

# Research on the Application of Theatrical Elements of Chengdu Sichuan Opera in Costume Design

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## Abstract

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Sichuan Opera, an intangible cultural heritage, carries rich cultural connotations, with its facial makeup serving as a key component that showcases unique stylistic features. This aesthetic value has been widely referenced across various design and art disciplines. This study aimed to explore the redesign of Sichuan Opera facial makeup elements in fashion design and examine the cultural characteristics of its patterns. It was suggested that integrating Sichuan Opera facial makeup with modern fashion design not only preserves and promotes the art form but also expands its application in contemporary fashion. The study analyzed the artistic characteristics and thematic classifications of representative Sichuan Opera facial makeup and, through practical design processes, developed modern costume designs that appeal to public visual aesthetics. These designs sought to embody traditional significance while adding elements of creativity and innovation. This study provided fashion designers with new sources of inspiration, encouraging the evolution of traditional culture in modern clothing design.

The research employed a mixed-methods approach, combining quantitative and qualitative techniques. Interviews were conducted with five experts in the field of Sichuan Opera culture and five in fashion design. Additionally, surveys were administered to 425 consumers in Chengdu to assess their awareness of Sichuan Opera facial makeup and their acceptance of newly designed clothing. The findings revealed: 1) Integrating Sichuan Opera facial makeup elements with fashion styles, fabrics, and colors not only preserved the cultural heritage but also innovated contemporary fashion design by incorporating national characteristics. 2) New combinations of Sichuan Opera facial makeup elements in fashion design broke away from the traditional use of flat patterns and single fabric or craftsmanship techniques, allowing for diverse visual effects and the creation of innovative fashion pieces. 3) Using “Impressions of Sichuan” as the design theme, the study analyzed the design concepts of Sichuan Opera facial makeup in fashion design, presenting a modern reinterpretation that both honors and revitalizes this traditional art form, thereby offering fresh perspectives for the development of Chinese fashion design.

**Keywords:** Traditional Culture, Sichuan Opera, Facial Makeup Elements, Costume Design

## Introduction

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Sichuan Opera is predominantly performed in the eastern central region of Sichuan, Chongqing, Guizhou, and Yunnan, making it the most influential local opera genre in Southwest China. Over its long history of evolution, Sichuan Opera has absorbed and integrated the immigrant cultures from the “Huguang Filling Sichuan” migration during the Qing Dynasty, which involved residents from provinces such as Hubei (Hu) and Guangxi (Guang). It has merged these influences with the local Sichuan dialect and folk music, forming a nationally recognized intangible cultural heritage. This heritage is characterized by its harmonious blend of five systematic tunes, its appeal to both refined and popular tastes, and its integration of crudeness and elegance, making it an essential part of Sichuan’s regional cultural identity (Xin, 2014).

Sichuan Opera facial makeup serves as a crucial artistic and visual expression within the opera, representing an artistic treasure collectively developed and inherited by Sichuan Opera artists. While preserving the rich traditions of ancient Chinese opera, it also incorporates the distinctive features of Bashu culture (Wang, 2017). However, the diversification of modern cultural life poses challenges to the survival of Sichuan Opera, particularly in the face of language, aesthetic, and cultural identity barriers in international outreach (Li, 2019).

With rising living standards, there is an increasing demand for modern fashion design to meet higher aesthetic requirements. Chinese traditional elements, with their rich folk colors and deep social and cultural connotations, are often used by both domestic and international fashion designers (Fu, 2020). However, this trend also reveals challenges, emphasizing the need for designers to deeply explore and understand the contents and cultural meanings of theatrical costume elements. Thus, integrating modern aesthetics with ancient traditions is crucial in costume design.

This study examines the characteristics of Sichuan Opera facial makeup, redesigns its patterns, and integrates them into modern costume design. This approach aims to enhance the recognition and acceptance of Sichuan Opera facial makeup culture and promote its further development and preservation.

## Objectives

1. To study the color, pattern, and styling features of Sichuan Opera facial makeup
2. To design three sets of fashion series inspired by Sichuan Opera facial makeup elements.
3. To conduct an evaluation of the newly designed costumes from three experts.

## Research Methods

This study focused on Chengdu residents and professionals in both costume design and Sichuan Opera. A questionnaire survey was conducted with 425 Chengdu residents at the entrance of Sichuan Opera theaters to assess their awareness of Sichuan Opera facial makeup and to gather opinions on its application in fashion design across various social groups. Additionally, interviews were conducted with five professionals in costume design to gain insights into the design concepts and innovative approaches for incorporating Sichuan Opera facial makeup elements into contemporary fashion. Similarly, five Sichuan Opera professionals were interviewed to discuss the patterns and colors of representative Sichuan Opera facial makeup. The primary consumer category targeted for this study was women aged 20-30, as they represented the focus group for the designed costumes.

For data collection, online questionnaires were utilized to reach Chengdu residents during the COVID-19 pandemic, ensuring adherence to safety protocols. Structured interviews with Sichuan Opera professionals and costume designers were conducted, focusing on design trends; these interviews were recorded through notes and audio recordings for accuracy. Furthermore, three experts evaluated the newly designed costumes to assess their effectiveness and cultural relevance.

The design scope involved deconstructing, reorganizing, exaggerating, and transforming patterns from Sichuan Opera facial makeup to create new and innovative designs. Techniques such as digital printing, tufting, and embroidery were used to produce these patterns on fabric. The final output consisted of three costume sets specifically designed for women aged 20-30, aligning with the study's target consumer group.

## Research Results

### 1. Analysis of Questionnaires

#### 1.1 Basic Information of Respondents

To understand the current status of Sichuan Opera facial makeup and the public's perception of it, a survey was conducted among tourists and residents in Chengdu. The survey was administered through on-site distribution of questionnaires at two bustling locations: Chunxi Road and Jinli. A total of 450 questionnaires were distributed, and 447 were collected. After excluding incomplete or damaged responses, 425 valid questionnaires were retained for analysis. The sample structure reflects the demographic reality of tourism in China.

In terms of gender, there were 298 female respondents, accounting for 70.12%, and 127 male respondents, representing 29.88%. The higher number of female respondents aligns with the observation that women are generally more willing to participate in surveys. This is also consistent with the gender ratio of audiences attending Sichuan Opera performances. The age distribution showed that respondents aged 18-35 comprised the majority, indicating that young people are the primary demographic within Chinese tourist groups, aligning with broader trends in tourism. Regarding occupation, corporate employees and students were the dominant groups within the sample population. Geographically, 349 respondents (82.12%) resided in the Sichuan-Chongqing region, while 76 respondents (17.88%) were from outside the region. The majority of respondents living in the Sichuan-Chongqing area provided insight into the current situation of Sichuan Opera facial makeup. A smaller portion of respondents from outside the region expressed an interest in Sichuan Opera, visiting theaters and museums to watch performances. However, due to the COVID-19 pandemic, attendance at Sichuan Opera performances has declined.

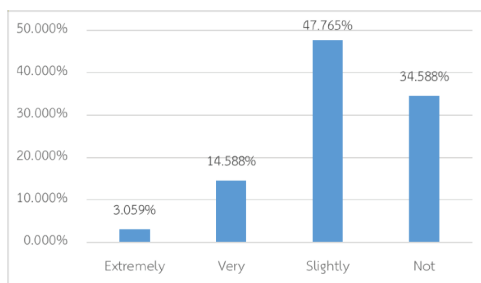
The survey also assessed respondents' awareness of Sichuan Opera facial makeup. Most respondents reported having some understanding of it, particularly the symbolic meanings of the colors used in the makeup. Many believed that the culture of Sichuan Opera facial makeup should be preserved and passed down. However, with the rapid development of the internet and the impact of the COVID-19 pandemic, the number of Sichuan Opera performances has decreased. Consequently, many respondents only have a theoretical knowledge of Sichuan Opera facial makeup, without having seen it in person.

Additionally, a lack of familiarity with the symbolic meanings of Sichuan Opera patterns was evident, particularly among younger respondents, who showed little interest in the art form. These findings suggest that future designs should focus on the innovative use of colors and patterns, integrating Sichuan Opera facial makeup into fashion design. Such an approach would support the preservation and dissemination of this traditional art form.

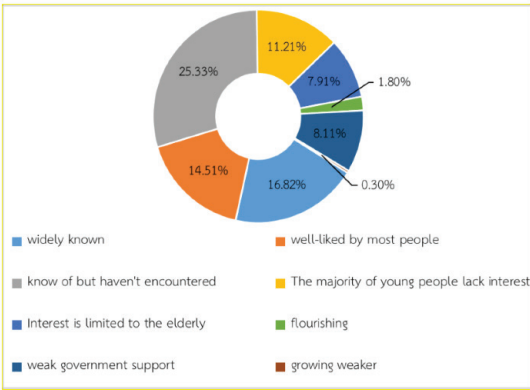
### 1.2 Respondents' Awareness of Sichuan Opera Facial Makeup

The survey results indicate that most respondents possess some level of understanding of Sichuan Opera facial makeup. A significant number also demonstrated familiarity with the symbolic meanings associated with the colors used in this art form, expressing that the culture of Sichuan Opera facial makeup should be preserved and passed on. However, with the rapid rise of the internet and the global impact of the COVID-19 pandemic, the number of Sichuan Opera performances has declined. Consequently, while many people have heard of Sichuan Opera facial makeup, they have not experienced it in person. This lack of exposure means that respondents, especially younger individuals, are generally unfamiliar with the deeper symbolic meanings behind the patterns, and there is a noticeable lack of interest in Sichuan Opera facial makeup among this demographic.

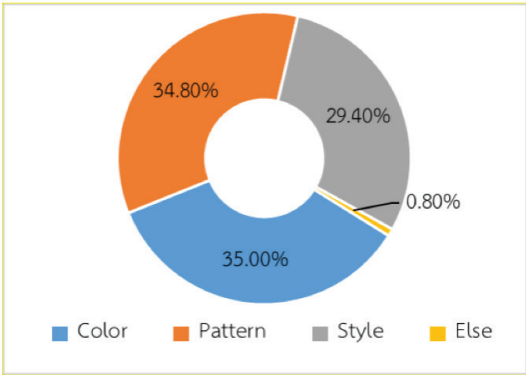
These findings suggest that future designs should emphasize the innovative use of colors and patterns to better integrate Sichuan Opera facial makeup into modern fashion design. Such an approach would not only preserve this traditional art form but also enhance its appeal to younger audiences, promoting its cultural relevance and wider dissemination, as shown in Figures 1-4.



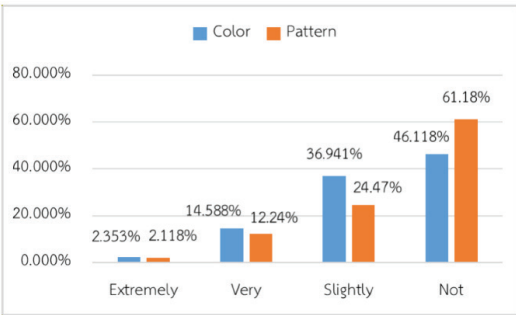
**Figure 1** The Degree of Understanding of Sichuan Opera Facial Makeup among Respondents



**Figure 2** The Perception and Current Status of Sichuan Opera Facial Makeup in Modern Society



**Figure 3** Distribution of the Most Distinctive Elements in Sichuan Opera Facial Makeup



**Figure 4** Awareness of Different Colors and Patterns in Sichuan Opera Facial Makeup

1.3 Respondents’ Views on the Application of Sichuan Opera Facial Makeup Elements in Fashion Design

Most respondents expressed support for integrating Sichuan Opera facial makeup culture into modern fashion design and were optimistic about its development prospects. The survey results reveal that respondents are eager to see the derivation and promotion of Sichuan Opera facial makeup elements in clothing design. When it comes to their combination, most respondents focus on the integration of patterns, styles, and colors, expressing a preference for innovation in these areas. Therefore, it is advisable to explore cultural connotations more deeply and prioritize pattern innovation in future designs.

As for accessories, the majority of respondents showed the most interest in headwear, while others expressed interest in necklaces and bracelets, and a few focused on shoes and handbags. Consequently, future designs could incorporate headwear, necklaces, and bracelets as accessories, as shown in Figures 5-10.

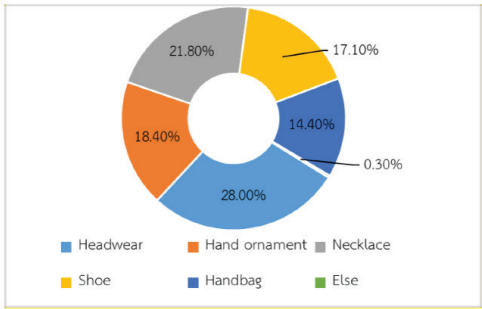


Figure 5 Distribution of the Most Emphasized Accessories in Fashion Design

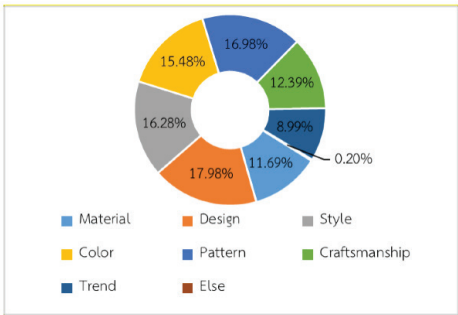


Figure 6 Distribution of the Most Promising Innovation Directions in Fashion Design



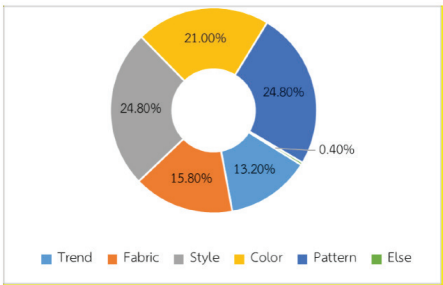


Figure 7 Distribution of the Most Emphasized Aspects in Traditional Culture

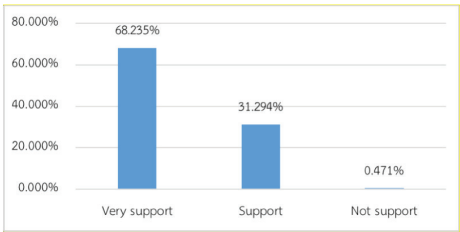


Figure 8 Support Levels for Integrating Sichuan Opera Facial Makeup into Modern Fashion Design

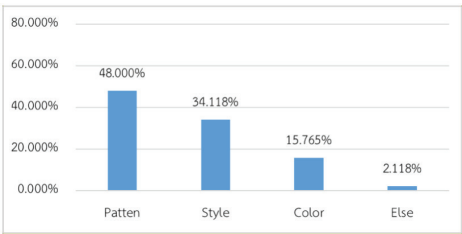


Figure 9 Preferred Design Elements of Sichuan Opera Facial Makeup for Modern Fashion



Figure 10 Support Rate Distribution for Integrating Traditional Culture into Fashion Design

## **2. Analysis of Interview Results**

### **2.1 Basic Information of Respondents**

Interviews were conducted with five experts in the field of fashion design, aged between 30 and 70 years. These experts hold various positions, including associate professors, master's supervisors, and lecturers at the Faculty of Clothing and Design, all specializing in the research of clothing culture and arts.

Additionally, interviews were conducted with five experts in the field of Sichuan Opera culture, also aged between 30 and 70 years. These experts include Class II performers, Class II actors, and Class III actors from the Sichuan Opera Troupe, as well as inheritors of the Mao-style face-changing technique (named after Mao Tingqi, a prominent Chinese artist) in Chengdu. They have been engaged in the field of Sichuan Opera culture for 15 to 20 years.

### **2.2 Insights on Patterns and Colors**

Most respondents emphasized the importance of preserving the patterns and colors of Sichuan Opera facial makeup, as they symbolize the characters' spirits and cultural literacy. The dynamic line patterns and vibrant colors, when adapted and applied in fashion design, can inspire innovative fashion styles that enhance cultural awareness and deepen understanding of indigenous elements.

In future designs, efforts should move beyond the traditional approach of directly applying opera facial makeup patterns to fabrics and crafting techniques. Instead, it is important to consider the continued relevance and adaptation of facial makeup art within the contemporary cultural ecosystem. Designers should explore creative approaches on a figurative level, utilizing techniques such as segmentation, reorganization, exaggeration, and deformation to develop new patterns and integrate them into modern costume design. Additionally, experimentation with layering in the spatial design of printed fabrics and the exploration of various fabric textures should be prioritized. By combining aesthetics and current fashion trends, designers can depict modern fashion concepts while retaining the artistic essence and charm of Sichuan Opera facial makeup. This approach aims to blend traditional features with fashionable elements, thereby embodying the essence of Chinese culture.

### **2.3 Categorization of Representative Facial Makeup**

Based on the interview results, 13 representative facial makeup

designs were identified and categorized into three groups. The first group includes facial makeup of deities and monsters from mythological and folk legends. Examples in this category are the “Purple Gold Cymbal Bowl,” representing a supernatural character holding a cymbal bowl in The Legend of the White Snake; Kui Xing, the god of wealth and prosperity; Zhong Kui, the ghost-quelling god; and Kong Xuan, a monster transformed from a peacock. The second group comprises facial makeup of characters from the Three Kingdoms plays, such as Zhang Fei and Guan Yu, generals of the Shu Kingdom; Dian Wei, a mighty general under Cao Cao, the founder of the Wei Kingdom; and Pang De, a general under Ma Chao, the war god of the Xiliang region during the Three Kingdoms period. The third group includes “painted-face” facial makeup, featuring characters like Xiang Yu, known as the “Hegemon-King Face”; Ma Jun, the “Colorful Face”; Qin Shi Huang, the “Eight Treasure Face”; and Bao Zheng, the “Judge Bao Face” (see Table 1).

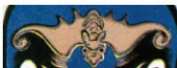

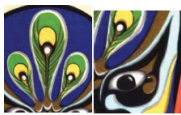





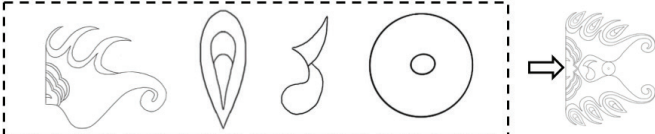
**Table 1** Classification and Summary of Representative Facial Makeup

Group1	Group2	Group3
		

In summary, by simplifying and extracting patterns from Sichuan Opera facial makeup and combining them into new designs, the charm of Sichuan Opera facial makeup can be showcased through modern crafting techniques and materials. This approach facilitates the innovative application of these elements, deepens the understanding of Sichuan Opera art, and contributes to its preservation and contemporary development. Through multiple practical attempts by the author using representative patterns selected from Sichuan Opera facial makeup, it was found that Pattern 1 could be effectively used as

a finishing touch in the details of clothing, while Patterns 2 and 3, when applied across larger areas, enhanced the rhythmic coordination of the attire. Applying typical patterns from Sichuan Opera facial makeup to fashion design not only continues the tradition of Sichuan Opera culture but also reinterprets it within the context of modern fashion (see Tables 2, 3, and 4).

**Table 2** Extraction and Reconstruction of Patterns from the First Category of Sichuan Opera Facial Makeup

Designation	Bat pattern	Flame pattern	Peacock feather Chicken eye	Bowl boy face
Pattern				
Extracted Pattern				
Combination and Reconstruction				

**Table 3** Extraction and Reconstruction of Patterns from the Second Category of Sichuan Opera Facial Makeup


Designation	Tiger nose	Soaring pattern Phoenix eye Lying silkworm eyebrow	Taishan (soar- ing) eyebrow Round leopard eye	Halberd pattern
Pattern				
Extracted Pattern				

Table 3 (continued)

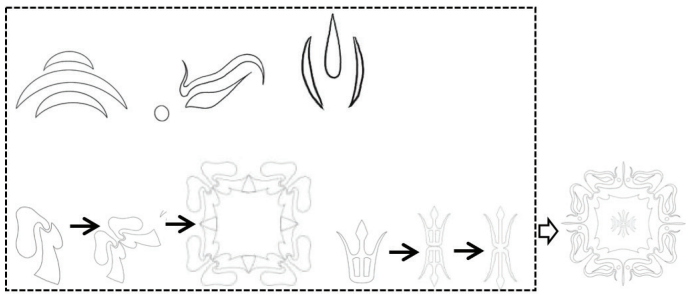
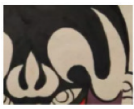










Designation	Tiger nose	Soaring pattern Phoenix eye Lying silkworm eyebrow	Taishan (soar- ing) eyebrow Round leopard eye	Halberd pattern
Combination and Reconstruction				



















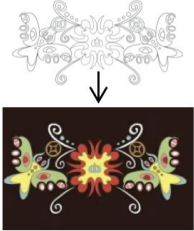
Table 4 Extraction and Reconstruction of Patterns from the Third Category of Sichuan Opera Facial Makeup

Designation	Taishan (soaring) eyebrow Mountain pattern	Dragon pattern Leopard eye	Sun and moon pattern	Phoenix- winged eyebrow Butterfly pattern	Ancient coin pattern
Pattern					
Extracted Pattern					
Combination and Reconstruction					

The use of colors in Sichuan Opera facial makeup is highly symbolic and visually impactful, deeply connected with the historical culture of the Bashu

region. Based on the theoretical foundation, the design extracted colors from the Sichuan Opera facial makeup patterns. It is worth noting that the cymbal bowl facial makeup does not have representative colors (see Table 5).

**Table 5** Extraction of Colors from Representative Sichuan Opera Facial Makeup Patterns

Representative Sichuan Opera Facial Makeup	Main Colors Extracted	Auxiliary Colors Extracted	Pattern
	 Strong, irritable  Mighty, irritable	 	
	 Loyal, brave  Sly, ferocious  Mighty, irritable		
	 Strong, irritable  Probity, bold	  	

3. Costume Designing

This series of costume designs, titled “Impressions of Sichuan Opera,” draws its main inspiration from the pattern elements of Sichuan Opera facial

makeup. The most representative patterns were selected for innovative design, integrating them into modern clothing to enhance understanding and appreciation of Sichuan Opera facial makeup art among a broader audience.

### **3.1 Silhouette and Structural Design**

In this series, elements from the costumes of the famous characters Bai Suzhen and Xiaoqing from the renowned Sichuan Opera *The Legend of the White Snake* are extracted. These elements include Bai Suzhen's sleeve shape from "The Flooding of Jinshan Temple," Bai Suzhen's cloud shoulders and tassels from "Xiaoqing's Descent to the Mortal World," and Xiaoqing's modified vest from "Borrowing an Umbrella on the Boat." These traditional elements are combined with modern T-line and S-line silhouettes.

The T-line silhouette accentuates exaggerated shoulder shapes, embodying a character with bold, free-spirited, and robust qualities. In contrast, the S-line silhouette features a tight fit, highlighting the female form and expressing romantic, soft, and elegant traits unique to women. This approach represents a fusion of traditional elements with contemporary styles, symbolizing the inheritance and evolution of cultural motifs. Unnecessary structures are simplified, and the deformed and reconstructed patterns of Sichuan Opera facial makeup are used as localized embellishments to echo the theme, as illustrated in Figure 11.



**Figure 11** Silhouette extraction

### **3.2 Design Product Showcase**

The first set of the collection, designed for autumn and winter



women's wear, features three pieces: an irregular vest, a short top, and a hip-hugging skirt (Figure 12). The short top and hip-hugging skirt are crafted from thickened woolen fabric, accentuating the slight three-dimensional structure of the shoulders, with red wool stripes enhancing the garment's details. The vest showcases a new pattern composed of bat motifs, peacock feathers, and flames (Pattern 1), giving the garment a layered appearance. The use of tufting technique contrasts sharply with the thickened woolen fabric, creating a raised, three-dimensional relief effect that brings the new pattern to life. This imbues the clothing with emotional design elements symbolizing happiness, auspiciousness, and resilience. The Chinese-style tassel braiding on the hip-hugging skirt adds dynamic movement, seamlessly blending tradition with modernity.



**Figure 12** The First Set of the 'Impressions of Sichuan Opera' Series

The second set of the collection offers a more minimalist silhouette compared to the first, as depicted in Figure 13. The cross-halter dress emphasizes the neckline, highlighting the feminine elegance and gentle beauty. Extra-long elbow gloves add visual depth, while Chinese-style tassels knitted onto the gloves introduce a playful element to the otherwise simple design. Red stripes on the long skirt visually elongate the female figure, enhancing the overall layered look of the outfit. Halberd patterns, soaring motifs, "Taishan eyebrows," and "round leopard eyes" are simplified and recombined into a new pattern (Pattern 2). Digital printing brings this pattern to life, adding rhythm and visual interest. The combination of angular motifs and sleek styles represents a harmonious contrast, symbolizing the resilience and strength of contemporary women.





**Figure 13** The Second Set of the 'Impressions of Sichuan Opera' Series

The third set of the collection consists of three pieces: a tie-shoulder cloud shoulder, a short top, and flared pants, presenting an overall T-shaped silhouette, as shown in Figure 14. The cloud shoulder features a new pattern (Pattern 3) composed of "Taishan eyebrows", mountain-shaped pen holders, and butterfly motifs, crafted using tufting techniques to create a three-dimensional relief shape. It inherits traditional culture in a new form, shifting the visual focus upwards and presenting more colors in the garment. The short top adds red striped elements to enrich the details of the garment body. Chinese-style tassels add a greater sense of flow and layering to the clothing. The design of the pants emphasizes comfort, simplicity, and elegance, without any unnecessary structural details. The waist is adorned with a new pattern (Pattern 3) composed of "Taishan eyebrows", mountain-shaped pen holders, and butterfly motifs, embellished with three-dimensional embroidery to bolster the richness and delicacy of the clothing.



**Figure 14** The Third Set of the 'Impressions of Sichuan Opera' Series

#### **4. Expert Evaluation of the Work**

After the completion of garment production, researchers consulted three experts to obtain comprehensive, professional, and targeted evaluations. The feedback received is as follows.

(1) Mr. A, aged 51, Associate Professor at the Clothing and Design Faculty of Minjiang University, China

The work abstractly applies elements of Sichuan Opera facial makeup to specific parts of the clothing, imbuing them with a sense of tension and authenticity. The vibrant colors contribute to an overall lively effect. In terms of craftsmanship, the use of embroidery and tufting enhances the texture, adding a layering touch to the garments and creating more focal points. The swaying of the tassels as the wearer moves adds a dynamic quality to the clothing, serving as a finishing touch. However, the distribution of patterns across the three sets of clothing is too uniform. It is, therefore, recommended to explore incorporating multiple different patterns within a single outfit. The experimentation with tufting on the fabric in the first and third sets is commendable and could be further explored to create more interesting textural effects.

(2) Mr. B, aged 42, Associate Professor and Master's Supervisor at the Clothing and Design Faculty of Minjiang University, China

The work does not simply replicate the form and elements of Sichuan opera facial makeup but rather focuses on innovative design of patterns. Besides, the three-dimensional presentation of the patterns intensifies their decorative effect, making them more visually appealing. The choice of highly saturated colors creates a visual impact and draws attention. By simplifying the design elements of Sichuan Opera facial makeup, the innovative patterns are highlighted for their uniqueness. The author successfully blends popular elements with traditional culture and employs various modern design techniques to refine, transform, and update traditional Sichuan Opera facial makeup patterns, thereby integrating them into both fashion and traditional culture. While there are notable aspects to the work, it is regrettable that there is not more emphasis on the representation of Sichuan Opera facial makeup elements in the garment's silhouette. As patterns are just one part of the design, they should be integrated with other elements for a more mature and systematic design.

(3) Ms. C, aged 42, Associate Professor at the Clothing and Design

Faculty of Minjiang University, China

The combination of two-dimensional pattern printing and small-scale three-dimensional decorations allows Sichuan Opera facial makeup elements to blend seamlessly with clothing styles, bringing a sense of modernity to traditional women's wear. This transformation reflects women's continuous pursuit of freedom, resilience, and courage, ultimately highlighting inner strength beneath a beautiful exterior. The incorporation of embroidery, tufting, and digital printing techniques, combined with the patterns' forms, enhances the decorative effect of the patterns on the clothing, creating a powerful visual impact. The addition of tassels adds cohesion to the overall garment and serves as a finishing touch to the design. While the focus on patterns and their application to clothing is innovative, integrating innovative fabric choices, such as biodegradable materials or tie-dye, could further add to the work's appeal.

## Conclusion and recommendation

This study combined the art of Sichuan Opera facial makeup with modern fashion design, conducting practical experiments based on theoretical research to explore how Sichuan Opera facial makeup patterns can be applied in contemporary fashion. The conclusions drawn from this study are as follows:

1. The application of Sichuan Opera facial makeup elements in design is primarily seen in tourist souvenirs and cultural T-shirts, where their use is often limited to simple patterns. As a cherished art form in the Bashu region, Sichuan Opera facial makeup embodies regional values and aesthetics. Integrating these elements into fashion design has the potential to evoke a sense of nostalgia and admiration for traditional culture, making it more accessible to the public. This fusion can positively influence both the art of Sichuan Opera and fashion design. This study moves beyond simple replication of Sichuan Opera motifs, focusing on extracting and innovatively redesigning core elements. By drawing inspiration from the renowned Sichuan opera *The Legend of the White Snake* and incorporating these elements into varied fashion silhouettes, this research offers a new perspective and methodology for applying Sichuan Opera facial makeup in modern fashion design.

2. Analyzing the application methods of Sichuan Opera facial makeup in fashion design from both concrete and abstract perspectives, the study

explores color symbolism, pattern symmetry and asymmetry, and relevant design cases. The structural patterns of Sichuan Opera facial makeup, which often feature flexible curves, can be integrated into fashion design to convey the underlying philosophy and inspiration of modern fashion. In terms of color usage, Sichuan Opera facial makeup showcases diverse and bold hues. By extracting key colors, selecting a dominant hue, and balancing contrast, visual tension and aesthetic appeal are achieved. For craftsmanship, techniques such as digital printing, embroidery, hollowing, beading, and three-dimensional tufting were utilized to create innovative visual effects that blend tradition with contemporary aesthetics.

3. By adopting Impressions of Sichuan Opera as the design theme, the study innovatively extracts, transforms, and reconfigures the representative patterns and colors of Sichuan Opera facial makeup. These elements are applied to clothing through digital printing, three-dimensional embroidery, and tufting techniques, offering new pathways for Sichuan Opera facial makeup in modern fashion design. Integrating these cultural elements into fashion design practice provides a platform for Sichuan Opera facial makeup elements—such as styling, color, and pattern—to be expressed innovatively. This not only expands the possibilities for the inheritance and development of Sichuan Opera facial makeup but also enhances modern fashion design's depth and cultural identity. The study broadens the design ideas of facial makeup art in contemporary clothing while strengthening the cultural essence and aesthetic value of modern fashion design.

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