯ ЗОБРАЖЕНЬ НА ОСНОВІ ТРАДИЦІЙНИХ ІМІДЖІВ ДИНАСТІЇ ТАН КИТАЙСЬКОЇ КУЛЬТУРИ

Жіночий образ династії Тан є важливою складовою візуальної ідентичності Китаю. Завдяки багатим та різноманітним характеристикам, унікальним естетичним концепціям і потужному візуальному впливу, він здобув популярність серед вітчизняної та закордонної аудиторії. Ці образи часто використовуються в плакатах, накованні, кіно, телебаченні та багатьох інших сферах, стаючи популярними графічними ілюстраціями, що презентують традиційну культуру.

У статті запропоновано класифікацію характеристик жіночого образу династії Тан, розділену на чотири етапи: Рання Тан, Розквіт Тан (Шен Тан), Середня Тан та Пізня Тан. Досліджено траєкторію еволюції жіночого вбрання, комплексно проаналізовано візуальні естетичні особливості жіночої культури того періоду, а також визначено рівні та методи графічного дизайну зображень традиційних гравюр та фресок Китаю, що певною мірою можуть сприйматись як різновид модної ілюстрації сучасними дослідниками.

Шляхом глибокого вивчення характеристик жіночих образів визначено творчий стиль, узагальнено процес розробки та дібрано історично відповідні поєднання одягу, макіяжу й зачісок. На основі ілюстрованих стилізованих графічних зображень створено чотири IP-образи для різних періодів, що викликають емоційний резонанс у глядача. Поєднання культурного змісту й естетичної цінності жіночих образів династії Тан із сучасною ілюстрацією дозволяє створювати роботи з особливою художньою експресією. Висновки, зроблені на основі проведеного дослідження, активно впроваджуються в реальну практику дизайнерської індустрії, що дозволяє детально простежити зв'язок між теоретичними напрацюваннями та їхньою візуальною реалізацією. Такий творчий підхід має практичне значення для дослідження високого ступеня сумісності традиційної культури та сучасної естетики.

Ключові слова: *графічний дизайн, ілюстрація, графічне зображення, ілюстративний дизайн, дизайн персонального образу, фешн ілюстрація, культурна спадщина.*

Introduction. Tang culture fully manifests the core essence of Chinese civilization, which is open and tolerant. This trait is fully reflected in Tang women, who, as active participants and important contributors to Tang culture, often appear in modern illustrations and graphic images of intellectual property (IP) image designs with traditional themes. The image of Tang women has gradually developed into a highly symbolic and artistic cultural symbol, showing strong visual impact and unique artistic expression, and vividly representing the grandeur of the Tang Dynasty and the unique charm of women through visual elements such as clothing, hairstyle and makeup. At present, IP can be a part of network literature, film or television work, or animation or game work, or variety show, popular music, Internet buzzwords, virtual characters, emoticons, classical literature, myths and legends, national cultural relics and historical and cultural heritage, etc., as long as they have recognized cultural value and significant influence, especially based on Internet fans, they are all considered or called

IP. Among the many categories of intellectual property, the influence of the image of intellectual property in the market cannot be ignored. Audiences in the information age love to use virtual emoticons and virtual images for social interaction, and these images have strong social attributes. This paper analyzes the research on the application of female image design in the turbulent background of the Tang Dynasty, tries to explore new paths for the development of female image in the Tang Dynasty, and summarizes the graphic design and illustration innovative methods applicable to female image in the Tang Dynasty. It is conducive to enriching and strengthening the theory of female personal image design in Tang Dynasty.

Analysis of previous research. Research on the restoration of Tang Dynasty women's clothing has been significantly advanced with the application of digital and 3D technologies. The researchers (Liu et al. 2022) explored the use of reverse engineering and human-computer interaction technology to restore and recreate the costumes depicted in Tang tomb murals. The

study highlights the importance of virtual simulations for accurately reconstructing historical clothing patterns, allowing for a more precise understanding of the aesthetic and functional design elements of Tang Dynasty attire. Similarly, the researchers (Liu, Cui, and Wan, 2023) demonstrated that digital virtual simulations of clothing, such as those based on the "Diplomatic Envoys" mural, could replicate the highly detailed garments and provide a deeper insight into the fashion trends of the era, while also enabling easier storage, sharing, and display of cultural data.

The paper (Ding, 2016) discusses how the Tang Dynasty's extensive interactions with neighboring cultures like those of Persia, India, and the Uighurs resulted in a unique fusion of foreign and domestic elements in women's clothing.

The social status of women during the Tang Dynasty was intricately linked to their personal image, as expressed through their clothing, accessories, and overall appearance. Some researchers (Tomasic, 2021) emphasizes how women's fashion was often a marker of social hierarchy, with clothing styles regulated according to one's status and gendered expectations.

Women's attire in the Tang Dynasty was deeply intertwined with the cultural and philosophical ideologies of the time. The researchers Zhang and Yang (Zhang and Yang, 2024) discuss how ancient Chinese clothing culture was profoundly influenced by Confucian, Buddhist, and Daoist principles. These ideologies manifested in the clothing design, where not only the physical appearance but also the inner virtues of the wearer were represented. The "Beauties of Prosperous Tang" series of paintings epitomized these values by portraying women in elegant and graceful attire, often designed to symbolize purity, virtue, and femininity (Wang, 2016). The intricate and symbolic nature of Tang women's clothing suggests that personal image was not just an aesthetic concern, but an important social and cultural expression.

Digital technologies have significantly impacted the study and restoration of Tang Dynasty women's clothing. For example, the use of virtual reality and 3D pattern-making

tools to recreate clothing based on historical murals offers new opportunities for cultural preservation. Huang et al. (Huang et al., 2022) demonstrate how digital methods can restore historical costumes, including detailed replicas of the clothing depicted in the painting "A Palace Concert." These digital techniques not only ensure the preservation of cultural heritage but also allow for the creative reinterpretation of traditional designs, offering insights into how ancient fashion principles can be adapted to contemporary design contexts.

The Tang Dynasty's women's fashion was also characterized by innovation in textile production and the use of luxurious materials. In the article (Chen, 2019) discusses how silk production during the Tang period flourished, contributing to the creation of exquisite garments with rich textures and vibrant colors. These fabrics were often combined with ornate accessories, such as crowns and jewelry, to further elevate a woman's personal image. In particular, the study of women's crowns and the use of glass inlay techniques (Du et al., 2022), highlights the refinement of Tang women's adornments.

From the elaborate clothing restoration studies using digital tools to the historical analysis of foreign influences and aesthetic principles, it is clear that Tang women's attire was a sophisticated blend of elegance, symbolism, and status. The fusion of local and foreign styles, alongside innovations in textile production, laid the groundwork for the diverse and iconic fashion of the period, reflecting both personal identity and societal norms.

In this regard, printed artistic images, illustrations, frescoes that provide information about stylistics, traditional clothing, makeup and hairstyles are considered by us as a kind of fashion illustration of intellectual property (IP) illustrations with traditional themes.

The aim of this paper is to develop a series of designs promoting digital illustrative images of Tang Dynasty women and their derivatives based on traditional Chinese culture, based on multifaceted theoretical research.

Materials and methods. The article is a comprehensive study based on a systematic

approach and application of general scientific and special methods of art analysis: literature method, image analysis method, case analysis method etc. This paper collects the relevant literature and image materials about female images in the Tang Dynasty, analyzes their respective applications in image design through image analysis method and case study method, summarizes and draws conclusions from them, and designs a creation plan in combination with the research purpose, and adopts a practical creation method for creating IP image design, exploring the application of female images in the Tang Dynasty in IP design.

Discussion. Historical background of the image of Tang Dynasty women

In the early Tang Dynasty, the image of women revealed a simple and unadorned beauty and was still deeply influenced by the tradition of etiquette. However, with the booming social and economic development and cultural prosperity, the social status of women in the Tang Dynasty was significantly improved. They became more and more active in the social arena, actively participating in social and cultural exchanges and other activities.

By the time of the Tang Dynasty, the image of women became more and more confident and open. They were free to go out and wear gorgeous and varied clothes, such as brightly colored Ru skirt. They were also bold and innovative in their makeup, showing a different style with unique makeup such as flower inlays and slanting reds. Women's pursuit of beauty and longing for freedom have reached their peak, and they are brave enough to showcase their own charm.

Moving into the Middle and Late Tang dynasties, the image of women still maintained a certain degree of autonomy, despite changes in the social situation. They still had some influence in the family and society, and they also excelled in culture and art.

Under the open and free environment, Tang Dynasty women developed a brave, spirited, confident and open spirit, as well as an extraordinary sense of femininity (Li, 2024), reflecting the unique zeitgeist and cultural style of the Tang Dynasty.

From the paintings, terracotta figurines and other artworks unearthed in Tang tombs, we can clearly find that women became an extremely important subject in Tang art creation and presented a unique style.

Tang Dynasty clothing is the embodiment of the Tang Dynasty era characteristics of the remarkable form, the reason why the Tang Dynasty clothing culture in thousands of years of history and civilization has always been glittering and contains a variety of beautiful elements (Jiao, 2024).

In the Middle and Late Tang Dynasties, there is a painting called "Palace Music Painting" which depicts the ladies of the palace enjoying themselves at that time (Fig. 1). In this painting, there is a large, long table in the center, surrounded by ten court ladies. All the ladies have different hairstyles, from a high bun with a crown of flowers to a horse-style bouffant and decorated with a comb fixed in the front of the hair.



Fig. 1. Palace Music Painting.
National Palace Museum, Taipei

Tang women's hair ornaments were not only a symbol of personal beauty, but also an important symbol of social status and identity. Women of different ranks wore different amounts and types of hair ornaments, which reflected the hierarchy and aesthetic standards of Tang society. For example, queens and noble ladies would wear a larger number of hair ornaments, usually eight to six, while ordinary people wore a smaller number of hair ornaments.

The Painting of a Lady Wielding a Fan is one of the works by Zhou Fang, a famous Chinese painter of the Tang dynasty (c. 8th century

AD) (Fig. 2), known for his skill in painting ladies. The painting, which depicts a courtesan holding a fan, is one of the finest examples of Tang dynasty figure painting. The painting presents an aristocratic woman dressed in splendid costume, waving a fan in her hand. Her elegant posture and dignified face exude a serene beauty. The lady is wearing a gorgeous long dress with wide robes and big sleeves, with natural and smooth patterns and bright colors, showing the luxurious qualities of Tang Dynasty clothing. The fan was not only a practical item in ancient China, but also a symbol of status and taste. The fan held by the lady in the painting is exquisite, highlighting her noble status. Through this painting, one can understand the luxurious life of the aristocrats in the Tang Dynasty, as well as the popular clothing and decorative styles of the time.



Fig. 2. Ladies with Fans Painting.
Beijing Palace Museum

The painting of ladies in this period is not only an expression of art, but also a mirror of the society, reflecting the social outlook and people's ideology of the Tang Dynasty. It shows the living condition and emotional world of Tang women, as well as their status and role in society. With its exquisite skills, rich connotation and unique artistic charm, Tang Dynasty ladies' painting has become a brilliant treasure in the history of ancient Chinese painting and has had a profound influence on the painting art of later generations.

Characteristics of female image in the Tang Dynasty

The Tang Dynasty was one of the most prestigious and prosperous dynasties in Chinese history. In the early part of the dynasty, thanks to the exchange and integration of various ethnic groups, the fashion of the times was characterized by eclecticism, and women's make-up also followed the trend of the times, showing the atmosphere of wealth and beauty. However, the latter part of the feudalism has quickly destroyed the situation of this famous thousand years of prosperity. The aesthetic style was constantly changing during the rise and fall of dynasties. This paper examines the image of Tang women from the perspective of women's historiography.

The Early Tang Period

At the early stage of the establishment of the Tang Dynasty, after a long period of war between the North and South Dynasties and the end of the Sui Dynasty, the society had just got rid of the environment of turbulent times and war. Against this background, the whole society advocated frugality and simplicity in all aspects, and the mainstream aesthetics inherited the "Wei and Jin legacy", with women's image presenting a "slender waist and thin face, simple and fresh", showing the natural beauty without losing vigor, even if the women did not turn to the dark side of the sky, but also in a simple and fresh manner. Even if women do not go bare-faced, simple and fresh makeup is the main focus.

1) Dress

In terms of the basic composition of clothing, the regular clothing of women in the Tang Dynasty mainly consisted of Ru, skirt, half-sleeves and cape. In the early Tang period, women wore narrow-sleeved Ru and long skirts, and this narrow-sleeved design not only reflected the social aesthetics of the time, but also the fusion of Hu and Han cultures. In addition, women's regular clothes in the early Tang Dynasty inherited the overall narrowness of the Sui Dynasty, showing a slim physique.

Ru skirt clothing occupied an important position in the female dress system of the early Tang Dynasty. It was a form that gradually evolved from the inheritance of the previous dynasty's costumes in the Tang Dynasty and the fusion of the Hu style. It was mainly composed of Ru, skirt, shirt, and jacket, and was usually accompanied by a half-arm and a cape. The half-arm is a kind of

short-sleeved blouse, and the cape is a kind of long silk or gauze scarf, which not only makes the layers of the costume richer but also adds a dynamic and ethereal sense of beauty. The upper body wore a narrow-sleeved shirt or Ru, the length of which reached the waist, and the collar types were mainly the conventional round, cross, pointed and square collars; a long belt was fastened around the chest, mostly made of gauze or brocade, and decorated by knots, the end of which could be fluttered in the wind when walking; the lower body wore a tight skirt with a bound chest and a high waist, including inter-colored skirts and solid-colored skirts, which were made of two colors of fabric and silk, and the joints were called The inter-colored skirt is made of two colors of silk.

Hu clothing is broadly speaking a general term for the clothing of foreigners around the Central Plains in ancient China, mostly the clothing styles of nomadic people. The tight fit of their clothing is mainly for the practical function of facilitating freedom of movement. Most of the hu clothing for men and women for the common style, is considered to be “women dressed in men’s clothing” a style. In the early Tang Dynasty, relatively few women wore hu clothes, and their clothing system is mainly narrow-sleeved robes with double lapels and single lapels. They wear leather belt or mincing at the waist, inter-colored pants or single-colored pants underneath, and their robes are knee-length but not as long as the ground, revealing leather boots or women’s embroidered shoes (Figure 3).



Fig. 3. Lady, China, Tang Dynasty
Photo Cornette de Saint-Cyr

2) Makeup

The makeup of women in the early Tang Dynasty inherited the aesthetic concepts of the Northern and Southern Dynasties to a certain extent. Face makeup was generally light, with white and red makeup being more common. Women would apply white makeup powder on their faces to give their skin a white and smooth effect. On top of this, rouge was applied to form the red makeup that was also popular in the early Tang Dynasty. Among the representative makeup are peach blossom makeup, fly haze makeup and so on. Women in the Tang Dynasty attached great importance to eyebrow painting. They not only inherited the eyebrow makeup styles of women in the previous dynasty but also enriched the eyebrow colors and shapes on this basis. In addition, the facial ornaments of the Early Tang Dynasty were relatively few, with only simple flower inlays or crescent slanting reds usually painted between the forehead and on the sides of the cheeks.

3) Hair Style

In the early Tang Dynasty, the style of hair bun was relatively simple, and it was mainly fresh and sharp. Most of them have a trend of being low and flat or rising upwards, and common hairstyles include semi bun, reverse bun, and playful bun styles. These hairstyles are usually tighter, with the upper part towering and the bottom solid, showing a positive and healthy beauty. The half-turned bun was one of the longest popular buns in the Tang Dynasty, combing the hair from the bottom to the top of the head and flipping it forward or backward. (Fig. 4) It was closely related to the evenness of a woman’s bones and flesh, and it emphasized the beautiful form of women in the early Tang Dynasty.



Fig. 4. Half a bun in the early Tang Dynasty
<https://www.newhanfu.com/51441.html>

The flourishing period of Tang Dynasty

The reign of Emperor Xuanzong of the Tang Dynasty was another great period in Chinese history after the “Rule of Wen and Jing”, known as the “Sheng Yuan Dynasty”, and it was also the most prosperous and powerful phase of the Tang Dynasty. Under such a social background, the image of women in the Tang Dynasty was richer and more varied than before, reaching an unprecedented degree of openness, and truly forming an aesthetic style different from that of other periods, characterized by “richness and roundness, elegance and nobility”.

1) Dress

During the Sheng Tang period, as the noble women’s physique gradually fattened up, the jacket also abandoned the narrow-sleeved and tight-fitting of the early Tang Dynasty and became wide and gorgeous, and the colors also changed from the monotonous simplicity of the early Tang Dynasty to the colorfulness. With the opening up of social customs and frequent cultural exchanges, women’s costumes not only inherited the traditional elements, but also absorbed the influence of foreign cultures and formed a unique style.

The Spring Tour of Mrs. Guo Guo shows a woman wearing men’s clothes during the flourishing Tang Dynasty (Fig. 5). The colorful clothes and plump bodies show the boldness of the atmosphere in the midst of the beauty and playfulness, and the women’s social activities and clothing are basically unrestricted. The phenomenon of women dressed in men’s clothing is a result of foreign influences and exotic flavors.



Fig. 5. Zhang Xuan, Lady of Guo State Visiting in Spring. Liaoning Provincial Museum

2) Makeup

During the Sheng Tang period, red makeup became more popular, and the application of rouge was not only extended to the nose and eyes, but there were even women who wore

rouge at the base of the ears and neck. In addition to the peach blossom make-up and the Flying Haze make-up that were popular in the early Tang Dynasty, the heavy wine halo make-up and the dignified sandalwood halo make-up also appeared. In “Red Makeup for Drunkenness and Slanting Sun”, Li Bai used the look of drunkenness to describe women’s wine halo makeup. Compared with the red makeup of the early Tang Dynasty, the red makeup at this time was more colorful and had a wider range of application. It was accompanied by thick, black, long and broad eyebrows, and the facial ornaments were gradually enriched. In addition to the original style, but also a variety of gold foil, beads and cui, mica, feathers, etc. pasted on the forehead, under the eyes, diagonal red and dimpled face, looks extremely expensive.

This makeup is very consistent with the more plump body type and sunny and confident personality of the women of the Tang Dynasty, showing the beauty of the atmosphere of the women of the Tang Dynasty (Fig. 6).



Fig. 6. Weidong tomb high bun lady. Shaanxi History Museum

3) Hair Style

The hairstyles of women in the Sheng Tang Dynasty emphasized the rounded shape of the sideburns holding the face. During this period, hair styles such as the “Horse Bun”, the “Japanese Bun”, and the “Worry Bun” became popular (Fig. 7). Originating in the Han Dynasty, the “chignon” is a bun that is tilted to the side and naturally hangs downward, giving people a sense of laziness and elegance. The Japanese chignon, also known as the Wu Ban chignon,

evolved from the chignon of the fallen horse, was one of the most popular chignons during the Sheng Tang Dynasty, and it is more common in the excavated figurines of ladies-in-waiting.



Fig. 7. Female hair style in the prosperous Tang Dynasty <https://www.newhanfu.com/23958.html>

2.1.3 The Middle Tang Dynasty

The Middle Tang Dynasty was a period of important transformation in the image of Tang women. The Anshi Rebellion caused the Tang Dynasty to go from prosperity to decline, with constant internal and external troubles, and the once prosperous and stable social situation no longer existed. Although there was a period of prosperity, it was still difficult to reverse the trend of the decline of the Tang dynasty. During this period, domestic and foreign affairs tended to be conservative and closed, which not only had an impact on political and economic development, but also led to significant changes in social customs, the status of women, and aesthetic preferences.

1) Dress

Entering the Middle Tang period, the width of the sleeves of the Ru was gradually enlarged as the influence of hu clothing gradually diminished. The sleeves of women's Ru Fu in the Middle Tang period became increasingly wide and exaggerated, two to three times as wide as those of the Early Tang. Visible in the Tang Dynasty, women's skirt of the long and rich, women's clothing popular wide-sleeved robe style. In Dunhuang Mogao Grottoes in the Tang Dynasty murals (Fig. 8). Women with wide robes and big sleeves, full of Chinese traditional Confucianism in the body of the authority.



Fig. 8. Mogao Grottoes Cave 468-donor-The Middle Tang Dynasty

2) Makeup

At the beginning of the Middle Tang Dynasty after the Anshi Rebellion, no new styles of women's makeup were born, and makeup styles popular in the early and Sheng Tang dynasties, such as red makeup, were still popular at this time, until a variety of representative makeup styles began to appear in the Zhenyuan era, which were known for their exaggerated and bizarre appearance. The makeup shown in the Shi Shi Makeup is the makeup that was very popular during the Yuan and Yuan Dynasties, neither red makeup nor red lips, and this strange makeup with a face as colorful as earth was welcomed by women. Blood halo makeup was popular during the Changqing period, in which reddish-purple lines were applied around the eyes after the eyebrows were shaved off, making them look like scars. The makeup of women in the Middle Tang Dynasty began to develop in the direction of extravagance and luxury, which was linked to the current social background of human unrest, and at the same time demonstrated that women in the Middle Tang Dynasty were no less daring and innovative in their makeup than they had been in the past.

3) Hair Style

The migratory bird bun is a minority bun style that was influenced by the hair style of migratory bird women and is the predecessor of today's Uyghur (Xie, 2012). It was one of the longest popular hairstyles in the Tang Dynasty, and was already common during the Sheng Tang period, and was popularized again in the Middle Tang with the migratory bird costume. This hairstyle was most popular among the Tang

royals and nobles, with the head combed in two towering buns as a decorative chignon and tied with silk or silk on top of the hair style as a fixation for the hair (Fig. 9). During the Middle Tang Dynasty, women's makeup and hair styles were more distinctive and prominent than their clothing. The overall makeup presents a decadent situation, and with the development of more and more grotesque, and the Sheng Tang period of grace and luxury formed a strong contrast, gradually tending to extravagant and extravagant sick sense of beauty.



Fig. 9. Uighur bun. Astana Graves Courtesan. Xinjiang Uighur Autonomous Region Museum

Late Tang Dynasty

In the Late Tang Dynasty, the political crisis became more and more serious, the balance of the Middle Tang Dynasty could not be maintained, the phenomenon of feudalism became more and more serious, all the forces broke away from the Tang Dynasty to establish new regimes, wars were frequent, the people's life was difficult, while the rulers still indulged in pleasures. Eventually, in 907 AD, the Tang Dynasty fell and history entered the Five Dynasties and Ten Kingdoms period. Meanwhile, the image of women gradually became conservative.

1) Dress

Women's Ru skirt clothing in the Late Tang Dynasty roughly followed the gorgeous style of the Middle Tang Dynasty, but the width of the Ru skirt was reduced, and the overall appearance was slenderer. The length of the upper body's cloak could reach the ground, with slits on the side of the garment to reveal the body

of the skirt, laces sewn at the lower lapel, and sleeves up to half the width of the body. The inner layer of the shawl is increased with a wide-sleeved, button-placketed middle garment, which is hidden in the skirt and surrounded by an embroidered bustier for external wear, with the waistline gradually dropping back to the waist, the width of the cape decreasing and the length increasing, with rich internal and external layering, and the overall collocation appearing to be very dignified, and compared with the previous one, it is much closer to the style of the Han Dynasty dress.

2) Makeup

Because the Tang dynasty was divided at this time, makeup styles varied from place to place, with some places continuing to maintain heavy red makeup while others began to favor freshness and lightness. Figure 10 shows female feeders in the murals of the fresco at Mo-kaio Caves, reflecting the image of women wearing heavy makeup from the late Tang to the Five Dynasties. The faces of the women in the paintings are coated with relatively thick rouge, but the area is not large, the eyebrows are thin and curved, and the lips are bright red and small. The use of flower inlays and dimples is very bold, with makeup embellishments all over the face. This kind of exaggerated makeup is not common, but it is enough to reflect the luxury makeup style of women in the Late Tang Dynasty.



Fig. 10. Tunhwang Buddhist donors, fresco at Mo-kaio Caves, 10th century

3) Hair Style

The hair style of the Late Tang Dynasty was not complicated. Throwing the family bun is similar to the horse bun, which is a popular bun

in the Late Tang Dynasty. Its styling is characterized by the hair sideburns leaning on both sides of the face, and a separate bun is thrown out of the hair form. Prisoner bun, the most common, such as the prisoner's hair style. The style of the root of the hair is tightly bound; on which the bun is combed out. Noblewomen still advocate high buns, E buns also appear more often (Fig. 11). Characterized by high buns towering over the head, the shape is like the steep mountain peaks, up to a foot high.



Fig. 11. Two court ladies play with a dog (detail), attributed to Zhou Fang. Liaoning Provincial Museum, China Creative Process

In order to obtain a new unique design, we deeply analyzed the female characters of the Tang Dynasty, summarized the image characteristics of the female forms of the Tang Dynasty, extracted the design elements that can be innovatively designed from the figurative female forms of the Tang Dynasty, and rethought them through the method of breaking down and reorganizing, so as to realize the innovative redesign of cultural elements. In the preliminary preparation stage, it was necessary to summarize all kinds of IP image design works on the market related to the image of the women of the Tang Dynasty. Then we moved to the design and creation stage, selected representative women of the Tang Dynasty as the subjects of the IP design, summarized the image characteristics and personality temperament of each character, extracted suitable character modeling elements from the excavated Tang Dynasty artifacts, and highlighted the auxiliary elements according to the social background, historical period and

typical deeds, determined the image composition and color matching, and then created a new image. The composition and color scheme of the picture were determined, and the preliminary work of finalizing the overall design of the IP and the illustration were combined.

Extraction and design of IP image design elements

The design combines the characteristics of women in different periods of the Tang Dynasty. It vividly shows the image characteristics of Tang Dynasty women and makes the viewers feel the unique aesthetic culture of Tang Dynasty more intuitively.

1) Early Tang

In terms of clothing, the daily clothes of the early Tang Dynasty are adopted. In the design of this period of women's IP image wearing a frank collar and narrow-sleeved shirt, the shape of the sleeves in the fashion of thin and narrow, covered with a short jacket half-arm outside the Ru. Underneath, they wear the two-color interlocking skirts that are popular for dresses. Shoulder cape in red and yellow, also known as neckerchief, is a light and soft ribbon type long scarf, wear first hung on the neck and shoulders, casually wrapped around the chest and arms, and finally hanging in the body.

In terms of makeup, the overall style of makeup in this period is still light and slender. Women's skin color to Fu powder white for beauty, like in the cheeks decorated with red makeup. The forehead and cheeks were painted with thin, slanting red makeup.

In terms of the hair style, the Leyou Anti-Bun is used, which is a high bun style that has gradually become popular in the court. The strands of hair are circled around the top of the head several times, and when they are put into the central bun, they are located at the back of the head in the opposite position of the bun, forming a unique shape. This bun emphasized the aesthetic style of the early Tang Dynasty, showing elegance and chic.

Combining the above features, the three views of the female IP image in line with the early Tang Dynasty were designed (Fig. 12).



Fig. 12. IP Image of Women in the Early Tang Dynasty. Illustrative design

2) Sheng Tang

A narrow-sleeved Ru shirt with a long skirt underneath was the most popular dress for women in the Tang Dynasty. The body of the jacket was short, reaching only to the waist, and the sleeves were narrow, reaching to the wrist. The lower skirt was wide and long, and it was fashionable to have a train that trailed to the ground. To make the skirt look slenderer, Tang women usually tied the skirt high above the waist, and some even raised it up to the armpits to cover half of the chest. Cape silk, like the current shawl, was very popular in the Tang Dynasty and was often used with Ru skirt. This period of cape silk with thin texture yarn, made of Luo, the shape of the narrower and longer, like a long thin ribbon, can increase the level of clothing and a sense of flow.

In terms of make-up, influenced by the “world make-up”, the woman’s face in the picture is rounded, the make-up is reddish to the ears, and the flower inlays between the eyebrows are mainly blue and green.

Combining the above features, a three-view view of the female IP image of the Sheng Tang Dynasty was designed (Fig.13).



Fig. 13. Female IP image of Shengtang. Illustrative design

3) Middle Tang

In terms of clothing, they wear Zhu skirts and tight-sleeved shirts, with their “slowly tied Luo skirts, half revealing their chests”, which was the typical clothing of women in the middle Tang Dynasty. The color scheme is derived from the red and green color scheme, which uses pinkish white and contrasting red and green colors to form a sharp contrast with the surrounding characters and environment, highlighting their status, making the colors bright, durable and harmonious, and reflecting the colorful characteristics of the Tang Dynasty costumes.

In terms of makeup, black and white clothes with a face as white as snow and no rouge, are distinctly fresh and charming. This kind of makeup is called “white makeup”, which means that only lead powder is used, from which we can see the change in social aesthetic style in the Middle and Late Tang Dynasties.

Hairstyles, using the more common in the Middle Tang Dynasty, the fall of the ponytail. The lower part of the bun is gathered to be fluffy and high, and the bun hangs down to the back of the head, and the bun is shifted to one side and loose, giving people a feeling of natural sagging.

By combining the above features, a three-view view of the female figure of the IP was developed according to the Middle Tang Dynasty (Figure 14).



Fig. 14. Female IP images of the Middle Tang Dynasty Late Tang Dynasty. Illustrative design

In terms of clothing, the most popular style of clothing for noble women in the Late Tang Dynasty was called “shirts”, “robes”, and “jackets”. Under the influence of the luxury of the world, shawl fashion intensified, the woman appeared big-sleeved shawl long hanging, wide Bo long skirt trailing image.

In terms of makeup, since the Late Tang Dynasty, women's makeup back to the track of the slim and delicate, the mainstream is to long willow eyebrows, appearing gentle and soft. Lip makeup to small cherry mouth for beauty, lipstick color bright.

In terms of hair style, the prisoner bun originated in the middle and late Tang Dynasty, especially in the period of Emperor Xi Zong of the Tang Dynasty, when it became popular. This hairstyle was simple and generous, and it was not only in line with women's pursuit of beauty at the time but also adapted to the actual needs of the turbulent social period.

Combining the above features, a three-view view of the female IP image of the Late Tang Dynasty was designed (Fig.15).



Fig. 15. Late Tang female IP image Illustrative design

The extended design combining the four IP cartoon images, contacting the character traits of the IP itself, combining with daily social life, revitalizing the character traits on paper through emoticon design, following the times, and making the IP image of the Tang Dynasty women more relevant and fuller of life (Fig. 16).



Fig. 16. Emoji design Illustrative design

According to the above extraction of character modeling elements, the character images and supporting elements were arranged and arranged to form a complete and harmonious picture.



Fig. 17. Early Tang Illustrative design

The image of women in the prosperous Tang Dynasty is combined with the vernal equinox, symbolizing spring with pink peach blossoms. In the warm spring, flowers bloom and peach blossoms compete to bloom. The IP image sits kneeling on the grass, feeling the gentle breeze and the revival of all things (Fig. 17).



Fig. 18. Sheng Tang Illustrative design

The Mid-Tang Dynasty female image is combined with the Qingming Festival to symbolize the well-being of the seasons. Together with representative elements such as willow trees and kites, the IP image interacts with the kites, in line with traditional Chinese customs (Fig. 19).



Fig. 19. Illustrative design of the Middle Tang

The female figure of the Late Tang Dynasty and the Lantern Festival are combined with each other, implying the good meaning of peace and joy. The Lantern Festival is a representative folklore activity of the Lantern Festival, with a variety of lantern styles, all of which have good symbolism. the IP figure holding a fish lantern with a lantern hanging from the tree behind her fits the characteristics of the festival (Fig. 20).



Fig. 20. Late Tang Illustrative design Display of design results



Fig. 21. Computer wallpaper



Fig. 22. Badges



Fig. 23. Cup



Fig. 24. Cell Phone Case



Fig. 25. Cards



Fig. 26. Handbag

Results. Traditional cultural elements are the core components of a national or social culture, including rich symbols, values, art forms, traditional customs and so on. They are not only the continuation of cultural traditions, but also the symbol of national or social identity, and their inheritance and development are of great significance to maintaining cultural uniqueness and diversity, promoting cultural exchanges and

strengthening social harmony. The combination of design of graphic images and illustrations with images of traditional culture can also be reinterpreted and updated to give a new connotation of time and aesthetic value and promote revival and renewal. In the context of globalization, through dialogue and collision with other cultural elements, it creates diverse and inclusive cultural products, promotes cultural pluralism and symbiosis and co-prosperity, and positively promotes cultural heritage and innovation, cultural identity and emotional resonance. In conclusion, through this study, the cultural value and aesthetic value of female images of the Tang Dynasty are deeply excavated, and the design thinking, design concepts, graphic and illustrative expression forms of traditional culture and modern IP images are explored, so as to create more excellent IP image designs of female images of the Tang Dynasty. At the same time, it also provides a reference to the innovation and heritage of other traditional cultural elements in the digital era.

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