



Mianzhu Woodblock New Year Paintings: Designs of Cultural and Creative Products for Inheritance and Development of Cultural Heritage

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Abstract

The research purposes of this article are: (1) To explore the historical development of Mianzhu Woodblock New Year Paintings. (2) To examine the current semiotic situation and cultural challenges of Mianzhu Woodblock New Year Paintings. (3) To study the design of cultural and creative products based on Mianzhu Woodblock New Year Paintings to facilitate the inheritance and development of cultural heritage. This study employs qualitative research methods to examine and analyze relevant information and literature on Mianzhu Woodblock New Year Paintings. Researchers selected the Mianzhu New Year Paintings Village and Mianzhu New Year Paintings Museum in Sichuan Province as the primary research areas. Data were collected and organized through field investigations, in-depth interviews, and focus group discussions with 3 key informants, 8 informal informants, and 20 general informants. Findings were obtained through data analysis and field studies, leading to the following results: Mianzhu Woodblock New Year Paintings, a traditional Chinese woodblock print art, originated from ancient sacrificial rituals and reached its peak during the Ming and Qing Dynasties. However, during the Republic of China era, production declined due to political turmoil and war. After the founding of the People's Republic of China, the government prioritized the protection and revitalization of this art form. Currently, Mianzhu Woodblock New Year Paintings face challenges such as market pressures, insufficient cultural and creative content, and the inability to meet modern consumer demands. Researchers have proposed protective measures to address these issues and developed a new cultural initiative product model. In conclusion, the findings of this study provide a valuable reference for the preservation and inheritance of Mianzhu Woodblock New Year Paintings, enhance their visibility, and promote the protection and sustainable development of cultural heritage. The study's outcomes offer important insights for fostering regional economic growth and strengthening the cultural and creative industries.

Keywords: Mianzhu Woodblock New Year Paintings; protection and inheritance; cultural heritage; Design of Cultural and Creative Products

Introduction

In Chinese history, Mianzhu woodblock New Year paintings are among the most widely circulated traditional woodblock prints, boasting a long history and a unique artistic style.



Originating during the Song Dynasty and flourishing during the Ming and Qing Dynasties, these paintings reached their peak during the Qianlong and Jiaqing periods of the Qing Dynasty. Mianzhu New Year paintings combine hand-drawing and woodblock printing techniques, characterized by distinctive ethnic and regional features. Their traits include complete and rich compositions, exaggerated and deformed human figures, smooth and powerful lines, and bright, cheerful colors. The themes are diverse, encompassing exorcism and blessings, folk customs, daily life, theatrical stories, historical figures, and mythological tales. In terms of format, they include door paintings, square paintings, hall paintings, vertical scrolls, and more. The production process involves sketching, carving, inking, and coloring, with a particular emphasis on hand-painting, which lends each piece unique artistic charm. Mianzhu New Year paintings are not only an essential part of China's intangible cultural heritage but also an important carrier of folk culture in the Bashu region. Their preservation and development are of great significance for the protection and promotion of traditional Chinese culture. In 2006, the State Council and the Ministry of Culture of the People's Republic of China recognized Mianzhu woodblock New Year paintings as one of the first national intangible cultural heritage representative projects.

However, through field investigations and literature reviews, researchers have found that in the face of social change and development, the inheritance and protection of Mianzhu woodblock New Year paintings face numerous challenges. These challenges include unprecedented difficulties in cultural value recognition, cultural identity, and innovative development. Mianzhu New Year paintings face significant developmental hurdles, such as low added value, high production costs, insufficient market awareness, and limited profit margins. Intense market competition, along with the influence of products from other regions and modern decorative arts, makes it difficult for Mianzhu woodblock New Year paintings to stand out. Modern consumers pursue personalized and diversified artistic products, but Mianzhu woodblock New Year paintings have struggled to keep up with market demands in terms of design, innovation, and application.

In conclusion, this study explores the historical origins, cultural value, and cultural identity of Mianzhu woodblock New Year paintings, aiming to enhance their cultural significance and address the challenges they face in today's market. By examining the current status of their inheritance and preservation, researchers can better understand the difficulties these artworks face in the contemporary environment. Through the application of cultural and creative product design in the inheritance and protection of Mianzhu woodblock New Year paintings, a product model has been established. This study provides valuable insights and reference points for the preservation and inheritance of intangible cultural heritage. The research findings contribute to a more comprehensive understanding of the historical and cultural significance of Mianzhu woodblock New Year paintings and their potential for market success.

Research objectives

1. To study the historical development of Mianzhu Woodblock New Year Paintings.



2. To study the current semiotic situation and cultural problems of Mianzhu Woodblock New Year Paintings.

3. To study designs of cultural and creative products of Mianzhu Woodblock New Year Paintings for inheritance and development of cultural heritage.

Literature review and Concepts

Chinese culture is a complex system of material and spiritual production methods, social customs, values, and moral norms. Originating from rural society, it embodies social organization, values like nature reverence, filial piety, family ethics, and ritual culture (Fei, X.T 1992). This traditional culture is the lifeblood of the nation and spiritual homeland, incorporating rich festivals and customs that reflect the aspirations of the Chinese people (Deng, F. 1995). Folk art, a diverse range of artistic expressions, is a vital part of traditional culture, reflecting people's lives, emotions, beliefs, and values (Cao, X. 2005). It is closely linked to religious beliefs and mythical legends, promoting popular beliefs and forming the rich aspects of Chinese culture. The Spring Festival, also known as the Chinese New Year, is a traditional Chinese festival originating from early beliefs and nature worship (Wu, Y. 2019). Woodblock New Year paintings, popular during the lunar New Year, hold cultural significance and emotional value, expressing hopeful expectations and beliefs (Wang, T. 2017).

Mianzhu New Year paintings, a significant subset of Chinese New Year paintings, have evolved over time due to their rich themes and abundant resources. They emerged during the Song Dynasty and became popular during the Qianlong and Jiaqing periods, with woodblock paintings being particularly popular (Zhang, S. 2006). The traditional folk celebrations were the main theme, praising justice and blessings (Fan, X. 2007). However, after the 2008 Wenchuan earthquake, the Chinese government established a protection group and promoted the construction of museums and cultural squares to protect this cultural heritage (2024: Website.). The decline of Mianzhu New Year paintings has been influenced by urbanization, industrialization, and mass-produced goods. The younger generation has a weakened understanding of traditional New Year paintings, and their traditional themes are increasingly seen as outdated. The Chinese government has taken measures to preserve and pass down this cultural heritage, including including Mianzhu Woodblock New Year Paintings in the National Intangible Cultural Heritage List in 2006. Post-earthquake reconstruction, Mianzhu New Year paintings became a crucial symbol of local culture's revival, becoming central to the restoration of local culture and economy (2024: Website.). Government and society supported the art form's recovery and modernization through policy support, financial assistance, and market promotion. The local government restored and upgraded cultural infrastructure, such as the New Year Paintings Museum and Paintings Village. Artists have incorporated modern elements and aesthetics while preserving traditional techniques. (Qiao, G. F. 2020) Digital technology has improved the production process, enabled faster, large-scale production and meeting modern market demand.



Research Methodology

This study employs a mixed-methods research approach to investigate the design of cultural creative products in the context of the inheritance and development of Mianzhu Woodblock New Year Paintings as part of cultural heritage. The researcher has collected data from related literature and research papers. Data and information were gathered through field research methods, including survey, observation, focus group discussions and interviews. Data analysis was conducted using research concepts, theories, literature, and related studies, with a descriptive analysis method applied to the data based on the research objectives.

Research framework

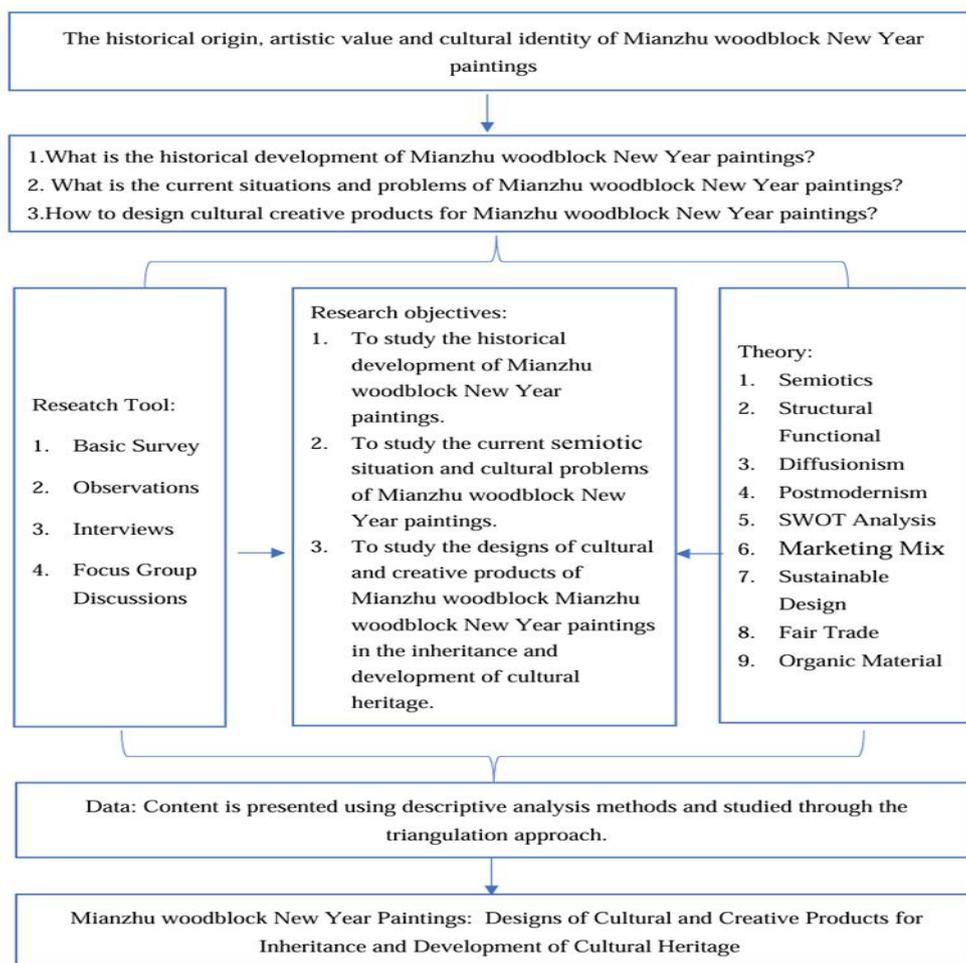


Figure 1 Research Conceptual Framework

Research results

1. The Historical Development

Mianzhu Woodblock New Year Paintings are a unique art form rooted in China's agrarian civilization and folk beliefs. Located in the northwestern part of the Sichuan Basin, Mianzhu benefits from its fertile soil and mild climate, which are ideal for growing bamboo, a key



material for papermaking. These paintings are closely tied to ancient practices of nature worship and rituals for warding off evil spirits. The apotropaic culture of the Han and Tang dynasties involved hanging peach wood boards with images of guardian spirits on doors to pray for protection and safety. While research on the exact origins of Mianzhu Woodblock New Year Paintings is still inconclusive, some speculate that they may have originated during the Han dynasty. However, more scholars believe that the paintings took shape during the Northern Song dynasty, based on records of a New Year paintings market in Mianzhu during that time. Feng Jicai notes that while the Song dynasty was a critical period for the formation of Mianzhu New Year paintings, their true origins likely date back further, with the development of woodblock printing technology in the Song dynasty spurring the growth of the New Year paintings industry.

During the Qianlong and Jiaqing periods, the prosperity of the Qing dynasty led to a significant increase in the demand for Mianzhu New Year paintings. The Sichuan region experienced economic prosperity, leading to a substantial increase in the demand for these folk-art forms. Mianzhu, as a major production area, developed an industry chain centered around New Year paintings, focusing on craftsmanship and commercial reach. The artisans achieved a high level of skill using a combination of woodblock printing and hand-coloring techniques, retaining the efficiency and simplicity of woodblock printing while adding artistic expressiveness through hand coloring. Mianzhu New Year paintings emphasized smooth lines, vivid character portrayals, vibrant colors, and well-defined layers, with particular attention to symmetrical patterns and harmonious layouts.

Commercialization became a significant feature of Mianzhu New Year paintings during this period. Production shifted from traditional family workshops to larger-scale handcraft industries, with large quantities distributed nationwide through Sichuan's commercial networks. During festivals like the Lunar New Year, Mianzhu New Year paintings became essential home decorations. Merchants sold these paintings in local markets and transported them by water to the Yangtze River region and beyond, making Mianzhu New Year paintings popular in various regions.

The subject matter of Mianzhu New Year paintings became more diverse, introducing stories and characters from Romance of the Three Kingdoms and auspicious motifs from folklore. This variety not only enriched the content but also expanded the audience, giving Mianzhu New Year paintings a broad market appeal across different social classes. The Qing dynasty's flourishing development of Mianzhu New Year paintings laid the groundwork for later preservation and innovation. Studying the craftsmanship and commercialization characteristics of this period helps understand how these traditional folk-art forms evolved to meet societal needs. Mianzhu New Year paintings represent local culture, economic prosperity, and cultural prosperity, providing valuable insights for the development of today's cultural and creative industries. The Qing dynasty's development of Mianzhu New Year paintings laid the foundation for later preservation and innovation. Studying craftsmanship and commercialization characteristics helps understand how these traditional folk-art forms evolved to meet societal needs. Mianzhu New Year paintings represent local culture, economic prosperity, and cultural prosperity.



During the Republican era, Mianzhu New Year paintings underwent significant changes in artistic style and content. Traditional paintings emphasized symmetry and ornamentation, while the Republican-era paintings focused on simplified lines, natural composition, and realistic expressions. Social changes led to artists experimenting with new color schemes to capture the spirit of the era. The political turmoil and wars of the Republican era posed significant challenges for the continuation of Mianzhu New Year paintings. Frequent conflict and economic decline led to a slump in production, particularly during the Second Sino-Japanese War.

However, during this difficult period, artists sought new forms of expression and incorporated methods from other art forms like printmaking. Many paintings depicted anti-war heroes and patriotic themes, expressing national pride and resistance against invaders. Despite the social upheaval, the Republican period provided an opportunity for artistic innovation and transformation. Artists boldly pursued artistic innovation while preserving traditional techniques, allowing the ancient folk-art form to thrive in modern society. The artistic breakthroughs and diversification of themes laid a solid foundation for the future development of Mianzhu New Year paintings.

In the 1950s, Mianzhu New Year paintings gained government support due to socialist cultural development. They transitioned from individual workshops to collective production, with many artists joining cooperatives and the production process becoming industrialized. The content and style of these paintings changed significantly, with themes related to socialist construction and life in the new society. Post-China's founding, New Year paintings focused on these themes. Mianzhu New Year paintings, a popular art form in early New China, were influenced by social themes and government propaganda. However, rapid industrialization led to the neglect or direct impact of traditional crafts, including Mianzhu Woodblock New Year Paintings. The number of artisans decreased, and the preservation and development of these paintings faced threats.

The Cultural Revolution in the 1960s to 1970s severely impacted the Mianzhu New Year paintings industry, labeling them as symbols of feudal superstition. Production nearly ceased, workshops closed, and artisans had to switch professions or retire. This period severely damaged the artistic and cultural value of the craft, affecting production and sales, and the creative environment for artists.

However, in the 1980s, with China's deepening reform and opening-up, Mianzhu New Year paintings began to revive. This policy shift provided new opportunities for the recovery of these paintings, which gained renewed attention and support from the government. The market-oriented approach accelerated, with artists exploring ways to integrate New Year paintings into modern commerce and diversifying their applications. New Year paintings began to appear in cultural tourism, gift design, and other fields, gradually stepping out of traditional production and consumption patterns and entering broader cultural and creative industries.

Mianzhu Woodblock New Year Paintings, a traditional Chinese folk art, played a significant role in Chinese agricultural society. However, modernization and urbanization have led to a decline in their production, with mass-produced goods replacing handicrafts. Traditional Mianzhu woodblock paintings are characterized by their unique craftsmanship and



artistic expression, which are difficult to replicate in mechanized production. The loss of talent in traditional crafts has also become a concern, with many artisans leaving the industry due to economic pressures or other factors. The labor market has also impacted the industry, making fewer young people willing to enter, resulting in a generational gap in craftsmanship.

To preserve and transmit this traditional art form, the government and cultural institutions have implemented measures such as establishing museums and heritage centers for New Year paintings, training and passing on skills to younger generations, and promoting the integration of New Year paintings into the cultural and creative industries. This will ensure the continuity of the tradition and ensure the art form's continued flourishing in modern society.

2. Analysis of the Current Status and Strategies for Mianzhu Woodblock New Year Paintings

Through field investigation and literature review, it was found that Mianzhu New Year pictures not only have the advantages of inheritance and development in the social changes and development, but also face the difficulties of the market and consumer groups. We focus on using SWOT analysis tools to analyze their cultural value, market an in-depth analysis of the current situation and development potential, a comprehensive assessment of internal strengths and weaknesses, as well as external opportunities and threats, and an analysis of the current situation faced by Mianzhu New Year paintings.

1. **Strengths:** Mianzhu Woodblock New Year Paintings are a significant part of China's intangible cultural heritage, renowned for their vibrant colors and intricate carvings. They showcase exceptional craftsmanship and rich symbolism, often focusing on blessings and prosperity.

2. **Weaknesses:** Mianzhu New Year paintings face low market awareness, insufficient commercialization, high production costs, and challenges in succession due to limited interest among younger generations and a decline in artisan numbers in traditional crafts.

3. **Opportunities :** The Chinese cultural revival trend is attracting young consumers through traditional products like New Year paintings. Digital promotion, cross-industry collaboration, and policy support can expand the reach of these paintings. Collaborations with modern brands and increased government efforts can also boost their influence.

4. **Threats :** Mianzhu New Year paintings face intense competition from regionally distinctive paintings and modern decorative art, while the proliferation of low-cost counterfeits could undermine their market value.

Through SWOT Analysis, it was discovered that Mianzhu Woodblock New Year Paintings have their own disadvantages in the current social changes and market development. These disadvantages involve consumption, market, cultural value, cultural identity and innovative development. The researchers used the Marketing Mix to further analyze and analyze, summarized the problems encountered by the current Mianzhu template New Year pictures, and proposed the following coping strategies:

1. **Product:** The main challenges for Mianzhu Woodblock New Year Paintings lie in insufficient product innovation, outdated production techniques, and weak market competitiveness. To enhance its market position, improvements are needed in product design,



craftsmanship innovation, and market applications. Additionally, fostering cross-industry collaborations and developing derivative products with modern design concepts, while increasing production efficiency to meet contemporary market demands, is crucial. These solutions will enable Mianzhu woodblock paintings to retain their traditional cultural essence while enhancing their modern appeal and market competitiveness, paving the way for broader applications and a wider consumer base.

2. Price: Issues related to price and cost mainly stem from high production costs, lack of innovation, declining market demand, and price disadvantages compared to competing products. Solutions should address tiered pricing, promotional strategies, value-added enhancements, and cost optimization to comprehensively boost the market appeal and price competitiveness of the products.

3. Place: Challenges are concentrated in four key areas: market expansion, sales channels, application scenarios, and production capacity. These reflect the primary obstacles to the market development of Mianzhu woodblock paintings. Solutions focus on online sales, offline experiences, international promotion, and production capacity improvement. These measures aim to enhance the market competitiveness and cultural dissemination of the paintings.

4. Promotion: The issues are centered on cultural dissemination, market awareness, cross-industry innovation, and production limitations, revealing the multifaceted reasons behind promotional challenges. By implementing corresponding strategies, the market recognition and appeal of Mianzhu woodblock paintings can be comprehensively improved, attracting a larger consumer base and achieving a dual goal of cultural preservation and market expansion.

3. Cultural Innovation Product Design

The study explores the potential of Mianzhu Woodblock New Year Paintings' cultural innovation product design to modernize and commercialize traditional culture, enhance product value and visibility, and facilitate the development of the product, thereby introducing new opportunities for its inheritance.

This study explores the application of Mianzhu Woodblock New Year Paintings in cultural creative product design. Originating in Mianzhu City, Deyang, Sichuan, these traditional Chinese art forms are rich in cultural connotations and regional characteristics. They incorporate folk symbols such as door gods, festive dolls, and auspicious patterns, which carry cultural symbolism associated with blessings, warding off evil, and increasing fortune. To ensure their continuation and development within modern home environments, the study focuses on combining the symbolic elements of Mianzhu Woodblock New Year Paintings with modern design techniques.

Sample selection includes images of door gods, auspicious patterns featuring fish, lotus flowers, and the character "fu," and peonies, which symbolize wealth and prosperity. Door god images can be applied to door hangings or entrance decorations, symbolizing family safety and harmony. Auspicious patterns featuring fish, lotus flowers, and the character "fu" can be used in wall decorations, tablecloth designs, or tableware patterns to convey good wishes. Peony



patterns, as a symbol of wealth and prosperity, can be used in cushions, curtains, and other soft furnishings to create an elegant indoor atmosphere.

In the design of cultural creative home products based on Mianzhu Woodblock New Year Paintings, the selection goes beyond simply reproducing traditional symbols. Instead, it innovates through design techniques, integrating these symbols with modern lifestyles to achieve effective inheritance and innovative development of cultural heritage.

The design of cultural creative home products based on Mianzhu Woodblock New Year Paintings involves symbol extraction, which involves selecting emblematic elements from traditional patterns and reinterpreting them with modern design language. The core of symbol extraction involves transforming these elements into products that align with contemporary aesthetics. Representative graphics were selected through interviews and group discussions, and after confirmation from key informants, they were considered representative and met the selection criteria.

1. Door God Images: As a classic symbol in New Year paintings, the Door God image represents the traditional concept of warding off evil and protecting the home. When extracting this symbol, elements such as the imposing figure of the warrior, clothing, and weapons can be simplified for use in hallway decorations or as door hangings, providing a sense of security for modern households.

2. Auspicious Patterns: Symbols like fish, lotus flowers, and the character "Fu" symbolize abundance and good fortune. These symbols can be applied to wall decorations, tablecloths, or pillow designs, conveying well wishes for a good life. During the extraction process, traditional complex patterns can be simplified, preserving their cultural significance while enhancing their decorative appeal.

3. Prosperity Flower: The prosperity flower symbolizes wealth and abundance, making it suitable for indoor soft furnishings such as curtains and pillows. Its symbolic nature mainly lies in its vibrant colors and blooming state, which create an elegant and luxurious home atmosphere.

Designers extracting symbols from Mianzhu Woodblock New Year Paintings must consider both the form and cultural significance of the patterns. Balancing tradition and modernity are crucial in preserving the cultural significance of these intangible heritage. The Door God symbol, for example, represents authority and family protection. To maintain their cultural significance, these symbols must be preserved in modern design. Modern cultural and creative design must be practical, as traditional patterns are complex and modern consumers prefer simple, well-designed products. After extracting symbols, they should be simplified and redesigned with modern materials and colors, preserving the essence of traditional culture while meeting contemporary aesthetic demands. This approach ensures the preservation of cultural significance in the design of cultural and creative products.



Table 1 Summary table of symbol extraction and product design

Cultural and creative product name	Application Symbols	Symbol Description	Product Introduction	Application Scenario
Door god ornaments	Door God Image	The image of a military commander holding a weapon symbolizes the protection of the family from evil.	Entrance decorations based on the images of gate gods and generals	Home porch or door decoration
Auspicious wallpaper	Auspicious pattern	Fish, lotus and the Chinese character "Fu" symbolize good harvest and good fortune	Wallpapers designed with auspicious symbols such as fish, lotus and the Chinese character for blessing	Dining table or living room decoration
Rich Flower Pillow	Rich Flower	Blooming peony flowers symbolize prosperity and wealth	Rich flower themed interior decoration pillow	Sofa or bed decoration

1.Door God Hanging Decoration

Figure 1 below shows the design rendering of the "Door God Hanging Decoration" based on Mianzhu Woodblock New Year Paintings. The design incorporates traditional Door Gods' symbolic elements, like Shen Tu and Yu Lei, with modern minimalist geometric lines and contrasting color schemes, showcasing a blend of cultural heritage and contemporary aesthetics. After interviews and group discussions, the finalized designs were approved for use.



Figure 2 Door God Hanging Decoration



The design of the hanging decoration is inspired by traditional Door God images in Mianzhu Woodblock New Year Paintings, particularly the figures of Shen Tu and Yu Lei, who are considered guardians against evil. These figures maintain their imposing and solemn postures, emphasizing their symbolic significance as guardians. The color choices in the design follow the characteristics of Mianzhu Woodblock New Year Paintings, known for their vivid contrasts and saturated colors. Red symbolizes celebration, warmth, and the expulsion of evil, blue represents tranquility and peace, and yellow signifies nobility and respect.

The composition of the hanging decoration is simple yet powerful, simplifying the figures while retaining key characteristics such as their weapons and clothing. Excessively complex decorations have been removed to highlight the core symbolic meaning of the Door Gods. This approach not only meets modern aesthetic demands but also strikes a balance between practicality and decorative appeal. The outlines of the Door Gods are created using simple geometric lines, preserving the exquisite craftsmanship of traditional art while modernizing the overall appearance. The facial and body features of the Door Gods combine figurative and abstract expression techniques, enhancing visual clarity while retaining the decorative quality unique to the "filling water feet" technique of Mianzhu New Year paintings. The background features abstract cloud patterns and auspicious symbols, which are common elements in traditional culture but also add auspicious meanings to the decoration. These detailed elements have been rearranged and combined in the design to create a new visual language, preserving the essence of traditional culture while infusing it with new vitality through modern expressions.

This hanging decoration design strikes a balance between cultural heritage and modern innovation, making it suitable for contemporary home decor and the cultural creative product market.

2. Auspicious Tablecloth

The "Auspicious Tablecloth" design, inspired by Mianzhu woodblock New Year paintings, combines traditional cultural symbols with modern aesthetics to convey auspiciousness and beauty. Finalized through interviews and group discussions, the graphics were approved for use after key informants confirmed their suitability.



Figure 3 Auspicious Tablecloth



The "Auspicious Tablecloth" is a tablecloth designed to incorporate elements from traditional Chinese auspicious culture, using classic symbols from Mianzhu Woodblock New Year Paintings. These symbols, including auspicious clouds, lotus flowers, and Chinese knots, symbolize good fortune, wealth, and prosperity. The design incorporates three main tones: red, gold, and blue, which represent celebration, happiness, wealth, nobility, and tranquility. The color scheme adheres to the artistic style of Mianzhu Woodblock New Year Paintings and creates a lively atmosphere suitable for festive occasions or daily home use.

The centerpiece features a large lotus flower pattern, symbolizing purity and auspiciousness, surrounded by swirling clouds. The border around the pattern combines geometric shapes with floral elements, while the decorative patterns at the edges use delicate line designs. The design combines tradition and modernity, preserving the symbolic significance of traditional culture while employing simple, crisp lines and structures to meet the aesthetic needs of modern consumers.

This "Auspicious Tablecloth" is not only a decorative item but also a fusion of culture and aesthetics, bringing new life to the cultural symbols of Mianzhu Woodblock New Year Paintings. It can add a unique cultural atmosphere to modern homes and possess strong market appeal, making it suitable for various festive occasions.

Research Discussion

1. Historical Development

The research findings in the historical development of Mianzhu Woodblock New Year Paintings show that during the early formative stage of these paintings, their use was mostly associated with religion, rituals, and seeking blessings. The religious symbols, such as door gods and deities, can be interpreted through semiotics to explain their symbolic meanings. During this period, the paintings were primarily used for exorcising evil spirits and praying for blessings, which were closely related to religious structures, aligning with structural functionalist theory. In the Ming and Qing dynasties and the prosperous period of Mianzhu Woodblock New Year Paintings, the paintings conveyed educational functions and cultural values through auspicious patterns, which is related to semiotic theory. These paintings played a role in the education and dissemination of values in folk festivals, also aligning with structural functionalist theory. During the prosperous period, the paintings were sold as commodities and spread across the country, reflecting the diffusion process of regional art, which corresponds with diffusionism theory.

In comparison with the study by Feng, M. (2005), which mainly applied regional cultural theory to compare woodblock New Year paintings from different regions, exploring the influence of local culture on the style, theme, and craftsmanship of the paintings, reflecting the diversity and uniqueness of regional cultures, this study focuses on the historical development and cultural analysis of Mianzhu Woodblock New Year Paintings. Feng's research also used folkloristics to analyze the functions and meanings of woodblock New Year paintings in folk life, examining their application in festivals, religion, and daily life, reflecting the inheritance



and evolution of folk culture. Feng's research and the theories used in this study differ in their focus and direction.

Comparing this research with Guo, X. S. (2005), the latter applied semiotic theory to analyze the auspicious symbols and deity worship in Chinese woodblock New Year paintings, exploring the cultural meanings and symbolic values carried by these symbols. Guo also used aesthetic theory to discuss the formal beauty of the paintings, including full, rich, complete, and symmetrical compositions, as well as decorative techniques, reflecting the pursuit of harmony and unity in traditional Chinese aesthetics. While the semiotic theory applied in both studies is the same, the aesthetic theory differs.

2. Current Development Status

Through literature review, fieldwork, observation, and interviews, the researcher identified new issues regarding Mianzhu Woodblock New Year Paintings. The researcher systematically examined various challenges in product design and cultural aspects, and proposed solutions to address these difficulties. These studies are related to SWOT analysis and the theory of integrated marketing. In contrast, the study by Li, J. (2013) primarily focuses on the impact of government-led post-disaster recovery on residents' lifestyles. This study likely applied theories such as social capital theory and social resilience theory, which differ from the theories used in the present research.

3. Cultural and Creative Product Design

The research findings of Cultural and Creative Product Design reveal that, in the postmodern context, New Year paintings are no longer just traditional crafts but a combination of cultural symbols and contemporary cultural creativity. Through sample extraction, symbol extraction from the samples, and the redesign of these symbols, new creative products are formed, which are related to semiotics and postmodernism theory. In comparison with the research of Qian, J. (2023), which primarily applies semiotics theory, the theories used in both studies are the same.

Research Suggestions

1. academic advising: The researchers employed SWOT analysis and marketing mix analysis to examine the challenges faced by Mianzhu Woodblock New Year Paintings. The sharing of these interdisciplinary research findings provides practical examples for other studies on woodblock New Year paintings and related scholars.

2. Policy recommendations: The study offers valuable insights for the cultural preservation and economic development of Mianzhu Woodblock New Year Paintings. It suggests that local governments and cultural preservation institutions can use this information to guide the protection and transmission of this heritage, thereby advancing the implementation of intangible cultural heritage protection projects.

3. Operation suggestions: This study provides new design ideas for producers and designers, suggesting the incorporation of cultural elements from Mianzhu Woodblock New Year Paintings into various everyday life scenes, such as home décor. By doing so, it highlights



local characteristics and Chinese culture, showcasing the craftsmanship and cultural connotations of the paintings. These efforts can enhance the market appeal and cultural value of the products, achieving the dual goals of cultural preservation and economic development.

Summary

1. Historical Development of Mianzhu Woodblock New Year Paintings

Mianzhu Woodblock New Year Paintings, a unique art form in China, originated in the northwestern Sichuan Basin, using bamboo as a material foundation. The art form dates back to the Han and Tang dynasties and is linked to ancient exorcism culture. The Song dynasty saw the development of woodblock printing techniques, and the Ming and Qing dynasties saw its peak. The paintings are deeply influenced by traditional Chinese culture, with themes encompassing mythology, historical stories, and folk beliefs. The art form's distinctive "water-filling" technique and regional style set it apart. After the People's Republic of China, it was listed as a national intangible cultural heritage, providing inspiration for modern creative design.

2. Current Semiotic situation and Cultural Problems of Mianzhu Woodblock New Year Paintings.

The Mianzhu Woodblock New Year Paintings face challenges in modernization due to market dynamics, cultural creativity, and production technology. Market demand changes limit the range of products, and innovation slows down. To address this, New Year paintings could collaborate with fashion and technology sectors to develop modern products. Insufficient creative cultural content and low production efficiency limit their appeal to younger consumers. Modern technologies like 3D printing and laser engraving can improve efficiency while preserving the artistic value of the paintings. Thus, the inheritance and development of Mianzhu Woodblock New Year Paintings require breakthroughs in cultural creative content and modernization through a dual combination of technology and market strategies.

3. Study designs of Cultural and Creative Products of Mianzhu Paintings for Inheritance and Development of Cultural Heritage.

Mianzhu Woodblock New Year Paintings are folk symbols that symbolize people's aspirations for a better life, encompassing material desires and spiritual pursuits. These auspicious motifs are considered symbols of happiness and well-being. Integrating modern creativity with traditional culture is crucial in cultural product design. Traditional colors like red, green, blue, and yellow are used to extract iconic patterns from these paintings, such as door gods, fish, lotuses, the "Fu" character, and peonies. These patterns are reinterpreted through postmodern concepts to create culturally enriched products that align with modern aesthetics. This supports the reproduction and flexible dissemination of intangible cultural heritage, promoting its inheritance and development.

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