

The Change of Production Process of Taohuawu New Year Prints and Its Application in Products

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Abstract

The objectives of this qualitative research were: 1) to study the changes in the production process of Taohuawu New Year prints, and 2) to analyze the application of Taohuawu New Year prints new production process in modern New Year print products. It uses literature research, field research, in-depth interviews, and participatory observation. The descriptive analysis method summarizes and discusses the results. The results were revealed as follows: 1) The changing times have led to the almost complete disappearance of traditional Taohuawu New Year print application occasions. Concurrently, the continuous emergence of new materials and technologies has greatly impacted New Year prints. Traditional Taohuawu New Year print production involves manual skills and artistic charm, but modern tools, materials, and technologies have greatly altered it. This transformation has improved efficiency, enriched forms, and prompted reflection on the balance of tradition and modernity. And 2) the modern Taohuawu New Year print production process has opened new product application possibilities. Participatory new products prioritizing

consumer experience have successfully integrated Taohuawu New Year prints into contemporary humanistic life, promoting their inheritance and development.

Keywords: Taohuawu new year prints, changes in the production process, products of new year prints, technology, experience

Introduction

The rapid development of industrial civilization since the modern era has constantly transformed the cultural and ecological environment that supports human society, causing drastic changes in human cultural survival strategies and concepts. Industrial civilization has abandoned or obscured many excellent traditional arts, folk literature, folk customs, handicrafts, and other cultural phenomena, causing them to drift away from people's daily lives and lose their attention and practical participation. Modern industrial civilization poses a serious existential crisis for intangible cultural heritage (Wang, 2021, p.1).

Traditional Taohuawu New Year prints draw inspiration from old lifestyles and survival scenes. Since its inception, it has been a useful Folk art product. In traditional societies, people must always consume it. Over time, the use scene has virtually vanished, and the Taohuawu New Year print has lost its prominent display space. However, preserving it as folk art in a museum would be detrimental to its survival. People should commit to integrating this ancient and beautiful traditional folk art into the humanistic lives of modern people, making it a living art that they can continue to consume and pass on as a living inheritance.

In today's advanced transportation and information age, kinetic energy has changed. Handpower has given way to electricity, and intangible cultural heritage

now incorporates digital intelligence. Taohuawu New Year prints are costly, time-consuming, and laborious, resulting in a high selling price and low market demand. Modern offset printing has replaced woodblock printing, including changes to printing paper and pigments, to save time, manpower, and money on production technology and materials. With electric engraving knives, computer engraving machines, computer drawings, and digital printing, you can save money, increase market value, and promote consumption and dissemination.

Previous research on the Taohuawu New Year print production process focused on the traditional process flow (Feng, 2010, 2011; Zhou, 2009). As science and technology advance, new materials and technologies have affected the New Year print production process. However, scholars haven't thoroughly studied this content aspect. Historically, most research on New Year prints has focused on their artistic characteristics and practical applications in clothing, product, and packaging design (Hua, 2018; Wang & Deng, 2021). The application of the New Year print element on new carriers perpetuates the surface-level art form, and there is little research on how to transform the production process to create New Year print products. In reality, people can better understand New Year prints and integrate them into their daily lives by participating in the production process.

Therefore, this paper is designed to explain what changes have occurred in the production process of contemporary Taohuawu New Year prints and how to use this transformation to convert Taohuawu New Year prints into cultural products that are readily understood and accepted by today's people. The purpose is to offer new ideas and approaches for better development and inheritance of Taohuawu New Year prints and incorporate this ancient folk art into the humanistic lives of contemporary people.

Research Objectives

1. To study the changes in the production process of Taohuawu New Year prints
2. To analyze the application of Taohuawu New Year prints new production process in modern New Year print products

Research Methodology

This study uses descriptive analysis and is qualitative. This study used literature and field research to collect data. First, literature research provided the main information on the production process of the relevant traditional Taohuawu New Year prints, and interviews with older inheritors revealed the correct and authentic traditional tools, materials, and production processes. Second, the Taohuawu New Year Print Production Workshop and the New Year Print Product Display and Sales Place were inspected, and in-depth interviews were conducted with the new generation of inheritors, product designers, consumers, and other groups to collect firsthand information. The interview discusses Taohuawu New Year print production changes, how to apply new technologies and materials, how to develop new prints, and consumers' needs. Participatory observation is used to observe and participate in New Year print production. The researchers determined the criteria for selecting New Year print products: 1) the product should center on New Year prints, with their elements and connotations dominant, not secondary; and 2) the product should use new technologies and materials and preferably allow consumers to experience the production process. We completed this study using the provided data.

Results

1. Changes in the production process of Taohuawu New Year prints

Taohuawu New Year prints from Chinese folk art have been around for years, and their production process has undergone significant changes. Traditional production processes have a rich history and exquisite manual skills, but modern technology has given them new life and opportunities. The researchers will analyze the traditional and modern production processes of Taohuawu New Year prints to reveal the inheritance and innovation of this traditional art form under the tide of time, as well as its internal logic and future direction.

1.1 Traditional production process of Taohuawu New Year prints

The traditional production process of Taohuawu New Year prints combines traditional Chinese painting, engraving, and overprint technology. It inherits the Ming Dynasty's overprinting of one version and one color. Draw, engrave, and overprint a New Year print, which may require manual coloring, powdering, sweeping gold and silver, mounting, and other complex steps (Feng, 2011, p. 486).

1.1.1 Traditional drawing process of Taohuawu New Year prints

The artist will draw a creative draft according to the theme and artistic conception of the New Year print (Zhang, 2017, p. 87). The sketch should adhere to the artistic characteristics of Taohuawu New Year prints while adhering to the production process and being suitable for subsequent engraving (Shanghai Museum, 2018, p. 7). Taohuawu New Year print is one version and one color, requiring a separate board for each color. Following the completion of the draft, it's essential to delineate the ink line draft and the color-separated version draft that aligns with the engraving procedure.

1.1.2 Traditional engraving process of Taohuawu New Year prints

Engraving the Taohuawu New Year print is a difficult task. After matching boards, stick samples. Reverse-paste the color separations onto the woodblock with paste. Apply the paste thinly and evenly. After brushing the paste flat with a small palm broom, dry it in a cool place. Before engraving, applying cooking oil clarifies the lines. Two engraving types exist: positive and negative. Positive engraving preserves shape, while negative engraving reverses it (Suzhou Arts and Crafts Vocational Technical College [SACVTC] & Suzhou Taohuawu Woodcut New Year Print Society [STWNYPs], 2010, pp. 214-215).

There are four main knife techniques: Fa, Chen, Tiao, and Fu. "Fa" means using a knife to cut from the right side of the line inward; "Chen" means cutting a knife about 1-2 mm from the left side of the line. Next, use the "Tiao" to remove the wood surface between the Fa, Chen, and ink lines, resulting in a line carving (Zhou, 2009, p.113). After the carver carves the lines using different knife techniques, he will use a chisel to polish and flatten the remaining blank space. This operation is referred to as "knocking the bottom" (shoveling the bottom). Knocking from right to left follows the principle of shallow for small areas and deep for large areas. Before knocking the bottom, make another cut at the line's root, known as "fu." The Fu needs to be more forceful and slightly deeper than the previous three cuts so that when knocking the bottom, you can knock out the space smoothly and ensure the firmness of the root of the line.

Another technique is "Da Chun," which stabilizes paper by placing thin lines or dots between color blocks. This prevents paper from sinking into the unprinted printing plate and contaminating the image. Adding Da Chun to the blank space can enhance the color effect. If the engraver fails, the printer can use movable

wood chips. Before modifying, remove any engraving errors, sketch changes, or damaged layouts, and replace them with the same wood block.

1.1.3 Traditional printing process of Taohuawu New Year prints

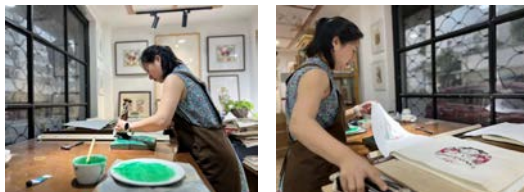
First, check for missing engravings in the ink line and color versions. In the ink-line version, check the line thickness and density. Check the color version to ensure perfect matching. The next step is "Shang Liao," which involves neatly cutting, stacking, and clamping the paper under the stamp pad's scratch stick. Next, print the ink line version, dip a palm brush in ink, and allow it to fall onto the plate. Press hard, then brush the ink evenly. Quickly place the paper on the plate and wipe the print with a palm eraser. The paper may wrinkle after printing the ink line or color version and requires "water clamping." During water clamping, we water the back of every three sheets of paper with a watering can. Hand-flatten the paper evenly, in uneven places, and then place it in a specific position to let it naturally flatten. Need about 20 minutes.

The next step involves touching the plate to determine its position and fixing it. Next, print the color version, brush all over the plate with a palm brush dipped in color, place the paper on the plate, and use the palm eraser to print. Repeat each color two or three times, and use a water clamp to ensure position accuracy after printing. After printing a set of colors in Jiangnan, the paper's humidity will vary, affecting the accuracy of the next set. One must perform "water separation." Water separation uses dry cardboard larger than the print to separate prints. A cardboard piece absorbs water every seven to eight prints to maintain moisture levels. We choose the number of partitions based on moisture and gently press a drawing board onto the top print. Water separation takes twenty to thirty minutes (Feng, 2010, pp. 109–113). Next comes the "Xia Liao" (remove the paper from the ink pad). Inspect

the print's color, overprint, and cleanliness. Finally, "Kai Xiang" uses a brush to meticulously depict natural skin colors on the character's skin, especially the face.

Figure 1-2

(Left) Brush the Color with a Palm Brush / (Right) Printing with Palm Eraser



Source: Photo taken by the researcher, Peng Liu (2024)

1.1.4 Traditional mounting process of Taohuawu New Year prints

Unlike door gods, which require annual paste, some Taohuawu New Year prints remain unreplaced. Similar to Central Hall paintings and strips, people mount them, use them as needed, or hang them at home.

The traditional mounting process for Taohuawu New Year prints is similar to traditional Chinese calligraphy and painting. There are three main steps: supporting, mounting, and installing. Supporting is the first step and the basis for mounting. Supporting refers to adhering two or more layers of materials together. Specifically, it includes the pasting of the painting core and paper, the pasting of paper and paper, and the pasting of silk and paper. Mounting is the process of cutting the supported painting core, inlaying it with silk, brocade, or paper and other materials around it, and thickening the back. Installing is the process of polishing and installing the shaft rod after the mounted piece has been covered with a back and smoothed on the wall (Geng, 1989, p. 14).

Taohuawu Traditionally, mount New Year prints as follows: First, printing is supported. Apply a thin paste evenly to the print's back with a brush. Next, cover and gently press the paper with a palm brush to ensure the print fits tightly. After supporting and drying the print, trim the edges. To ensure neat printing, a paper cutter cuts the excess paper edge. The border is trimmed. Choose silk or paper for the border based on the New Year print's style and needs. After cutting it down to size, paste it around the print. Cover the backing after bordering. Apply more paste to the bordered print's back, followed by thicker backing paper. Using a palm brush, press it flat and firm. After mounting, dry the New Year print in a well-ventilated area out of direct sunlight. To flatten the New Year print after it dries, gently grind it with a smooth stone or calendering tool. Finally, install the axis rod for the New Year print for hanging, or put it into a frame for display, depending on your needs.

1.2 Modern production process of Taohuawu New Year prints

The production process of Taohuawu New Year prints is constantly evolving as science and technology advance. Modern technology has provided Taohuawu New Year print with new opportunities and challenges to explore more efficient and diverse production processes while preserving their traditional essence.

1.2.1 Modern drawing process of Taohuawu New Year prints

Modern Taohuawu New Year print inheritors can draw without brushes or rice paper. Due to their convenience and flexibility, pencils, pens, hand-drawn boards, and iPads can help painters express their ideas faster and more freely during initial drafting. Many modern inheritors use AI and PS to improve drawings with smooth, precise lines and free color matching, resulting in a significant reduction in creation time. Computers and modern tools, such as copiers, scanners, and cameras, make color version drafts easier and more accurate, reducing errors and steps.

1.2.2 Modern engraving process of Taohuawu New Year prints

Traditional and modern Taohuawu New Year print engraving technology has evolved together. The inheritors of the new generation of New Year prints use the fist knife to carve fine lines. The "auxiliary knife" used to shovel the bottom has changed, and some new-generation inheritors have used a printmaking tool instead (Lv & Zhang, 2019, p. 15). Some younger inheritors use electric carving knives, grinders, and other Power tools to shovel the bottom. The printmaking tool is easier to use and buy than the traditional New Year print tool. Electric or mechanical power tools can carve and shovel bottoms more efficiently and accurately than hand tools.

Technically, some new generations of inheritors have invented a non-sticker engraving process to make engraving easier. Before engraving, copy the drawing, paste it backward on the board, brush rosin oil, and wait for the copied sketch lines to remain on the board (Lv & Zhang, 2019, p. 16). This engraving process is simpler than traditional sticker engraving, which involves pasting and processing drawings. This engraving process reduces posting errors and adjustment time. Photocopied drawings make it easier to batch-prepare identical drawings for large-scale engraving.

1.2.3 Modern printing process of Taohuawu New Year prints

Traditional Taohuawu New Year prints overprinting of one version and one color. Each color requires at least one plate. Because the application scenarios have changed, most people purchase New Year prints for collections and travel souvenirs, with some for the inheritor's creative needs. Thus, the demand for New Year print printing is relatively small. Modern Taohuawu New Year print inheritors developed a single-plate, multi-color, multiple-brushing technique to save the plates

and engraving time. There are five colors on one plate; start with the first color and brush it on. Next, cover the plate with paper, place an acrylic plastic plate on top, and print the first color with a Malian brush. Once the paper color dries, apply the second color to the plate in the designated area, cover the first-colored paper, print the second color, etc. Five prints are required in five colors.

In addition, offset printing and digital printing are widely used nowadays, especially digital printing. The benefits of digital printing are many. First, plate-making is unnecessary, saving time and money. Second, it can print on a wider variety of media and is more adaptable. Third, it drastically reduces the production cycle, allowing for a quick market response. Fourth, errors are easily fixed. You can edit electronic files before printing, which prevents plate-making errors from wasting materials. Fifth, it can print variable content and offer high personalization. Sixth, it is easier to use and requires less labor than traditional printing. Digital printing has several drawbacks, including instability, higher mass printing costs, paper specifications and sizes, and higher equipment and technology costs. Thus, in practical applications, one should choose or combine printing processes based on needs and conditions to maximize their benefits and print quality.

1.2.4 Modern mounting process of Taohuawu New Year prints

Modern Taohuawu New Year prints use Western-style frame mounting instead of vertical scrolls, screen strips, and horizontal hangings to match modern family decor. The mounting procedures are: Set the Taohuawu New Year print with the back facing up on a clean, flat workbench, evenly apply mounting glue to the back, and carefully paste it on the cut mounting cardboard. Flatten it with a flattening machine to ensure the New Year print and cardboard fit tightly and without bubbles. Next, add a backboard to stabilize the New Year print and cardboard. To protect and

gloss the New Year print, add acrylic board as needed and secure it with special glue. Next, insert the New Year print and cardboard into a print frame that fits their dimensions, adjust its position, and center and neaten the print. Determine the print frame's back-hanging position and install traceless nails or print hooks. You can also mount New Year prints without a frame and seal the edges with transparent polyester film or acrylic board. Simple and elegant, this process makes New Year prints look modern and protects them.

Of course, some homes or other places with modern Chinese decoration styles still use vertical scroll mounting to decorate New Year prints, but they use translucent silk to add modernity. Typically, screen printing prints Taohuawu New Year patterns on silk. Grating printing uses the optical properties of grating materials to create dynamic, three-dimensional, or transformational images. Most New Year print images of different perspectives or states are designed first, then printed on grating material in a certain order and with certain rules. The grating's refraction and diffraction reveal image contents from different angles, creating a three-dimensional, dynamic, or transformational visual effect. We use modern mounting processes, such as picture frames or acrylic boards.

These new mounting products retain the traditional characteristics of Taohuawu New Year prints and integrate modern aesthetics and decorative needs, presenting the ancient art of New Year prints in a new form to meet the decorative needs of different groups of people and scenes. At the same time, the innovative mounting process will also help attract more people to pay attention to and love Taohuawu New Year prints, a traditional folk art.

2. Application of the modern production process of Taohuawu New Year print in new products

Traditional culture and scenes form the foundation of Taohuawu New Year prints. As we transition from an agricultural civilization to a modern civilized society, our lifestyle and scene have changed, posing a threat to Taohuawu New Year prints. Taohuawu New Year prints must adapt to daily life and Integrate into it to survive. Four new products from Ms. Qiao Mai's studio, the inheritor of Taohuawu New Year prints, are listed, and the four process flows of drawing, engraving, printing, and mounting are explained to show how new technologies are used to create new products and integrate them into modern life.

2.1 Application of the modern drawing process in new products

The rapid development of digital technology, such as digital acquisition, digital production, artistic microblasting, and other technologies, has expanded New Year print possibilities. The "Digital New Year Print" "A Rabbit and Harmony" adopts the "redesign" trend, drawing inspiration from the Taohuawu New Year print "A Togetherness and Harmony." "A Rabbit and Harmony" symbolizes people's desire for family, neighborhood, and social harmony. Using digital acquisition early in the creation process, traditional New Year print information is precisely acquired and processed for later re-creation, which saves time and energy and boosts production efficiency. Digital production could modify the drawing during the creation process at any time. Artistic microblasting lets New Year prints be customized for sizes, materials, and decor, making them suitable for modern homes and styles.

Figure 3-4

(Left) Traditional New Year print “A Togetherness and Harmony” / (Right) Digital New Year Print “A Rabbit and Harmony”



Source: Provided by inheritor, Qiao Mai (2023)

2.2 Application of the modern engraving process in new products

DIY woodblock prints are popular cultural and creative products nowadays. Follow the instructions: Step 1: engraving. Some products print the colors directly on the color separation plate. The only requirement for experienced participants is to engrave the blank and keep the raised pattern. Some packages include a brush so customers can apply the colors themselves, adding to the fun. To make things easier for beginners, the machine engraves the line plates beforehand, and they only try the color plates. This meets consumer experience needs and guarantees the New Year print's final printing effect, improving the work's success rate and consumers' experience. Step 2: Coloring. Squeeze the tube paint into the palette, add clean water, and mix with a coloring brush. Step 3: Fill in the color. Apply paint to the raised plate parts quickly and evenly with a coloring brush. Step 4: Place the woodblock. Put a piece of rice paper under the hardware clip, turn it up, and place the plate in the positioning card slot. Step 5: Brush the plate to create the print.

With their unique participatory and personalized characteristics, DIY woodblock New Year cultural and creative products provide a new way for inheriting

and promoting the New Year print, as well as greatly satisfying the desire of modern consumers for cultural experience and creative expression.

Figure 5

DIY Woodblock New Year Prints



Source: Provided by inheritor, Qiao Mai (2023)

2.3 Application of the modern printing process in new products

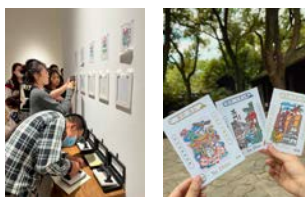
Taohuawu New Year prints cultural and creative products like "Taohuawu New Year prints overprint postcards." This overprinted seal with printing ink, inspired by the traditional Chinese seal, is presented as follows: First, seal materials with adsorption and storage capacity, like sponges or rubber resins, are usually chosen. Seal oil is well-absorbed by these materials. The seal's reservoir or storage area is carefully designed and connected to the printed surface to ensure ink penetrates evenly. After injection into this reservoir, ink slowly penetrates the seal by capillary action or pressure. To precisely control the amount and uniformity of ink release, the stamp may have flow restriction devices, penetration channel planning, etc. Some seals with ink are sealed to prevent evaporation and leakage and keep the ink fresh after long periods of inactivity.

The postcard is placed on a base, and each stamp is pressed with its ink sequentially, following the "from light to dark" principle, to print the pattern. To display the pattern, the ink amount is precisely controlled. The experimenter only

needs press stamps in order by serial number. Pressing stamps of different colors one by one enhances the postcard's pattern elements, vividly depicting Suzhou's beautiful scenery or other themes. Overlay seals are popular among consumers because they allow people to experience the process of creating New Year prints and appreciate the charm of traditional culture.

Figure 6-7

(Left) Consumers Experience Creating New Year Prints / (Right) Taohuawu New Year Prints Overprint Postcards



Source: Photo taken by the researcher, Peng Liu (2023)

2.4 Application of the modern mounting process in new products

Today, people mount Taohuawu New Year prints with clear acrylic frames. Framed and frameless versions exist. Mounting is not the primary experience for New Year print products; it also requires power tools. Retailers sell mounting frame materials with New Year prints or DIY projects together. The process is easy. Consumers only need to follow the instructions and install them. Frameless mounting typically consists of two acrylic panels with holes in the four corners and four sets of advertising nails. Add the New Year print between the two panels and tighten the advertising nails at the four corners.

Modern decorative treatments can make New Year prints compatible with transparent acrylic frames. These treatments include changing square and rectangular

prints to circular, fan-shaped, or occasional shapes; cutting out the main image; or combining New Year prints and mounting them using modern decorative techniques. You can process New Year prints in three dimensions through grating.

Discussion

1. The production process for Taohuawu New Year prints has evolved from traditional to modern. Traditional production is highly dependent on handwork, with complex processes and high demands on artisan skills. Modern production has introduced new tools and technologies to improve efficiency and enrich the forms of expression; at the same time, it must still focus on retaining the core characteristics and artistic charm of traditional craftsmanship.

There is a lack of research literature on the production process of Taohuawu New Year prints. The only relevant materials that the researcher has been able to collect are "Suzhou Taohuawu New Year prints" and "Oral History series of Chinese Woodblock New Year prints inheritors. Taohuawu New Year prints: Fang Zhida," "Chinese New Year Woodblock Print Integration. Taohuawu Volume," and "Taohuawu Woodcut New Year Prints: Works, Techniques, and Literature (Feng, 2010, 2011; SACVTC & STWNYPS, 2010; Zhou, 2009). These books contain introductions to some of the process flows, and the latest publication year is 2011—not updated for over a decade. They are all about the traditional production processes. Within the scope of the thesis, the researcher has not found any research articles.

There are some errors. For example, the description of the distance of the “Chen knife” in "Chinese New Year Wood-block Print Integration. Taohuawu Volume" is over 3 mm (Feng, 2011, p. 487). but the distance should be between 1 and 2 mm. In addition, some professional process terms of Taohuawu New Year

prints, such as "water clamping" and "Da Chun," are not explained, making them difficult to understand. The mounting process is also important. However, there is no description of it in the current literature. The researcher supplemented these.

Regarding the research on the modern process of Taohuawu New Year prints, the researcher found no other relevant literature except a paragraph about the modern engraving process in Lv Yuan's (2019) article. Taohuawu New Year prints belong to the form of arts and process, while the arts and process, as a kind of plastic arts, is characterized by the process and fine arts under mutual constraints. In the past, scholars have mostly focused on its study as a form of fine art, neglecting the importance of the process. How can its contemporary development be advanced without an in-depth exploration of its modern production process?

Modern materials have increased efficiency and diversity, but they have also raised questions about traditional materials' cultural and historical values. We must consider how to preserve traditional materials' charm while utilizing modern ones. Production processes change with social and aesthetic needs. Traditional processes emphasize manual skills and artistic expression, while modern processes emphasize digital and efficient production. While this transformation meets market demand, it raises questions about whether it will lead to the loss of manual skills and how to balance traditional manual art and modern industrial production.

2. Many studies examine the development of Taohuawu New Year prints in contemporary products, but the problem arises when scholars focus on their use in other media or fields. Hua Lijing's (2018) and Wang Ziduo's (2021) articles, etc. Are extensions of New Year print elements. Using New Year print elements in small products has diminished their identity and hindered their promotion. Only by fully utilizing the modern production process, emphasizing the consumer experience, and

allowing consumers to participate in the production process can people truly understand New Year prints and promote and perpetuate their legacy in the modern era. Insufficient attention is given to this aspect.

Modern production processes have created new opportunities for the incorporation of Taohuawu New Year prints into new products. However, to maintain the traditional characteristics of Taohuawu New Year prints and meet modern consumer aesthetics and needs, continuous exploration and innovation are necessary. The modern drawing process may increase creativity but weaken the charm of traditional drawing; the modern engraving process improves accuracy but may reduce the unique texture of hand-engraved plates; and the modern printing process enriches colors but may affect the quaint style of traditional printing.

This study is flawed. The study lacks interviews with technology tool and equipment experts, and it fails to fully understand emerging technologies and new materials. Future research should extend fieldwork, broaden the population sample of interviews, and better understand the new materials and technologies that influence the Taohuawu New Year print process. Space limits a detailed description of the Taohuawu New Year print production process, including bamboo nail splicing, knife quenching and annealing, knife sharpening, etc.

Recommendations

The researchers believe that in the production processes of Taohuawu New Year prints, the selection and use of tools and materials depend on the producer and the consumer. We should compare traditional and modern processes based on their pros and cons. Traditional processes for making New Year prints have advantages for professional printmakers, especially in engraving tools and plates. Traditional tools

may create unique "knife fun" and "plate engraving flavor." Electric tools can save time and labor, like shoveling the bottom. Modern pigments are cheap and easy to obtain in the printing stage and have a printing effect similar to or better than traditional pigments. Drawing software, photocopiers, and cameras improve efficiency and accuracy during drawing. Thus, combining traditional and modern processes works best.

Traditional processes in New Year prints incur substantial labor, time, and material costs, leading to higher prices than consumers anticipate. Buyers range from collectors and scholars to ordinary consumers seeking travel souvenirs. For the latter, affordability is crucial. Utilizing new materials and technologies can significantly lower production costs and prices, enabling mass production of attractive New Year print products. This approach benefits sales and promotes New Year print folk art.

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