

# Fujian Yongchun Paper-Weaving Painting in the "China-chic" Luggage Industry

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**Abstract.** Yongchun paper-weaving painting, one of the "Four Great Weavers of China", is a famous traditional folk handicraft of Yongchun, with a deep history and unique artistic heritage. In 2011, it was named a national "Intangible Cultural Heritage Protection" project; and then helped Quanzhou City to successfully apply for the heritage. With the rapid growth of China's economy, national self-confidence and cultural self-assurance is increasing, and the "China-chic" culture is emerging. In this paper, we will take the example of handbag products in the textile industry, based on the main characteristics of paper-weaving, production techniques, and innovative ways of application in the handbag, which makes the traditional craft of paper-weaving needs to adapt to the economic and social development and market demand, which is conducive to the inheritance and protection of traditional crafts.

**Keywords:**Yongchun paper-weaving painting; handbag design; China-chic culture; heritage development.

## 1. The origin and status of paper-weaving

### 1.1 Concept of paper-weaving technique

The process of paper-weaving is very tedious, and each process requires a long experience. First of all, the Chinese painting or gouache paint is carefully ground on the rice paper and presented in the form of Chinese painting on the rice paper. Next, a platform, a long ruler, and a sharp cutter are used to cut the painted Chinese painting into 2mm wide filaments without truncation from the beginning to the end, which is a simple step but requires years of hard practice to do. The next step is to use the cut Chinese painting as the warp, and the thin strip of white rice paper or other colors and materials as the weft, with the weft running up and down through the warp, and the warp and weft intertwining, which requires the operator's dexterity, and this step has high requirements for strength and skill. Such paper-weaving retains the characteristics of Chinese painting, giving it a kind of hazy beauty of the mountains. Finally, the picture is complemented with color and framed so that the vivid colors of the picture are preserved for a longer time.

### 1.2 History of paper-weaving painting

"Yongchun State Records" in the eleventh volume of the record, "paper-weaving painting for Yongchun specialty, the method of good paper for the word or painting, is cut for long thin wisps of warp and weft, with color, and the ancient so-called fomentation and fragrant notes to draw similar." It is recorded in the "Yongchun County Magazine" that paper-weaving paintings were made in the late Sui and early Tang dynasties. Yongchun County is located in Quanzhou City, Fujian Province, where the mountain scenery is often covered by fine rain and mists. Yongchun has many hills and mountains, and the local production of bamboo products, which are widely used in production and life, pays more attention to the decorative shape of the products.

After the destruction of Sui by Tang, it is said that when Chen Baojing fled to Yongchun, the court painter who followed the army combined superb Chinese painting with Yongchun's bamboo weaving process, thus creating paper-weaving paintings.

During the Song Dynasty, Quanzhou was the starting point of the Maritime Silk Road, which created unique conditions for paper-weaving paintings to go abroad. During the Qing Dynasty, Yang Fuji wrote in the *Menglansuobi* that "the weaving and painting of Yongchun State in Fujian, with ribbed paper, cut into pieces, five colors, warp and weft into patterns, where landscapes, figures, flowers, and birds are available." According to historical records, the two emperors, Kangxi and Qianlong, cherished paper-weaving paintings, and now the Palace Museum still holds a paper-weaving treasure representing the highest level of paper-weaving paintings during the Qianlong period - the Qing Emperor Gaozong's imperial poem wood bone paper-weaving calligraphy twelve screens, it uses a double layer of fine paper preparation, twelve screens set a variety of forms of expression in one. Such as paper weaving, paper carving, calligraphy, and painting, concentrating on the high craftsmanship of paper weaving and painting.

At the end of the Qing Dynasty, people's livelihood withered, and with the implementation of the "closed-door" policy, paper-weaving could not be sold to Southeast Asian countries, and during the War of Resistance against Japan, the paper-weaving industry in Yongchun began to enter a period of silence. As the market was blocked and narrowed, many paper-weaving craftsmen had to switch to other industries. According to statistics, after the founding of New China, only one family, Huang Yongyuan, was left to struggle to keep the paper-weaving art from disappearing.

Huang Yongyuan learned Chinese painting from figure painter Li Xia; while pursuing excellence in paper weaving. After the founding of New China, many old overseas Chinese returned to their hometown of Fujian and asked Huang Yongyuan for paper-weaving paintings. 1957, with the support of the Yongchun County Cultural Center, Huang Yongyuan started a class to teach paper-weaving skills and trained the first batch of paper-weaving inheritors after the founding of New China, and paper-weaving paintings were developed and inherited, creating a large number of paper-weaving works. His works have been invited to more than 20 countries and regions and participated in national exhibitions and fairs dozens of times, among which the paper-weaving painting "Ode to Peace" inspired by the pigeon went abroad and participated in the international art exhibition held in London, which received international acclaim. Huang Yongyuan's unrelenting perseverance over the decades has enabled him to carry forward the traditional paper-weaving painting, saving the art of paper-weaving from being lost and continuing to shine brightly in traditional Chinese culture.

### 1.3 Difficulties faced by Yongchun paper-weaving paintings

Paper-weaving painting is a combination of court painting and local life with bamboo weaving skills, this combination is the combination of aristocratic and common people created, the Ming and Qing dynasties, the dignitaries and noblemen have a love for paper-weaving painting, but now the price of the paper-weaving painting is very low, due to the development of paper-weaving painting increased in recent years, people began to identify with the artistic value of a paper-weaving painting, the price of paper-weaving painting slightly increased, but counting the production of time-consuming, However, taking into account the time-consuming production, labor costs, framing costs, etc., the profit margin of a paper-weaving work is relatively small.

The content and style of paper weaving depend on the preference of the painter. Nowadays, most of the paper-weaving paintings are acquired from other painters and then woven, and most of the creative centers of paper-weaving artists have changed from the creation of Chinese paintings to the weaving of paper-weaving paintings, which is a reduction of the requirements of paper-weaving artists for their abilities. The contents of paper-weaving paintings are concentrated on auspicious symbolic meanings or descriptions of allusions, such as the content of such paintings as *Fortunate and Longevity*, *White Crane Facing the Sky*, *Mulan Conquering the Army*, and *Eight Immortals Crossing the Sea*. The reason for the above-mentioned content is that the artisans limit their vision to the traditional painting content, which leads to slow innovation and makes it difficult to cultivate a style for a family with multiple painting styles. Paper-weaving painting is the overall reflection of the creator's ability from painting level to preparation, and this fetishism makes the appreciation

value of paper-weaving painting greatly reduced, and paper-weaving painting turns from artwork to a soulless commodity.

At present, paper-weaving paintings can hardly meet people's current aesthetic requirements, the current society is open and developed, people's cultural activities are more and more colorful, and aesthetics have also undergone radical changes.

Nowadays, FMCG products have become mainstream commodities in the market, through which FMCG merchants can see economic benefits as soon as possible, which also makes paper-weaving artists start to relax their requirements on themselves, no longer to research and innovate the creative content of the picture, but to choose to acquire the already painted Chinese paintings, such a way of doing business makes the comprehensive ability of the inheritors decline, the comprehensive quality of the inheritors is not as strict as Huang Yongyuan's old generation of paper-weaving artists on themselves, researching the creative content, the artists start to be more like businessmen.

In the past, for the sake of maintaining the competitiveness of their paper-weaving, the paper-weaving techniques were kept secret from the public, thus forming the bad habit of "passing on the daughter-in-law but not the daughter, father to son", which gradually reduced the base of paper-weaving artists, coupled with the poor economic benefits of paper-weaving, making the heritage of paper-weaving threatened.

## **2. Yongchun paper-weaving painting in the China-chic handbag industry**

### **2.1 Reasons for the rise of the "China-chic"**

The rapid economic development following the reform and opening up, but also the impact of foreign culture, is a setback to our national self-confidence, but along with China's never-ending development, the pursuit of the revival of Chinese culture has never stopped. The current need for a high degree of development of China's traditional culture, the emergence of the "China-chic," is due to China's economic development, while the sense of belonging to Chinese culture is due to China's economic development.

In recent years, the National Palace Museum Shan Jixiang has explored the Palace's cultural IP value, combined with product design and strong social repercussions. Subsequently, people began to dig up a lot of cultural images with the history and connotation of the Chinese nation, and a nationwide craze of cultural and creative product design competitions was launched, which stimulated people's pride and self-confidence in traditional culture and also drove new consumption hotspots.

The younger generation grows up in a thriving and prosperous China, so they are more able to identify with "China-chic" products, and consumers nowadays have higher expectations for their cultural products. In-depth reflection and excavation of the culture that defines our national identity and flavor is a hot topic of common concern in society and academia.

### **2.2 Design characteristics of current "China-chic" products**

The color represents the tonality of the product; the past traditional design of the color scheme is mostly light and elegant, a stable color matching style; the current "China-chic" style product color scheme focuses on bright and beautiful color matching with personality flare but also retains the traditional Chinese color charm, which is dominated by vermilion red, navy blue, and pine green. Classical and elegant colors with modern aesthetics retain the traditional Chinese flavor, changing the stereotypical influence of the traditional big red, purple, and green.

The "China-chic" products focus on the design of traditional culture as their basis. On the one hand, using modern illustration or animation techniques, many traditional cultures are extracted, simplified, and reshaped to give traditional cultural fashion elements. For example, the cartoon animation of Qianlong in the cartoon; the application of a thousand miles of rivers and mountains in packaging design; the products Clear Sky Crying Bird Tea Set and lipstick based on the shape of

the Forbidden City sculpture; the auspicious dragon cartoon artwork each of these explosive products is in line with the aesthetics of young people.

The Forbidden City represents majesty, authority, and nobility. In ancient times, people's hearts were high. However, when the Forbidden City's luxury and cultural connotation of imperial goods are combined with modern witty, and humorous creative design, they impress consumers while also promoting traditional culture, so that away from the people's lives, cultural treasures have new vitality and vitality. The "China-chic" needs to drive people into traditional Chinese culture so that Chinese people will love products with traditional cultural labels.

## **2.3 The application of paper-weaving painting in the China-chic handbag**

### **2.3.1 The reapplication of Chinese painting**

Yongchun paper-weaving painting is mostly presented in the form of watercolor Chinese painting, and the subject matter is mostly based on the performance of auspicious prayers, myths, legends, etc. These themes have strong traditional Chinese cultural colors; these cultures will be extracted and redesigned so that they are integrated into the design of the bags. The bright colors in Chinese paintings will be processed through the process of weaving so that the picture produces a blurred aesthetic effect. This weaving effect makes the design of the bags more prominent and elegant, which is considered a new leap in "China-chic" products.

### **2.3.2 New application of handbag material**

Paper leaves many marks in Chinese culture; it has the advantages of being soft, plastic, easy to process, etc. To apply Yongchun paper-weaving painting to handbag products, both the innovative use of handbag materials and the shaping of fabrics by artistic techniques are needed.

When the paper-weaving painting is applied to the handbag, not only needs to have the artistic effect of paper-weaving painting but also needs to have the strength of the handbag material, can do waterproof, wear-resistant, and tough, which needs to be applied to another material in the form of paper-weaving painting, such as kraft paper, waterproof paper, PVC wallpaper, kraft paper relative to the latter two strength is small, the wear-resistant degree is limited, easy to damage after a long time; waterproof paper and PVC wallpaper can be very good waterproof, anti-chemical, wear-resistant not fragile.

There are many ways to process the surface material of paper weaving. Paper-weaving has very good capricious and shapable, folding, kneading and other ways can make paper-weaving has a better three-dimensional effect. When paper-weaving is applied to handbag design, the warp threads in paper-weaving can be replaced with more resilient and colorful PVC wallpaper, and then combined with other materials for splicing, for example, bamboo, fur, knitting, etc. Different materials are used together to make the product present a diversified tactile experience.

In the processing of the fabric can also be ironing, burning, and cutting are used in the surface treatment, this partial destruction of the fabric, gives the paper-weaving effect of mutilation, in the picture intact and mutilation of these two very different forms of artistic expression, which makes the paper-weaving painting handbag products more with a different visual impact effect.

Nowadays, the size of paper loom paintings is based on the size of Chinese paintings for framing design, with strict size requirements. To adapt the paper-weaving painting to the changing shape of the handbag, it is required that the paper-weaving painting be created according to the basic shape of the handbag at the beginning of its creation, such as round, rounded rectangle, square, oval, and some cut special shapes that are mostly seen in a handbag, and it is also required to ensure that the edges of the paper-weaving should correspond to the size of the handbag.

## 2.4 The application effect of combining Yongchun paper-weaving painting and handbag



Figure 1 Paper-weaving painting combined with geometric handbag



Figure 2 Huang Yongyuan's "Immortal Crane Painting" combined with a canvas bag



Figure 3 Combination of comic pattern paper-weaving painting and leather handbag

The above three pictures perfectly combine paper-weaving paintings and modern handbags. The color of the picture in Figure 1 blends with the color of the handbag, while the size of the paper-weaving painting is just right for the application of the handbag. The paper-weaving painting in Figure 2 is the famous paper-weaving artist Huang Yongyuan's "Immortal Crane," which not only gives the canvas bag a traditional auspicious meaning but also makes the different materials present different textures, and the plain canvas bag instantly has a different flavor, which is the most fascinating thing about the "China-chic" bags. This is the most fascinating thing about the "China-chic" bags, which use the geometric concept of typography in the design of the exterior and the canvas bag to form a natural unity. Figure 3 depicts the combination of paper-weaving painting and a variety of materials, including bamboo and leather bags; the two are not mutually exclusive, but allow the product to present the charm of the combination of materials; a cartoon pattern style decorative painting style will be the tone of the product frame; this is the collision of traditional and modern aesthetics in the subject of paper-weaving painting creation.

## 3. Summary

As an artistic treasure of the Chinese nation, Yongchun paper-weaving painting has experienced a thousand years of time and hardships, but it is still developed today and has an extremely important cultural value. The "China-chic" design, as a link between traditional Chinese culture and

modern products, not only improves the aesthetic level of people's lives but also allows people to experience a culture through fashion and charm while promoting traditional culture.

This paper discusses how to combine paper-weaving with "China-chic" style bags by sorting out the history and production process of Yongchun paper-weaving, which is based on the background of "China-chic" consumption fever in China in recent years. It is based on the background of "China-chic" consumer fever in China in recent years, so that more people can understand and love paper weaving in Yongchun, Fujian. Through the in-depth study of paper-weaving painting, we put forward new ideas on the fabric of handbags, add the artistic effect of the fabric, extract the artistic characteristics of Yongchun paper-weaving painting, and carry out further investigation into the handbag products, create the paper-weaving painting "China-chic" handbag that meets the aesthetic requirements of modern consumption, which helps to bring the national culture to life in the context of China's current rapid economic development. In the context of China's current rapid economic development, the fusion of national cultural symbols in products brought to consumers, the Yongchun paper-weaving painting more widely into the people's vision.

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