

A Comparative Study of the Characteristics of Taohuawu and Fengxiang Woodblock New Year Paintings

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Abstract:

Objective: the door god painting was the development and evolution of New Year Pictures at first ancient people in the New Year's Eve that day will be able to exorcise ghosts for the service of the "God of tea", "Yu Base" two gods on the image painted on the door for the family peace and prosperity. Methods: this paper summarized the colors of the door god paintings of Qin Shoba and Kei Toku, and studied the color attributes of the door god paintings of the two places, including the three basic elements of color, temperature and temperature, color coordination, etc. By comparing the history and development of woodcut new year paintings in the two places, the paper discusses the various elements that influence the color matching, and summarizes the similarities and differences of the color matching of door god paintings in the two places. Conclusion: to better understand the color characteristics and usage of woodcut new year pictures, so as to better protect and pass on the woodcut New Year Pictures.

Keywords:

Taohuawu, Fengxiang County, New Year Pictures, Door God Paintings, Features Comparison

1. Overview of woodblock New Year Pictures

In 2006, Chinese folk wood-block New Year pictures were listed as the first batch of national "intangible cultural heritage" by the Ministry of Culture. And named it "Chinese time-honored brand". Door gods are the earliest and most common theme. In the Yuan and Ming dynasties, people regarded Qin Qiong and Jingde as "door gods". The god paintings in Qin Qiong and Jing De [2] are relatively mature in shape and art, and show more Oriental color consciousness and folk characteristics in color. Due to the limitation of space, this paper only selects two types of "Qinqiong" and "Jingde" door gods. Through the color extraction and analysis of "Qinqiong" and "Jingde" two "door gods", Two different types of "colors" of "Taohuawu" and "Fengxiang" are analyzed deeply, and the "colors" of "Taohuawu" and "Fengxiang" are studied deeply in the future, and the characteristics of "colors" in different regions

are studied in the future. Two different types of “colors” of “Taohuawu” and “Fengxiang” are analyzed deeply, and the “colors” of “Taohuawu” and “Fengxiang” are studied deeply in the future, and the characteristics of “colors” in different regions are studied in the future.

1.1. The evolution of Fengxiang woodblock New Year Pictures

According to historical records, Fengxiang wood-block New Year Pictures have a history of about 500 years. According to legend, in the early Ming Dynasty, an ancestor of the Tai family was a very famous painter in Fengxiang. He was especially good at temple murals, and sometimes he also painted some door paintings, wall paintings and banners of people's houses. After several generations, the Tai family started a business specializing in these paintings. Later, as more and more people needed to draw by pen, it was no longer enough to meet the needs, so they chose to use engraving technology to increase production. The change from manual drawing to woodcut printing made Fengxiang New Year Pictures spread to thousands of households and gradually became prosperous. [3]

1.1.1. Historical evolution

Since the Ming and Qing Dynasties, Fengxiang New Year wood-block pictures have existed in Baoji, a remote small town. At the most prosperous time, there were more than 100 workshops, which were concentrated in Xiaoli village in the east and south of Fengxiang City and Chen Cun Town in the west of the city. During the war years, the New Year pictures suffered a great blow, and it was not until the establishment of the People's Republic of China that its industry was gradually restored and developed.

1.1.2. A place to live

Different places breed different life forms, and life forms breed different cultural spirits. Fengxiang is located in Guanzhong Basin, west of Weibei Loess Plateau and northeast of today's Baoji. It is a place that must pass through the “Silk Road”. It has unique natural resources, good climate, good ecological environment and rich living environment, which provide a broad theme for the creation of Fengxiang Woodcut New Year pictures. More embodies the awe of nature and the true representation of agricultural life. [4]

1.1.3. Cultural resources

Fengxiang, named Yong in ancient times, is the capital of the State of Qin and is known as the “hometown of folk art”. Fengxiang was a very developed place in both the Ming and Qing dynasties, with a very rich cultural heritage. The themes of Fengxiang New Year pictures are mostly based on the real life in rural areas and are inextricably linked with local folk customs. At the same time, Fengxiang New Year wood-block pictures also reflect the style of The Times with its role of “record” and based on real life, thus becoming a microcosm of a specific period.

1.2. Evolution of Taohuawu woodblock New Year pictures

Taohuawu wood-block New Year Pictures originated in the Ming Dynasty [5] and flourished in the Qing Dynasty, inheriting the engraving skills of the Song Dynasty, and is an important folk art in Jiangnan. Taohuawu wood-block New Year Pictures are mainly in the form of door painting, central hall, screen and Doufang. The content

is mainly to ward off evil spirits and pray for good fortune. In 2006, Taohuawu wood-block New Year Pictures was selected as the first national intangible cultural heritage. The process is mainly divided into three parts: drawing, engraving and printing. This paper only focuses on the printing process of Taohuawu woodblock New Year pictures, and analyzes the printing techniques of Suzhou Taohuawu woodblock New Year Pictures by combing through printing materials, printing sequence, printing methods and printing environment, hoping to better inherit and develop this traditional art form. Suzhou, as the representative of Jiangnan culture, has a history of 2,500 years, profound cultural heritage, coupled with the four distinct seasons, rich products, gave birth to the “no food from time to time” food culture that is completely consistent with the views of advocating nature and following the timing of the 24 solar terms. Although everyone knows that “food is the life of the people”, there are few images depicting and recording food and drink life, and most of them are scenes of banquets. On the basis of fully understanding the importance of food life and relying on the beauty of Soviet-style food, the author created a group painting “24 Solar Term Food Landscape in Gusu”, and took the representative food of each solar term as the main body of the depiction [6]. It vividly reflects the rich life of Suzhou. Through the traditional New Year painting skills to show the connotation of Jiangnan food culture, express the contemporary urban humanistic aesthetic, reflect the Soviet-style life. “Lusu 24 Solar Terms Landscape” (see Figure 1, Figure 2) group paintings using traditional techniques to create, engraving, printing process and process include all ancient techniques, and innovative techniques to enrich the picture effect. In the art of printmaking techniques, the use of lithography overprinting, woodblock plate watermarking, leakage, gold printing, arch flower and other technologies, exquisite and delicate display of images. At the same time, drawing on the patterns of paintings, porcelain, silk and Kesi in the past dynasties, the seasonal flowers are used to illuminate the solar terms, and the exclusive colors are used to dominate the solar terms. Each picture has a clear theme, rich connotation, harmony and calm, and is intriguing, both modern and decorative.

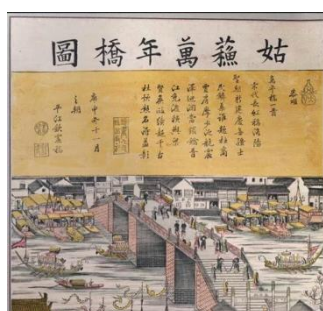


Figure 1. Map of 10,000 Years of Bridges in Gusu -1.

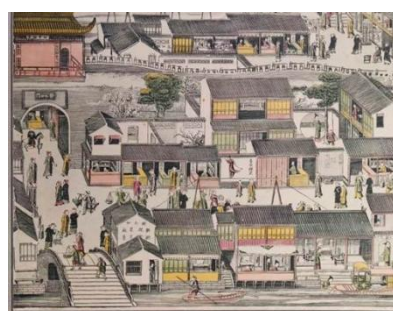


Figure 2. Map of 10,000 Years of Bridges in Gusu-2.

2. Comparison Between Fengxiang Woodblock New Year Pictures and Taohuawu Woodblock New Year Pictures

2.1 A Comparative analysis of the color of Taohuawu and Fengxiang Qinqiong and Jingde Door God Paintings

Contrast effect and its classification are a reasonable starting point for us to study color aesthetics. Among the constituent elements of various color relationships, the

proportion occupied by color in the entire picture is the key to the composition of the entire tone and the expression of the entire style. Through the comparative analysis of the main colors in the paintings of door gods, it is found that there are obvious differences and commonalities in the use of color between “Taohuawu”, “Fengxiang Qinqiong” and “Jingde”. [7]

2.1.1. Contrast of light and shade between Taohuawood and Fengxiang Qinqiong and Jingde Door gods

The intensity of the contrast between light and dark is determined by the light and dark two colors, the brightness of the color across five levels, called “long tone” : comparing the color brightness of Qin Qiong and Jingde, the color depth of the two paintings of “Qin Qiong” and “Jingde” is obtained, their brightness span is more than five, the color contrast is elegant, bright, soft and harmonious. In the paintings of Feng Xiang, Qin Qiong, Jingde door god, the use of red, yellow and purple, with black lines, the brightness span of more than seven levels, is a strong brightness contrast. Compared with it [8], the color brightness span of the door god in “Riding Qin Qiong Jingde” (as shown in Figure 3) is larger and more obvious, and can more reflect a strong masculine folk color. Purity comparison: Color purity is the proportion of the three main colors. Purity is used to indicate the brightness and shade of a color. In the color combination (see Figure 4), the Taohuawu door God is mainly light blue and dark green, coupled with high-purity vermiline [9] and peach, which appear full and subtle. The contrast between the high purity color block and the small area of the low purity color block makes the color purity has a rich change. The color of Fengxiang God’s portrait is expressed in high-purity colors such as yellow purple, yellow green, yellow red, and the three primary colors are the main tones. High-purity and high-purity colors clash and stand out.



Figure 3. Feng Xiang's painting “Qin Qiong on Horseback”.



Figure 4. Longevity Character Map in Taohuawu.

2.1.2 Comparative analysis of modeling features [10]

Fengxiang woodblock pictures are colorful with beautiful connotations and full and harmonious composition, which together form Fengxiang New Year Pictures with high generalization, exaggerated shape and rough and simple lines. The colors in Fengxiang New Year Pictures are mainly red, yellow, green, blue, purple, black and white. The visual effects of the colors are very eye-catching, which accords with the decorative aesthetics of people’s households in Northwest China. People do not have a scientific understanding of the law of color matching, relying on the intuitive feeling of nature, the picture is generally concise, bright, high purity. In order to make the images of gods and goddesses appear solemn and solemn, the characters in these New

Year pictures mostly use colors with high purity and stability. For example, the Taohuawu New Year painting is a kind and harmonious work, which is completely patterned after the combination of pictures and pictures. It is a work of the Qing Dynasty Taohuawu New Year painting, which is also called “Harmony to Auspicious” (Figure 6) and “Harmony to Auspicious”, which is a very deep influence [11]. It is a masterpiece of popular tradition, and it is also loved by the people. Color is not only the embodiment of the style characteristics of Taohuawu New Year Pictures, but also an important basis for the change of style in the early and late stages of Taohuawu New Year pictures. The color of Taohuawu New Year pictures is generally partial to pink. In the creation of Taohuawu New Year pictures, a large amount of pink is used, with warm colors such as peach, vermilion and orange, coupled with cool colors such as blue, green and purple as embellishment, making the whole picture look colorful. The warm and cold colors contrast with each other and set off each other, and the high purity colors give people a feeling of flowers and clusters. Taohuawu New Year Pictures are dominated by the idea of good luck and happiness, and the overall style is in line with the characteristics of folk art. Warm colors are skillfully used to set off the atmosphere of the picture. The charm of Taohuawu New Year Pictures lies in the combination of high purity colors and rich water town customs.



Figure 5. Promotion of official rank,
Promotion of official salary.



Figure 6. Harmony to Good Fortune.

2.2. Analysis of the main factors affecting the color characteristics of the paintings of Qin Qiong and Jingde Door gods

The colors of Taohuawu and Qin Qiong and Fengxiang Jingde door gods have strong regional characteristics [12]. Taohuawu, located in the south of the Yangtze River, has its own unique urban cultural atmosphere, and the color of its door gods also presents the beauty of Jiangnan. Fengxiang is located in the northwest, its rough and bold folk customs, resulting in the color of Fengxiang woodcut New Year pictures passionate, simple and expressive. The wood-block New Year pictures in Taohuawu are mainly aimed at the public and ordinary farmers. The “Taohuawu” New Year pictures at this time are now popular “New Year pictures”. The theme of the New Year pictures is mainly fairy paper, auspicious festival, drama stories, accommodation and life, flowers and birds, etc., with ink lines to outline the object, with bright red, peach, yellow, green, purple, light ink and other colors, full of festive atmosphere, both in line with the common people's aesthetic, but also in line with the broad masses of the people's aesthetic. Compared with the secular culture in other places, the cultural demands of the civil society have a strong promotion effect on the secular culture. With the intervention of scholars, the city culture of Suzhou has been infused with a fresh and elegant atmosphere, such as the Scenic View of West Lake in

Gusu Shihufang (see Figure 7). Fengxiang woodblock New Year Pictures originated in the countryside. Because it is located in the mainland, it has not been affected by the prosperous trade culture, nor by the intrusion of Western painting concepts and techniques, and still retains its original artistic style. Most of the engravers were peasant children with a certain talent for painting. They painted, carved and printed themselves. Before the Spring Festival, they sold their works to the public to decorate their yards and houses. The subjects mostly describe farm life and work, customs and people's conditions [13], opera stories, and most of the mythology stories are closely related to People's Daily life and material production. At this time, the Fengxiang wood-block New Year pictures are still relatively primitive, and the colors are mainly red, green, yellow, purple, blue, red, black and white. In the Ming and Qing dynasties, Fengxiang woodblock New Year Pictures gradually developed in the direction of ink painting with lines, lines and color pigments, and the works combined local folk art forms such as Qinqiang facial makeup, Shehuo, and horseshoe facial makeup. During the reign of Guangxu in the Qing Dynasty, folk New Year painting artists combined wood block overprinting and hand-painting (see Figure 8), resulting in two different overprinting techniques, "silver printing" and "tracing gold", which enriched the colors of New Year pictures and made their gorgeous decorative effects more prominent. Fengxiang woodblocking New Year pictures are rich and vivid in color with great contrast, which is very suitable for the aesthetics of the majority of farmers.



Figure 7. *Gusu Stone Lake Square West Lake scenery.*



Figure 8. *Grain rain chicken stickers.*

2.3. The relationship between paper and color characteristics

Whether the printing color of wood-block New Year pictures is bright [14] has a great relationship with the paper. The New Year pictures on white paper are in bright colors and form a sharp contrast. In addition, the paper can not be too thick, too thick or too brittle, too thick paper can not be taken, too thick paper is not good to brush, too brittle paper is fragile. In Taohuawu wood-block New Year pictures, bamboo slices were used in the early stages of printing, and white paper was used in the later stages. Glossy paper, paper is relatively white, thin and tough, good color, very suitable for printing Taohuawu wood-block New Year pictures. The current Taohuawu New Year picture is printed on rice paper from Jingxian County, Anhui Province. It has the characteristics of light white, soft, soft, dense, good moisture permeability, and ink is not easy to fade. Fengxiang's traditional wood-block New Year pictures use bamboo and yellow paper from Sichuan province, which is coated

with a layer of white pigment before printing to improve the thickness of the paper and also to hide its color. Leaving a pink and white base for the color plate on the back can also make different colors appear brighter. Before 1949, Japan mainly used glossy paper, paper is white, and the cost is low. In addition, this paper does not need to be pre-coated with white powder, suitable for mass printing. At present, the paper used for making Fengxiang woodblocking New Year pictures is generally rice paper, which has low cost, bright color and complex production process.

2.4. Production technology

The production process of wood-block New Year pictures is more complex, and the overall can be divided into two categories: ink line version and color version. Fengxiang board painting is the ink line version, the ink line painting is a monochrome line version, and the color plate is that each color is overprinted on different pages, and many regional New Year pictures need to be manually filled in color after printing. At present, most of the country's wood-block New Year picture bases are based on color matching (as shown in Figure 9), supplemented by hand-dyed. The Taohuawu New Year Pictures and Fengxiang New Year Pictures are mainly ink-line versions with a small amount of color, and the rest are all hand-painted. (Figure 9)

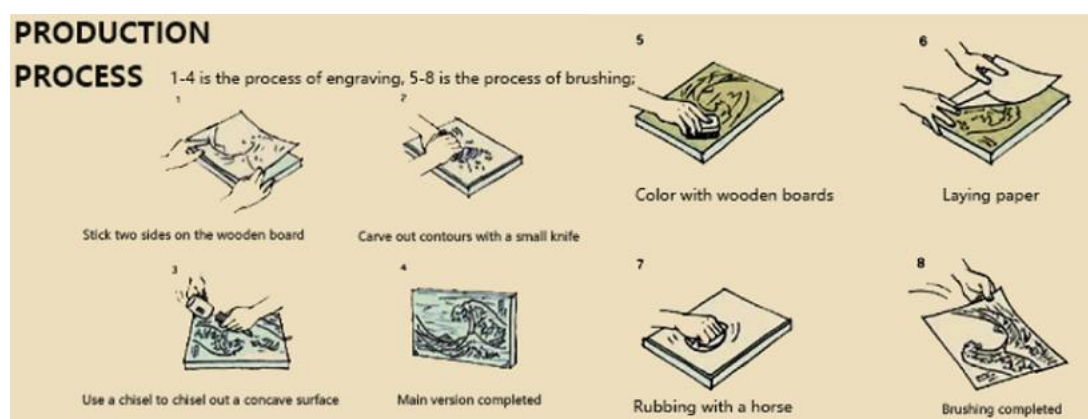


Figure 9. Production process.

3. The Application of Wooden New Year Pictures

3.1. Taohuawu wood board New Year picture application

In August 2017, the “Only Chinese style” game “Tiana Mingyue Dao” [16], developed by Tencent, held an activity named “Tianwai Mingyue Dao • National Style Music Festival” in the Great Hall of the People in Beijing. Mr. Fang Zhida, the inheritor of Taohuawu Woodcut New Year Picture, brought his special “Only Chinese Style” (see Figure 10, Figure 11) Woodcut New Year picture to attend. It is also Fang Zhida's last large-scale New Year painting. Cooperation with IP, on the one hand, is to integrate traditional culture into the game, on the other hand, it is also to make the game derivatives represented by wood engraving New Year pictures, get more recognition of players. At the same time, more young people can learn about this. For example, Suzhou embroidery, wooden sailing, etc., will be integrated into this game, more than 100 million people can make this traditional skill that has disappeared for a long time, reappear in the world.



Figure 10. Only the wind in our country-1.



Figure 11. Only the wind in our country-2.

3.2. The application of Fengxiang wooden New Year picture

Fengxiang Woodcut New Year Pictures, together with Fengxiang paper-cut [17], clay sculpture, spoon and other arts, together form a unique Guanzhong folk tourist cultural village. In these places, there is a New Year picture museum built specifically for Fengxiang Woodcut New Year Pictures, which not only hangs Fengxiang Woodcut New Year pictures, but also displays machines and tools for printing New Year pictures, and invites Fengxiang's descendants to live in it, attracting tourists from all over the world to come and experience. In addition, there are also many cultural and creative products related to Fengxiang New Year wood-plank pictures, which are deeply loved by people (Figure 12, Figure 13)



Figure 12. Meet famous people and be friendly.



Figure 13. China Post.

4. Conclusions

At present, the research on the color of folk wood-block New Year pictures is still in the aspect of the experience description and subjective feeling of color, lacking of scientific and objective analysis and research. To this end, this paper makes a comparative study of the color composition of the two door gods, "Taohuahua" and "Fengxiang Qinqiong" and "Jingde" [18], and scientifically extracts the color composition of the "door gods", and analyzes, compares and generalizes them by

using modern colorology methods. This also gives people a new understanding of the colors of Qin Qiong and Jingde, two door gods, from a new perspective, which has certain reference significance for us to better understand the color characteristics of door gods and further study the color rules of wood-block New Year pictures in different regions [19]. It has certain significance for reference. After enjoying the style of Fengxiang and the relevant knowledge of Taohuawu wood-block New Year Pictures, the author also saw the wood-block New Year pictures created by Fang Zhita, the inheritors of Taohuawu New Year Pictures, according to the style of the modern game "The Moon of the World • Only Chinese style". The author thought that New Year pictures could not always be restored and protected by the old ones. The old man said that he has been engaged in the protection and inheritance work for so long, the only fear is that the New Year pictures are out of people's life needs, such inheritance work is too difficult, there will be a breakdown of inheritance situation at any time. It's hope that we can also protect intangible cultural heritage, inherit intangible cultural heritage, and innovate intangible cultural heritage.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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